

REPORT

NO.48 JULY 1981

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Photo by John Reynolds

When Blam Blam Blam made their debut, late in 1980, they seemed an unlikely bet for success. Sudden time changes and anti-nuclear songs hardly make for conventional radio material. Yet last month, their first EP reached number nine on the Auckland sales charts.

Tim Mahon, Mark Bell and Don McGlashan have all recorded before. Tim and Mark with the Whizzkids, and Don with From Scratch. Their first real taste of a large studio, however, came with 'Motivation' — their *Class Of 81* track.

"That song was only the second thing we'd done on 24-track," says Mark. "It was very experimental because the people working on it didn't know anything about the machinery. In a way, we were Harlequin's guinea pigs."

Don continues, "What we didn't realise then was that it's that last hour before you go to bed that is the most important. We put quite a bit of work into thinking what the song should sound like, but come that last hour, we were just too tired, and we let it go."

By the time the Blams came to do the EP things had changed. The material had developed, as had their understanding of the studio.

"Well," says Mark, "that was the first time we had ever been in the studio and not been conscious of the money we were spending."

The band's first single, 'There Is No Depression In New Zealand' will be out very shortly. The song is the theme tune from a cabaret show devised by Richard von Sturmer. Don describes it as an attempt to expose the way New Zealanders build myths around themselves. The flip, 'Gotta Be Guilty', has been around for a while as 'Thomas Is Guilty'.

In the short period they have been performing, the Blams' music has diversified considerably. Frantic numbers like 'Battleship Grey' have given way to more subtle ones like 'Respect'.

"We have this desire to be an orchestra," says Mark, "but slowly we are coming to terms with the fact that there are

only three of us."

Don elaborates. "Because we are starting to improve, we are finding that we are able to fit more notes in than we used to be able to. Lately we have been writing these huge funkadelic epics that sound as if we should have ten people on stage playing cowbells. There is another song without drums, like 'Respect', on the way. I would like to do a bit more of that sort of thing. I like to have that soft feel too, rather than be full on all the time."

The problem with more adventurous material is achieving a good live sound, and the Blams acknowledge their debt to long-time sound man, David Rudolph.

"We have never tried to hide the fact that David is the fourth member. If he wasn't capable of getting the sound that he can, a lot of the things we try would be impossible."

Currently the band is on a large-scale tour with the Screaming Meemees and the Newmatics. Billed as the Screaming Blam-matic Roadshow, it is a venture that until now would have seemed impossible. Originally devised by Tim and Simon Grigg, it was turned into reality by the Students Arts Council.

Don explains. "We presented the idea to Brian and Gissella of SAC, and they sold to the Universities. Organisation is the hardest part. We are travelling in three vans — only one of which is certain to make it. I think plasticine plays a big role in holding together the Meemees' van!"

Once the tour is over, there are high hopes for an album. "It's all quite hazy," says Mark. "It is something that will be funded by Propeller on a private basis. It will be low budget, because a three-piece can do things more quickly. We hope to start as soon as we get back to Auckland. Some of the songs will have to be re-arranged and shortened. Other than that, they will be songs we have written recently. We have four new ones that we hope to break in on tour."

Although Blam Blam Blam try to be optimistic about their future, they are certainly worried about the state of

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the local scene. Tim has very definite thoughts about it.

"It costs heaps to perform. If you make \$700 on the door, chances are the bar has taken about \$1000. Yet the band has to pay for advertising, PA, wages for door people and sound and lighting crew. It all adds up. There was a time when the breweries used to organise tours. The bands not only got guarantees, but also a percentage. These days there are just too many bands and too many agencies. In Australia, you pay \$5 to see a band — here it costs less than going to the pictures. We hope the University circuit will open up."

Any ambitions for the future?

"We'd like to make Simon Grigg rich. Apart from that, we would like to live in a studio for three weeks. We don't have any goals like going to the States or Britain, because we don't feel we've done enough here yet. Perhaps after the album. As for me personally, I'd like to play cocktail music on a cruise ship."

Mark Phillips

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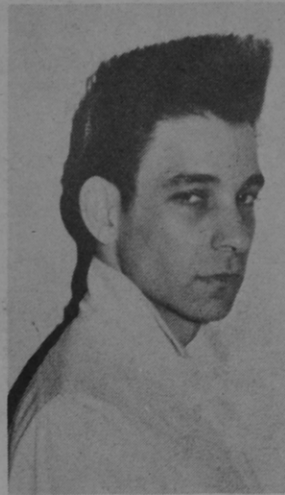
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RUMOURS

UK & US

Now that Magazine have split, Buzzcocks news is becoming fashionable again. While Devoto says he would have to have tried everything else before going back to Pete Shelley, Steve Garvey, former Buzzcocks drummer, has a new band, *Motivation* ... Steely Dan co-owner, Donald Fagen, is planning a solo album after a successful attempt at a solo track for new movie, *Heavy Metal* ... Tom Petty's knee took a bashing on a trampoline last month and his American tour dates were rescheduled ... Talking Heads spreading out further with news of Jerry Harrison solo album and David Byrne producing the B52s ... Pretenders' newie is called *Pretenders 2*. Imaginative, eh?

Siouxsie and the Banshees followed release of their latest, *Ju Ju*, by announcing they will not tour anymore after their current British circuit ... Ian Dury has confirmed a special Royal Wedding show for July 29 ... Gypie Mayo has left Dr Feelgood, and will be replaced



Fringe fun: Human League's Phil Oakey, Robert Gordon.

by new guitarist Johnny Guitar, formerly of the Count Bishops.

Seems like the silly season's got to the Northern Hemisphere early this year, with nothing much happening this month, but a hefty stack of album releases. So here goes. A Certain Ratio *To Each*, Linx *Intuition*, UB40 *Present Arms*, Nico Drama, Ramones *Pleasant*

Dreams, Blue Oyster Cult *Fire Of Unknown Origin*, Echo & the Bunnymen *Heaven Up There*, Yoko Ono *Season Of Glass*, Ben E. King *Street Tough*, Eddy Grant *Can't Get Enough*, Psychedelic Furs *Talk Talk*, Killing Joke *What's This For!*, Au Pairs *Playing With A Different Sex*.

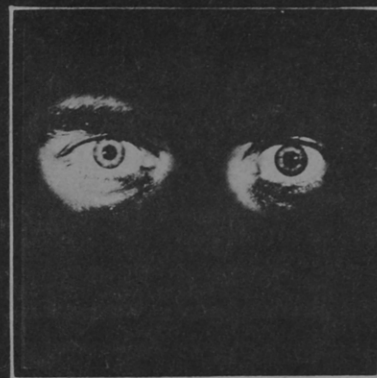
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RUMOURS

Angels: Why is Brent Eccles smiling?



Broken Dolls

Auckland

Auckland now has a fourth blues venue. The Albion will play host to Willie Dayson, Sonny Day, Mamlish and the Overnight Blues Band on a continuing basis ... New around town are Missing Tremble — the first and, because of the rain, the only band to play in the Aotea Square Telethon concert ... Also new are Blue Asthmatics and Second Nose.

Pop Shots exhibition entries are still open. You have until mid July to get your entries to Ray Castle on 372-555 Auckland ... Hamilton's Suspects have reformed, perhaps as Lee Roy and the Houserockers ... Danse Macabre may change their name to Surfmatas after recent sojourn at a northern beach resort, though I wouldn't count on it ... New members of Vivid Militia are Dave Larsen on drums and Warwick Agar on guitar ... Radio Hauraki's recent batch of press releases on their support for NZ music was sent out with insufficient postage. Is that how they get those profits?

Watch out for the rock and roll edition of Strips. It features work by the Clean, ex Toy Lovers Chris and Alec, and their roadie Ian ... Willie Dayson Blues Band are releasing a live LP, recorded at the Globe, about October ... Herbs

have mini-album, *What's Be Happen?* out soon. Catch them on tour with Black Slate ... Herco Pilots have been spotted in the vicinity of Studio 132 — the public are warned to keep an eye out for a 2-EP package around September.

In the studio at Harlequin have been: Dave Dobbyn, the Mirrors (nee Warning), Mad Ranks and Smelly Feet ... the studio's school for recording has received its Arts Council grant. People interested in participating, ring Doug at the studio.

Broken Dolls have acquired Gary Langford and Michael Polglaze from the Top Scientists in time to celebrate their new single, 'Serenade'/'Sweet Thing' ... Alms (not Arms) For Children's Rem single is 'Danny Boy' with 'Mother' and 'Failsafe' ... Blind Date's 'Don't Let It Get To You'/'Apache' is out now ... Blam's 'No Depression In NZ' out soon ... Newmatics have recorded 'Riot Squad' for an EP.

The Neighbours are recording at Stebbings for September release. The songs are 'All My Dreams' and 'Love Is Never Cruel' ... the New Entrants want a lighting man, too. Phone 761-975 if you are interested. Co-operation

Christchurch

Playthings have released 'Coloured'/'Sit Down, Stand Up'. Both tracks are live and mixed by Paul Keen ... Volkswagens, the Pin Group and Pedestrians have plans to record EPs during July/August.

Narcs are recording a series of demo tapes — have an EP and a North Island tour in mind for later this year. Newz return to Christchurch for two weeks late July.

Newtones' second single featuring 'My World' and 'Bells' will be released August 26 — will play Auckland in September ... the Surge have taken time off to work on some original material ... rhythm and blues band the Strand now playing Monday to Wednesday at the Star & Garter.

Coming to Christchurch this month — at the Gladstone Neighbours, Screaming Meemees, Blams and Newmatics and to the Hillsborough, the Valentinos. Rose Stapleton

Dunedin

The Clean have returned after a very profitable stint in Auckland ... the Chills' Martin Phillips will reform his band with ex-Bored Games' bassist Terry Moore, and a keyboardist if one can be found ... Another ex-Bored Game vocalist Shane Carter, is forming a band, Sparkling Whine but a guitarist is still wanted.

Ex-Cruze Brian Seque's band is called No Drill and another veteran, Andy Coombe has formed a temporary collective called the Prams ... Broken Models have fallen out with the Hatchcover manager and they were dropped by the Cook for not drawing the crowds.

Sneaky Feeling are recording a four track tape of originals ... Prowler have added guitarist Dave Pickard ... the Suspects have re-appeared as Foreign Agent with more original material.

The Shoreline has closed their doors to live entertainment with the exception of big-drawing, out-of-town outfits ... The University Rock Society has organised Blam, Blam, Blam the Screaming Meemees and the Newmatics for the Union Hall 26 July. George Kay

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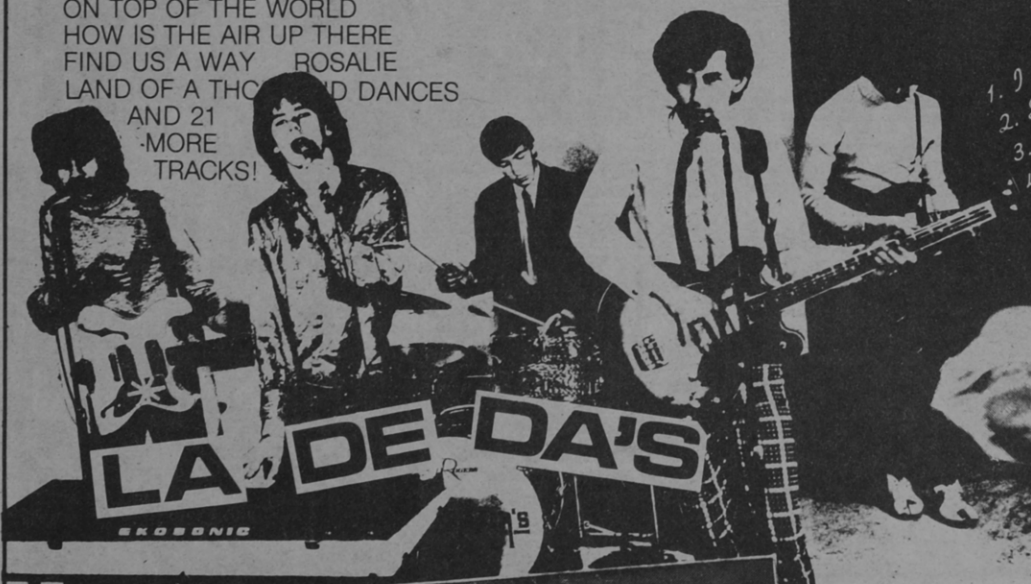
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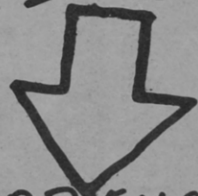
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Top, Rank And File. Above, Canned Heat at Hazel O'Connor, Phil Daniels in 'Breaking Glass', July 10 at Century.

band while here with the Cure.

If you missed the Newtones single, Propeller Indies Mail Order has 'em ... Phil Judd visited this land en route to Electric Ladyland Studios, New York where Phil and Tickle will mix the Swingers album. RWP didn't get an interview. Phil wasn't in the mood.

The Furys will split with a big party ... a Graham Brazier album is likely ... Dave Dobbyn's diverse gathering is known as D. D. Smash.

Expect Joy Division's 'Atmosphere'/'She's Lost Control' late July. Closer and 'Transmission' will follow. Factory have finally despatched parts for New Order, A Certain Ratio and Durutti Column. RWP are sitting on two more Joy Division clips.

F I L M

Elephant Man

Director: David Lynch

David Lynch made his name on the underground circuit with a quite plotless little exercise in the creeping horrors called *Eraserhead*. Then came the chance to direct this tale of the most horrifically deformed human recorded by medical history. Parallels with Truffaut's *Wild Child* and Herzog's *Kaspar Hauser* are obvious, but with his almost fetishistic explorations of the atmosphere and objects of Victorian society, Lynch has made a film that is all his own. Freddie Francis contributes some evocative black-and-white photography whilst John Hurt, Anthony Hopkins, Freddie Jones, Wendy Hiller, John Gielgud and Anne Bancroft give memorable performances. A moving film that could not fail to bring tears to

the eyes of the most stony-hearted member of the audience. **Wise Blood**

Director: John Huston

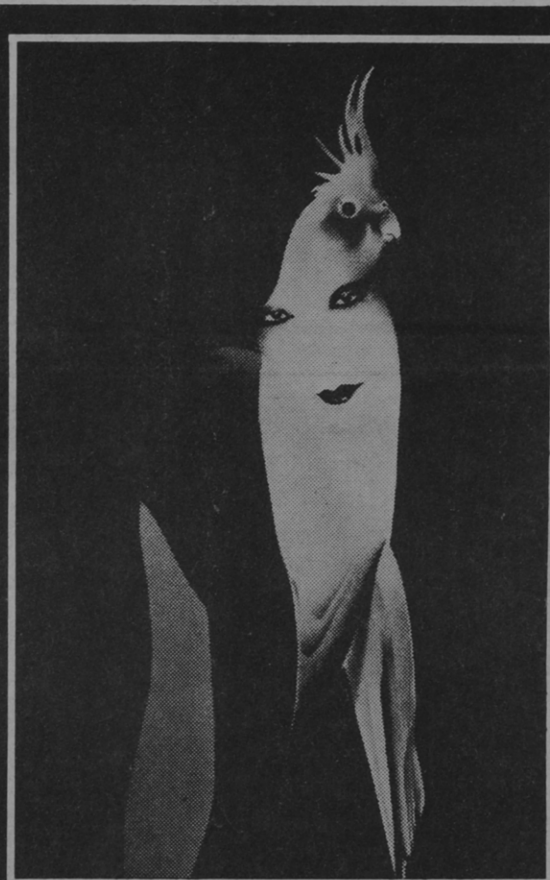
Currently part of the International Film Festival, this tale of twisted fundamentalism is one of the director's more quirky creations. Basically, it tells of the grandson of a hell-fire revivalist preacher who returns to the Deep South after army service, and asserts his own personality by appointing himself the head of a new "Church Without Christ". Essentially a chamber film, Huston's expressionist vision is brilliantly supported by Gerry Fisher's stunning photography and a fine score from the great Alex North. Huston himself, in a cameo as the grandfather, is the only 'name' actor, but Brad Dourif and Amy Wright in their scenes together are memorable and Ned Beatty contributes a suitably greasy

performance as Dourif's short-lived competitor in the bible-bashing business.

Tess

Director: Roman Polanski

The last time that Thomas Hardy was bought to the screen was in Schlesinger's *Far From The Madding Crowd*, which, weighed down with four "star" performers and Schlesinger's sledgehammer direction, was a forgettable affair indeed. Polanski's *Tess* is quite the opposite with the director's breathtakingly beautiful evocation of the Victorian countryside (in stark contrast to the seedy urban milieu of *Elephant Man*). The script makes a remarkable achievement in transcribing novel to film, and Nastassia Kinski's quiet performance as Tess is a perfect symbol for the rape of Victorian England by nineteenth century nouveau riche values. **William Rich**

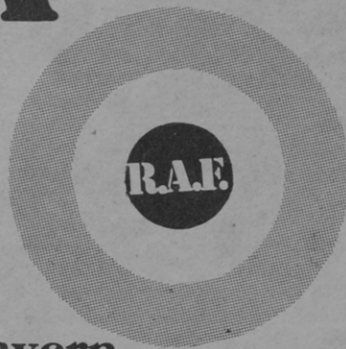


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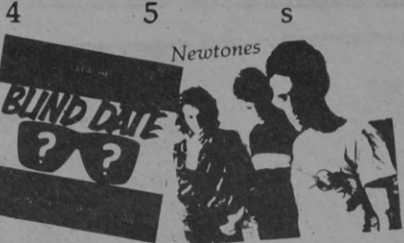
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The Swingers
It Ain't What You Dance
(Ripper)

This one has to be top of the list, if only because it is going to be top of the pops for the foreseeable future. Phil Judd takes another giant step into psychedelia with a song that probably has less substance than 'Counting the Beat', but which still bristles with hooks. Back in the days when Judd was Split Enz, they made the mistake of hanging around the Antipodes until their moment had passed — let's hope he doesn't make the same mistake twice.

The Techtones
State of Mind (CBS)

The Techtones are a bit confusing. After last year's sprightly 'That Girl', and pronouncements about pure pop, they sure didn't seem to be heading for a record like this. It's an interesting hybrid with some Pettyesque guitar and a great, world-weary, almost British, vocal from Jimmy Juricevich. The words don't



bear too close a listen, though. 'Same Old Game' on the other half seems to be on the same subject — whatever it is — but takes it at a brisk clip.

The Newtones
Paint the Town Red (Newtones)

You all remember the Newtones from *Class of 81*. 'New Way' was the longest track on the album, a very linear song featuring an awful lot of guitar flanging. The news with this self-distributed single is that Tony Peake has turned down the flanger. 'Paint the Town', and 'Christchurch Part 2' are both overlong, and based on a single repetitive chord sequence. 'China' seems like a



backwards look at the band's 77 roots, but the instrumental 'Santa Anna' shows real promise, with a rhythmic drive and edgy funk that shows someone in there knows where the 80s are going.

Greg Clark
The Green Room (CBS)

This record is silly. I can't decide whether I hold that against it or not.

Playthings
Coloured/Sit Down (Playthings)

A democratic DIY record with no apparent A-Side. 'Coloured' stomps, while 'Sit Down' chugs. 'Coloured' is longer than 'Sit Down'. Only

the drummer really shows a determination to move out of the seventies' mood, and even then, only on 'Coloured'. Toy Love showed the way out of this particular blind alley two years ago.

Steroids
Credit Card (Bunk)

This record could surprise a lot of Aucklanders. I presume Wellingtonians already know that the Steroids are more than ramalamadolequeue, but it isn't that widely realised up north. 'Credit Card' is intriguing, with a nimble bass, snappy drumming and intelligent (read sparing) use of punky fuzz guitar. The vocal performance is a little short of that standard, but the words have flashes of all-too-painful truth. Buy this one.

Blind Date
Apache/Don't Let It Get To You (WEA)

Another guitar instrumental, and not a lot more I can say about Side One of this Double-A sided single. You either like the Shadows or you don't. The other side of this one, though, is a song — with words. 'Don't Let It Get To You' is solid with a catchy chorus, and features a vocal which is a definite step up from Mike Caen's previous recording. The words, though, are better not listened to.

The Red
Just Starting Over (Bunk)

Another rich, lower-register vocal performance in the current British fashion. The Red show some affinity with ska, and a nifty bass-player. Once again, though, 'Just Starting Over' seems too long. The flip, 'A Bunch of Fives' is shorter, and could be said to boogie. This record has a guitar solo on each side.

Ray Columbus and the Invaders
Till We Kissed (Epic)

Anyone who thinks of Ray Columbus as a lightweight country singer, on the strength of his TV appearances of the last few years, should get a load of this. Somehow, with a minimum of studio equipment, Columbus comes on like Scott Walker at the beginning, before letting loose over a deranged string section on the choruses. The flip has a curious instrumental and a live version of 'If I Fell' with great harmony singing by two of the Invaders.

Neons
Time Of The Season (Reaction)

No prizes for guessing who this is, but I'm not going to tell you. A very recently-deceased Auckland band makes a parting shot at fame under thin disguise and hints at the reasons for their demise. While they do an interesting job on the old Zombies gem, 'Time Of The Season' on the A Side, the two originals on the B Side don't really match up. Wait and see for radio success for 'Season', and hope for their sake Carlos Santana doesn't get to it.

Larry and the Ladders
Looking For An Answer (Ripper)

The Ladders have a profile so low it's almost horizontal. Apart from an abysmal video on *Kulcha*, I've never seen them, but that glimpse and this record suggest a slight identity crisis. Larry (if it is him) has a good R'n'B-ish voice, and the tune is certainly hummable, but the whole enterprise seems a bit lacking in direction. Then again, it could all be part of Ripper's master plan — something else I've never seen.

Francis Stark

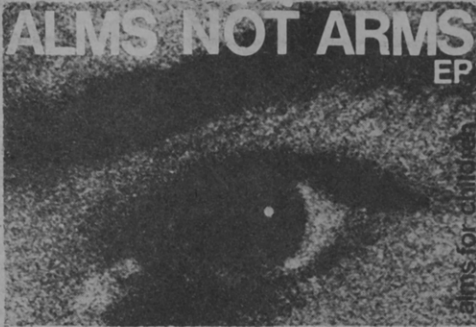
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SAT 11 MASSEY UNIVERSITY
TUES 14 TERMINUS HOTEL
WED 15 TERMINUS HOTEL
THURS 16 VICTORIA UNIVERSITY
SAT 18 LINCOLN COLLEGE
SUN 19 CANTERBURY UNIVERSITY

MON 20 GLADSTONE HOTEL
TUES 21 GLADSTONE HOTEL
WED 22 GLADSTONE HOTEL
SUN 26 OTAGO UNIVERSITY
MON 27 SHORELINE HOTEL
TUES 28 SHORELINE HOTEL

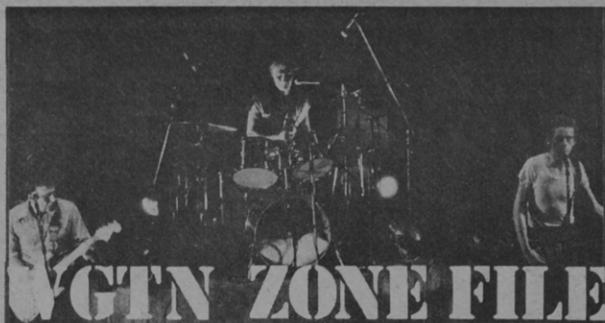
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the neighbours

on tour

JULY 13 TERMINUS, WELLINGTON
16-18 GLADSTONE, CHRISTCHURCH
19 PRIVATE FUNCTION, CHRISTCHURCH
20 CANTERBURY UNI. MIDDAY
21-25 COOK, DUNEDIN
28 GORE 29-1 INVERCARGILL
AUGUST 2 OTAGO UNIVERSITY
4 DB HAAS
5-6 GOLDEN EAGLE, GREYMOUTH
7 BARRYTOWN 8 SEDDONVILLE
10 DB WESTPORT 11 KARAMEA
13-15 WELLINGTON/PALMERSTON NORTH
16 MASSEY EXTRAMURALS DANCE
17 TERMINUS, WELLINGTON
20-22 WINDSOR CASTLE
27-29 GLUEPOT

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



Steroids, by Peter Dinnin

The Mockers
Charlie Mannell, drums.
Dale Monaghan, guitar.
Gary Curtis, bass/keyboards.
Andrew Fagan, vocals.
WZC tracks: 'What We've Missed' (Fagan/Monaghan), 'Fight With The World' (Curtis/Monaghan) and 'Confused' (Curtis/Fagan).
Previous recording: The single 'Good Old Days'/'Murder In Manners St', released as a do-it-yourself project, October 1980. Now re-released and available again.

Formed in 1980 from the remnants of Ambitious Vegetables. Have played a few gigs outside of Wellington.
Plans: Mockers have a singloid (45rpm A-side and 33rpm B-side), 'Trendy Lefties'/'So Close', 'Tonight', 'Gombolic Fever' due out on Bunk. Attempting to do more out of town gigs.
Bookings: Don 04-847-157.

Steroids

Andrew Drey, bass/vocals.
Alan Jimson, guitar, devices/vocals.
Leo Keane, drums.
WZC tracks: 'Mr Average' (Drey/Jimson), 'Credit Card' (Drey/Jimson/Keane) and 'Observation'.
Previous recording: 'Mr Average'/'Out Of Control' a single on White Light Records.

Steroids were formed in Easter 1979, and have continued up to the present with only one recent line-up change. Have toured extensively.
Plans: Steroids have a new single out on Bunk, 'Credit Card'/'Destination Tokyo'. Currently taking a break from live work and working on new material.
Bookings: Andy 04-849-049.

over the summer of 80-81.
Les Crew

Beat Rhythm Fashion

Dan Birch, bass.
Nino Birch, guitar.
Glenn Stewart, drums.
WZE tracks: 'Song Of Hairless Apes' (Skempton/Birch), 'No Great Oaks' (Skempton/Birch) and 'Art And Duty' (Skempton/Birch).

Previous recording: BRF at that time a duo (Skempton/Birch) contributed two tracks to the **** album, 1980.

BRF was formed in December 1980 and the WZC was the band's first gig. The Birch brothers had been involved in a number of other line-ups over the previous year, primarily around the 'Billy The Club' scene, (Westown Quintet, Life In The Fridge).

Plans: BRF have a single, 'Beings Rest Finally'/'Bring Real Freedom' out on Bunk July 27 and two singles will follow.
Bookings: Matthew 04-859-373.

The Digits

Delmer, vocals.
Malcolm, guitar.
John, drums.
Tony, bass.
WZC tracks: 'Trifid In Our Kitchen' (Malcolm) and 'A Stab In Reach Of Vision' (Tony).

Primarily a studio project, the Digits were formed in March 1980 as a vehicle for the songwriting activities of Tony and Malcolm. This was the band's first live gig and no others are planned at the moment.

Plans: Digit's first album, *Dog Wrestled to Ground by Underarm Combat Flea* is out. Second album, *Grendle the Savage is Off His Gumboots* is also complete.
Contact: 04-787-433.

When Allan Jimson of the Steroids first mooted the Wellington Zone concert, it seemed fairly daring. Despite a summer of frantic, if chaotic, activity, many doubted the viability of a large-venue concert featuring only local bands. After all, the city only supported two regular venues — now down to one, — and of the local bands, probably only the Steroids, the Rodents and the Mockers had developed the pulling power to consistently headline successfully. Nonetheless, the Steroids went ahead, and Digits, BRF and the Mockers all jumped at the chance to join the show.

By the night of the show, advance sales had assured success. In the event, there were over five hundred people, with others turned away. In hindsight, it was very much the last wild fling of a riotous summer. A fractious pot-pourri of moderne chic-ists, the punk rump, angry young men (with one featuring prominently), drunks, junkies, starving artists and clean-cut suburban kids milled around the hall. Some were there for the music, some for the scene, some out of curiosity and some no doubt just seeking safety in numbers.

The record of the show was pretty much accidental. Chris Cullinan went along to record BRF. He crossed a couple of mikes on the ceiling above the stage and let the tape run for the entire concert. It was not until he played the tape back while the crew, band members and hangers on were loading out that the idea of a live album was mooted. Mike Alexander of Bunk was keen and the result is the *Wellington Zone* album.

Whatever its merits as a record of the bands involved, it stands primarily as a record of an event, and of Wellington

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16-18 MAINSTREET
17-18 NEW STATION
23-25 LENNONS, HASTINGS
30-1 RUMBA BAR

AUGUST 6-8 HILLCREST, HAM.
12-13 NEW STATION, AUCK
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JULY 10th. 11am-2-5.15-8pm
New Zealand Premiere Engagement
first time on the Big Screen.
ALBUM on POLYGRAM RECORDS and TAPES



THE BEAT

the new album

WHA'PPEN?

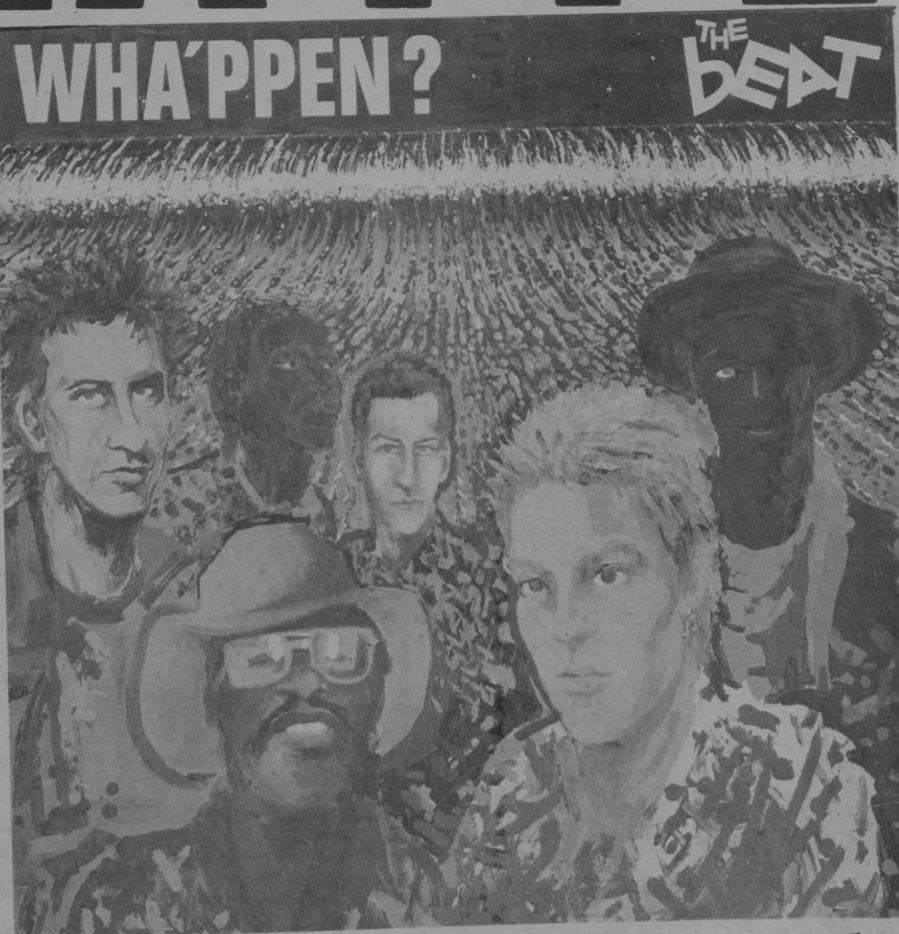
side 1
doors of your heart
all out to get you
monkey murders
i am your flag
french toast
(soleil trop chaud)
drowning

p.s. if it's worn out,
stop dancing on it ...

I JUST CAN'T STOP IT



featuring:
mirror in the bathroom
hands off ... she's mine
etc.



side 2
dream home in nz
walk away
over and over
cheated
get-a-job
the limits we set



The news conference is scattered. Jim Barnes is talking, drummer Steve Prestwich makes a fast exit when he hears where he is supposed to be after breakfast. Bassist Phil Small's location is unknown. Ian Moss surveys Auckland from the window. Walker's anticipating what might happen in the US apart from fame and fortune.

"We are definitely dealing with a record company that doesn't quite know what the hell it's signed, and that doesn't have any great urge to find out. Hopefully, when they hear us live, individuals will become fanatical, and we'll start making some headway."

The tour's also a testing ground. As far as Australia is concerned, Chisel may have hit the top, but Walker says the way in which the band goes down in the States will show if the music's genuine, from the gut, and in line with its origins.

"It would be nice to sell records, because you can make millions of bucks there, but if we go in and play to a cross-section audience, and they get off on it, I wouldn't care if we don't sell five records. It's an indication of all the music that myself, and some of the other guys have listened to since we were kids, that we've been able to pull it off, perform it, and that we haven't missed the point."

Walker's not concerned about the Australian lyrics being irrelevant to US people.

"Because the music is American-influenced they'll never figure out exactly what the songs are about, or even care. And I don't really care about it either. Lyrically, we're not trying to present an Australian identity, and we're not trying to avoid becoming an American band, but we do tend to write about what directly affects us. That'll always be Australia, and Australian events, or else the focus will be on this part of the world. There's a lot of things important to people living in South East Asia, that Americans don't know about, but it's still what we'll write about."

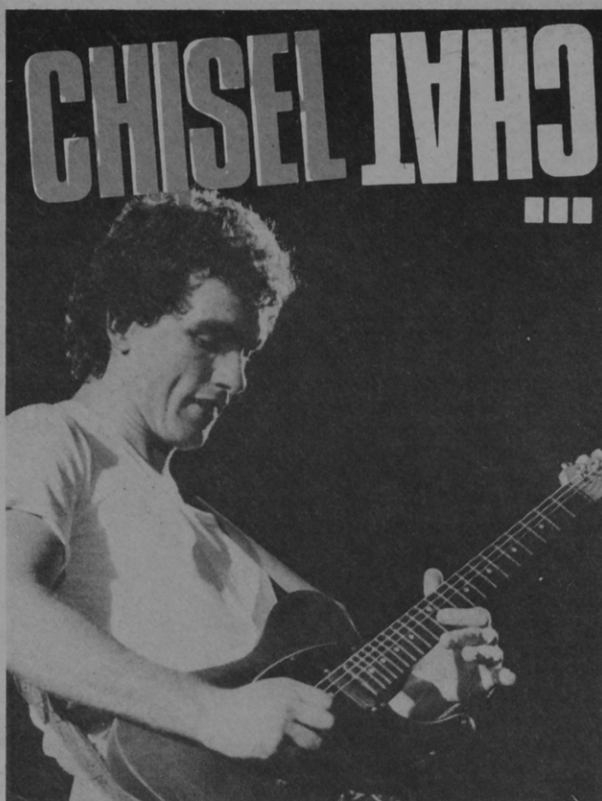
So the music is the prime communicator, not lyrics?

"Probably. On the other hand, it has been shown as possible for bands to go into America from other areas of the world, and keep their lyric content pretty ethnic, like English bands, Caribbean bands, Bob Marley. He never sang about jet planes going into LA and stuff, he sang about problems in Kingston. If the Americans become interested, it can lead them to find out about a part of the world which they're not generally involved with."

They'll concentrate on *East* material for the US, but Walker says if the band is in need of a change after "playing *East* to death" since Christmas 1979, they'll use newer songs. Songwriting within the band is gradually evening out. For the first two albums Walker carried most of the credits, but now each member has his own.

"It's the best thing that ever happened. I'm all for it. It means we're more of a band. With the first two albums, the guys just dropped into the studio like session musicians. There was no commitment, but having their own songs they're a whole lot more involved. *East* was the album where that happened, and the one where we sound like what we are."

During the tour, Walker will be trying to squeeze in negotiations for the soundtrack distribution of the film *Freedom*, made by the *Breaker Morant* team.



It's about an unemployed 22 year old who takes to stealing cars. Walker has written the score. It sounds nothing like Chisel, but has a "Cold Chisel flavour."

"In doing it, I deliberately steered clear of writing as I normally do for Cold Chisel, because I didn't want to rob any material which we could use in the future. This is the first outside project I dived into and got paid properly for, so it was a big break from years of musical involvement with the band."

The story of the Star Hotel GS, is in Ian Moss' words, a first in Australian history. The hotel was home for a weird mixture of Newcastle unemployed: surfies, camps and bikies. They all congregated at the Star. It was their turf, and it had a huge reputation for raging.

In a classic case of the fat cat versus the powerless underdog, Tooths brewery decided they couldn't afford alterations which would mean the local council extending the hotel's licence, so the Star was to be demolished for a carpark.

One September night in 1979, several thousand arrived for the farewell. The police moved in after closing time to try and kick everyone out. They met with some resistance. Two police cars were overturned and set on fire, 51 people were arrested.

Chisel has immortalised the story in song. Don Walker claims they took advantage of the incident by doing so, but the fact remains it's a powerful number — something of an

anthem which even Hamilton people know about.

At Maceys, Hamiltonians large and small, young and old, are seated cross-legged on the floor of what could have been a church hall at one time, or workers' canteen. They are slowly raised to their feet by the Visitors, who produce a set where the songs run into one another, and the vocalist moves like a Barbie doll.

However, people are jumping at the end, and at around 11 Cold Chisel hit the stage. Jim Barnes swaggers on with his customary combat boots, headband, on which the lettering is meant to read "fight for freedom", and a massive bottle of vodka. He launches into 'Conversations' — loudly.

Maceys took 850 that night, and they're all totally absorbed, hanging from the rafters, shaking fists and smiling. The pace is fast. 'Four Walls' is kept to a minimum, a new song is thrown in, followed by a frenetic 'Risin' Sun'.

Ian Moss takes vocals on Phil Small's number 'My Baby'. Phil Small sucks on a cigarette.

The lighting is selective, and effective. White spots hit Barnes, highlight Moss and his excellent guitar, and draw Don Walker from the back, where he's buried behind gear.

'Cheap Wine' obviously touches a few hearts, only to be followed by what could have been a disaster. It's 'Star Hotel', and Jim Barnes' mike cuts out, at the very crucial moment. He tries it again, smiles, and shrugs apologetically at the crowd. Steve Prestwich's forehead is screwed up in pain.

Amazingly, Hamilton carries on singing, and the line "spent last night under custody" is clearly audible. Walker takes the keyboard down, and slowly builds up and up, and the mike is back on.

The evening ends with two encores and a special song for heavy metal fans. Barnes capped it with wild antics on the amps through 'Wild Thing', and then mixed sociably with an ecstatic audience.

Maceys lights up, and it's all over.

The day before Walker had talked about the band's position, and the position of rock and roll. It is not as simple as going as far as a band can go.

"I don't see it on normal limits of what a rock and roll band can do. I think bands should go beyond being just entertainment, you know, big stadiums, clubs full of kids. Rock and roll should be as much of a force in society as that guy is." He points to Hiwi Tauroa on the *Herald's* front page. "The best rock and roll always has been."

"At the moment, rock and roll around the world is sad because it's all cream puff entertainment. People have forgotten just how forceful rock and roll can be, and it's slipped back to being like popular music was in 1960, when it was past the Elvis stage, and had degenerated into Pat Boone pap."

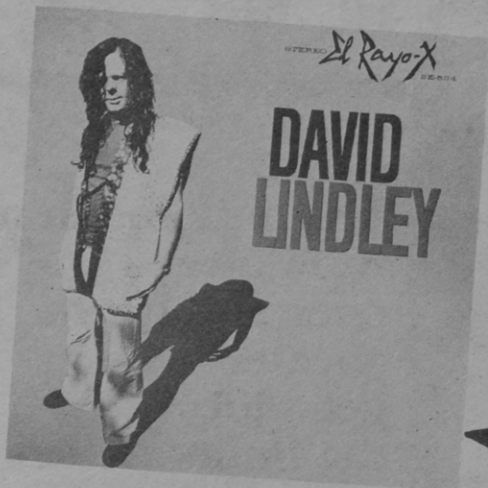
"Even English music movements have degenerated into fashion, and in the States it's Lover Boy, and Reo Speedwagon — mass consumer pap which has no affect on people's lives."

"We're more than that in Australia, I wouldn't be pretentious enough to say we are a political force, but I think it's gone further than just being entertainment."

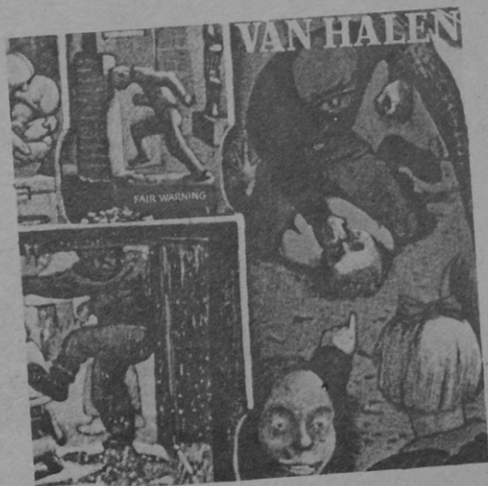
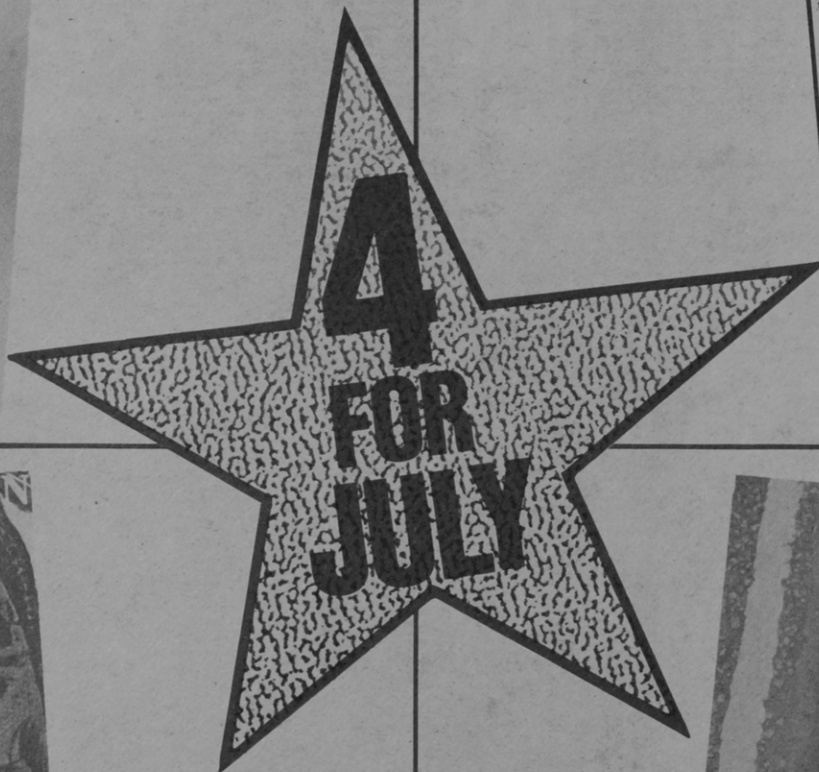
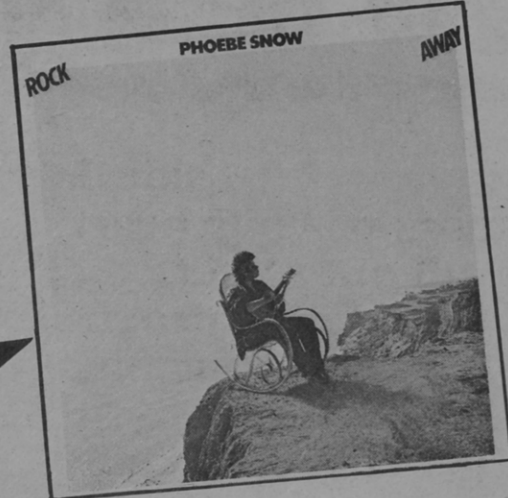
A perfect understatement.

AnnLouise Martin

EL RAYO-X DAVID LINDLEY



ROCK AWAY PHOEBE SNOW



VAN HALEN FAIR WARNING



GEORGE HARRISON SOMEWHERE IN ENGLAND

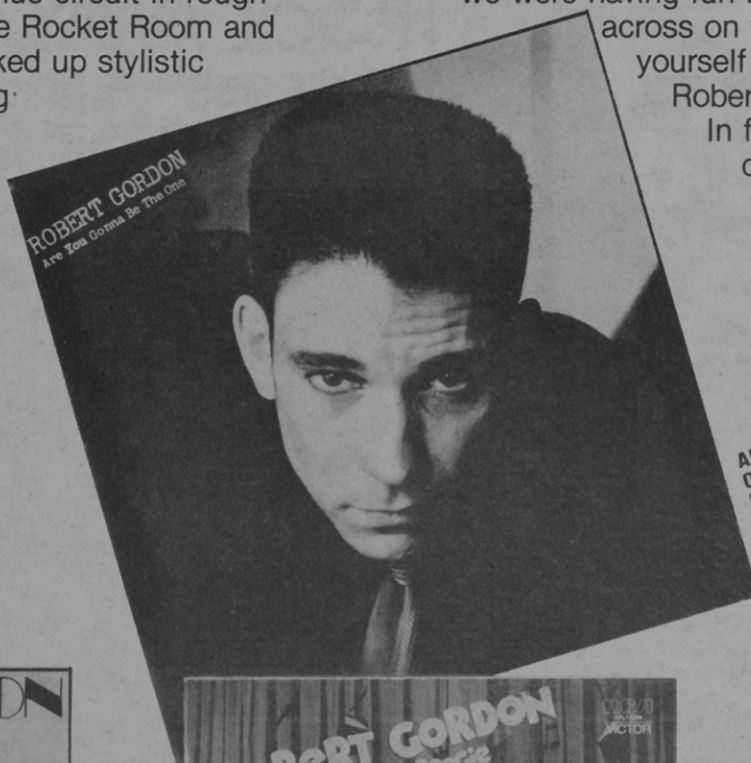


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of music.
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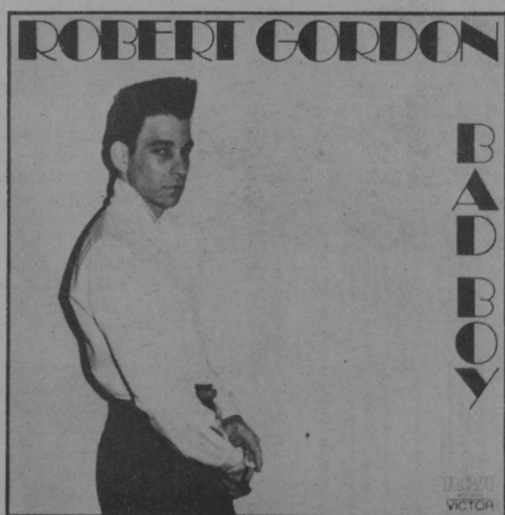


Robert Gordon started in his teens by fronting bands like the Newports and the Confidentials. Played the New York Avenue circuit in rough clubs like the Famous, the Rocket Room and Benny's Rebel Room. Picked up stylistic influences from seeing big-name rockers like Little Richard and Link Wray. Was often seen astride a powerful Harley. Actually used his Harley for sound effects on Too Fast To Live, Too Young To Die, a track from his new album Are You Gonna Be The One. Of the album Robert Gordon says: "This is an

extension of what I've done in the past. The main thing about this album is it doesn't sound dated. You can tell we were having fun in the studio and I think it comes across on the record." It does. Hear it yourself and you'll know what Robert Gordon is talking about. In fact hear the whole Robert Gordon catalogue.



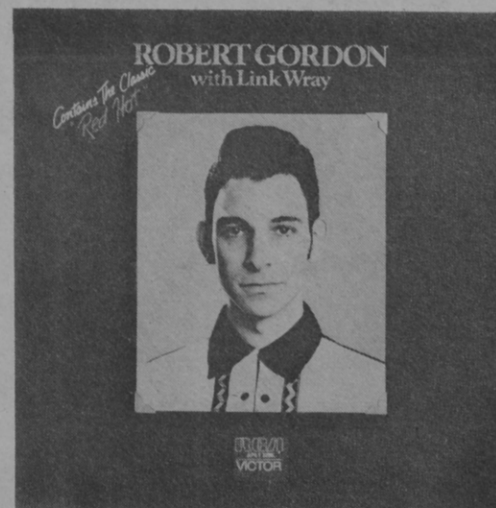
ARE YOU GONNA BE THE ONE (APLI 3773)
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ROCK BILLY BOOGIE (APLI 3294)
It's Only Make Believe, Black Slacks, Wheel Of Fortune, Am I Blue, Walk On By and Gordon's own tribute to his early idol Gene Vincent, The Catman, plus 6 more.



ROBERT GORDON WITH LINK WRAY (APLI 3296)
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**The Beat
Wha'ppen
Go-Feet**

Just Can't Stop It was among the finest albums to be released last year. Classics like 'Hands Off, She's Mine' and 'Mirror in the Bathroom' show-cased the Beat's mastery of tricky words and danceable rhythms. Further proof of their skill came with the intermediate single, 'Too Nice To Talk To', sadly passed over by New Zealand radio.

After a successful debut, it must be tempting to follow the formula. The Beat have avoided this with *Wha'ppen*. Though they retain their original sound, they have kept the songs diverse in style, and distinctly fresh.

'Doors Of Your Heart', the second single from the album, kicks into gear with a blast from Saxa's horn. Dub effects on Ranking Roger's toasting make it a tasty opener. The full pace rocker, 'All Out To Get You', leads nicely into the latin 'Monkey Murders'. On 'I Am Your Flag', added brass gives a soulful feel, while the lyrics prove the Beat's politics don't begin and end with 'Stand Down Margaret'.

'French Toast' adds some Caribbean light relief before 'Drowning' wanders into a rich production job by Bob Sargeant. 'A Dream Home In New Zealand' deals with nuclear war, New Zealand being the last retreat. Of the remaining five songs, only two impress, 'Get A Job' and 'Cheated', but both are potential hit singles.

Although *Wha'ppen* is not as immediately forceful as *Just Can't Stop It*, it is a confident work. Regardless of changing musical fashion, I have no doubt that the Beat can only get stronger.

Mark Phillips

**Magazine
Magic, Murder
and the Weather
Virgin**

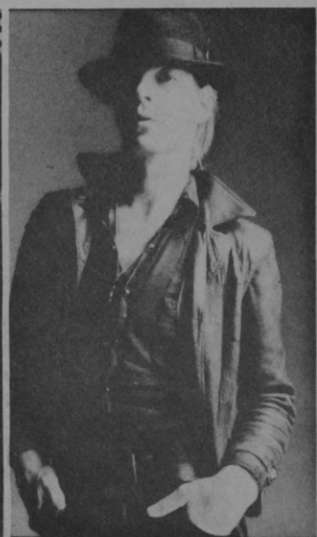
Magazine have always been an acquired taste, a band who've blended musical sophistication (when that wasn't the thing to do) with Devoto's own very personalised and figurative



Howard Devoto



The Beat's Ranking Roger.



Jim Carroll



Ray Columbus

world-view.

Their three previous studio albums have veered from the ambitious if flawed *Real Life* through the gothic weightiness of *Secondhand Daylight* to the brisk and accessible moods of *Correct Use of Soap*.

And now *Magic, Murder and the Weather*, again an album of distinct qualities. *Soap* dropped all pretensions, yet it retained the band's inherent drama and imagination. *Magic* continues this anti-melodrama drift into a funkiness and rhythmic buoyancy that they've seldom achieved in the past.

McGeoch's departure after *Soap* was temporarily filled by sound-alike Robin Simon who merely duplicated McGeoch's presence on the live *Play* and when he left, Ben Mandelson, an old associate, was employed. On *Magic* his touches are deft and sparing in contrast to the aggressive chord pressures of McGeoch and his subtleties have left more room for Adamson's ingenuity (he must rank as one of the best bassists anywhere) and Doyle's precision drumming. This difference has given the album more flexibility.

'About the Weather', 'The Honeymoon Killers' and 'The Great Man's Secrets' are all gems, combining the best features of the band — Formula's knack for producing keyboard lines that provide the initial melodic basis for Magazine's

landscapes. 'This Poison', the single, stands out. Devoto beguiling, the band funky. 'Suburban Rhonda' and 'The Garden' insinuate rather than state. And on 'So Lucky' and the 'Naked Eye' Adamson and Doyle run into overtime with style.

So *Magic* is an album of human textures and wisps of Magazine atmosphere. Its propulsion is less intense than its predecessors but its inventiveness remains at the highest of quotients.

But since its release Devoto has left the band which means that Magazine have had their chips. I'll miss them, a lot, especially when they were capable of conjuring up albums the likes of *Magic*.

A minute's silence, perhaps? George Kay

**Ray Columbus
and the Invaders
Anthology
Epic**

For the collector this is pretty much the perfect set. The packaging is excellent, from the beautifully-dated look of the cover photos to the informative, detailed liner notes inside the gatefold.

Add in the inclusion of a live version from Perth of 'She's A Mod' circa 1964, and the first single by Columbus and the Invaders, 'Money Lover', and it's the sort of record oldies'

freaks in Australia will go weak at the knees over.

What's a surprise is how well most of the songs hold up. 'Till We Kissed' is a pop classic that will probably astonish newcomers who only know Columbus as a middle of the road television personality.

The Righteous Brothers' feel of 'Till We Kissed' is not retained on the other 15 tracks, which instead have the raw jumpy sound of mid-60s British beat music.

Generally the local boys hold up better here than, for example, the Kinks 15 years on. Nostalgia may draw some to this album. The music should hold a lot more.

Phil Gifford

**David Lindley
El Rayo-X
Asylum**

The Main Point: This album's given me more sheer fun than almost anything I've heard this year. Whenever it's playing — which is a helluva lot — I'm seized by paroxysms of that good old foot-stompin', back-bone-slippin' funky chicken. Go forth, buy it and get afflicted. Feels soooo good.

The Background Stuff: David Lindley's been around for years. He's played on the better work of such as Linda Ronstadt (in '74) and Rod Stewart (in '75). More significantly, he's been Jackson Browne's guitarist

cum fiddler for the past decade and was an important presence on a couple of Ry Cooder's recent LPs, especially the magnificent *Bop Till You Drop*.

In fact, Cooder's work is the nearest comparison one can find to Lindley's debut. Both musicians share a near-faultless ability to refurbish great songs through a melding of various ethnic and popular styles. Here, for example, old Motown and Everly Brothers' standards are transformed into magnificent reggae; 'Mercury Blues' becomes raging rock'n'roll ... and so on.

Which only accounts for half the album. There's also a superb bunch of new numbers: two co-written by Lindley and three from the bizarre wit of someone named 'Frizz' Fuller.

Despite the considerable diversity here, the overall sound is primarily tex-mex. The band is everything one could wish for and, although handling all guitars and vocals, Lindley never obtrudes as 'star' performer.

One superficial reaction to this album dismissed Lindley as 'doing a Cooder', but the fact is that both men have been steeped in this music for decades. *El Rayo-X* is no gimmicky patiche, but the result of an abiding and irreverent love. It's also an unalloyed delight.

Peter Thomson

**Grace Jones
Nightclubbing
Island**

Grace Jones is an unshamedly sexual animal. She flaunts her sexuality to her own advantage, and some say she lays it on a bit thick, but that's their problem, not hers. Grace is owned by nobody, and in today's hypocritical permissive society, her attitudes are positively healthy.

Nightclubbing takes up where *Warm Leatherette* left off. Sleazy, greasy, dirty funk, with an earthy sophistication that is endearing and very human.

The title track is, of course, the David Bowie/Iggy Pop composition, which Grace deadpans beautifully. If Iggy intended the song to be tongue-in-cheek, then Grace has certainly got the message. She turns Bill Withers' 'Use Me' into a sexual tour de force that its writer never realised, and her own 'Feel Up' is an aural orgasm, full of suggestive vocal backchat and percussive heavy breathing.

Barry Reynolds again helps with a couple of songs, along with Marianne Faithfull, and



plays guitar. Robbie Shakespeare and Sly Dunbar are also present, using the same distinctive rhythmic touches they gave to Black Uhuru's *Sinsemilla*. They lift funk out of the same identikit mire that was threatening reggae.

Grace Jones just slays me. An unforgettable face, a voice like crude oil, and not a hangup in sight.

Duncan Campbell

**The Jim Carroll Band
Catholic Boy
Epic**

Jim Carroll has enjoyed more American rock magazine attention than any new act of the last 12 months. *Catholic Boy* is ostensibly the reason but, in actuality, the focus is more often his background — it's such damn good copy.

Carroll is a 31-year-old poet and ex-junkie, New York street-kid. So what else is new? So Carroll wrote about it as he lived it. His *Basketball Diaries*, from ages 12 to 15, is a fast, absorbingly trashy record of the decline of a wiseass kid with a love of words, sex, and a future as an athlete, into just another hustling doper. Its republishing last year laid the basis for a cult. Even Keef Richard lurched in for a gig.

Carroll, it seems, has known everyone who's hip. It was good friend Patti Smith who first interested him in fusing his poetry with rock. The track 'Crow' is a tribute to her.

Setting aside all notions of street credentials and media hype, is *Catholic Boy* worth the attention? Very definitely. Its precedents lie in the work of Jim Morrison, Iggy, Lou Reed and David Johansen. The band's no-frills approach seems designed to force the words up front, but Carroll's bleak, surreal imagery has an intense instinctual power too. This is rock poetry for the guts first.

Reviewers of *Catholic Boy* have tended to concentrate on the title track, the American single 'People Who Died' and the eerie 'City Drops Into The Night'. These tracks are certainly powerful but by no means overshadow the rest of the album.

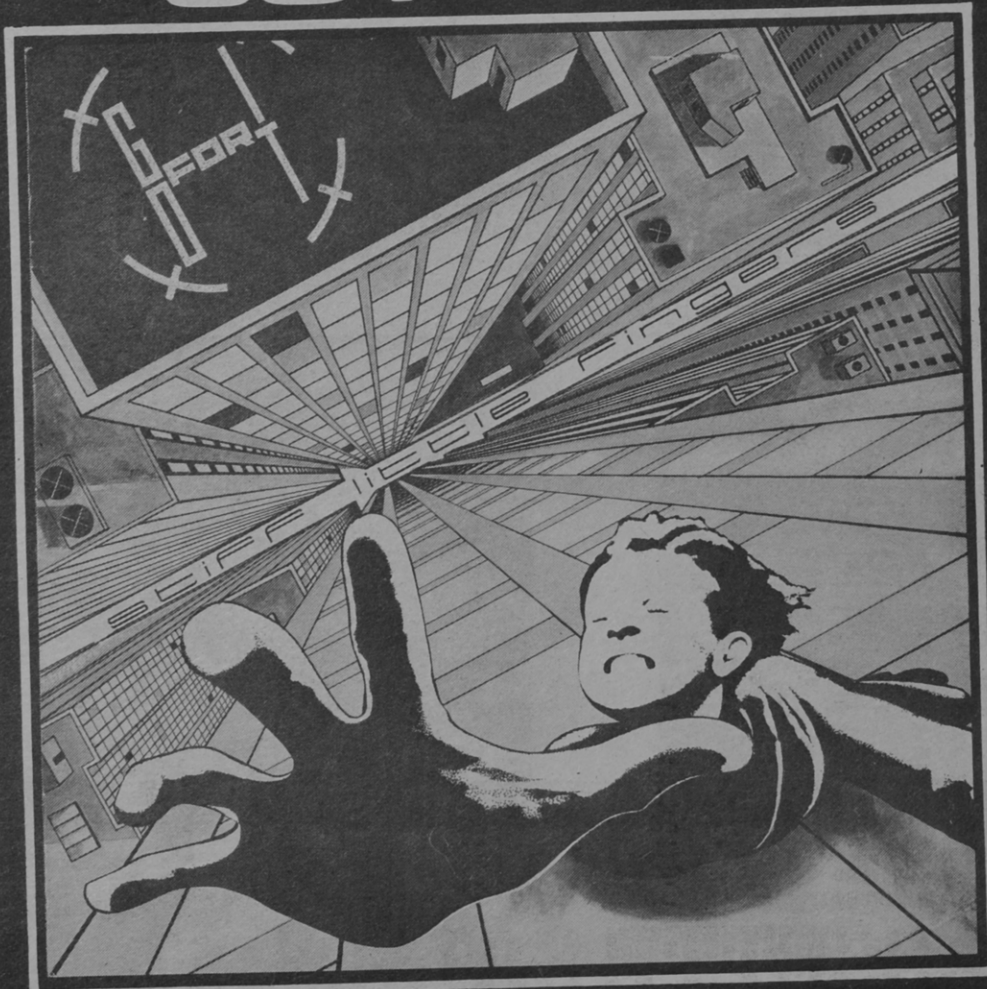
Live, the Carroll Band can be devastating. After a gig in San Francisco, I was exhausted by the amphetamine-paced onslaught of block-chord guitars combined with Carroll's personal mystique.

Whether you regard Carroll as hipster-angel or merely another druggie delinquent, you can't ignore the fact that *Catholic Boy* is dynamite rock'n'roll. It will stand.

Footnote: *Basketball Diaries* is still unavailable in New Zealand. If you're interested then harass your local book-distributor. Carroll's 1974 Pulitzer-nominated volume of poetry, *Living at the Movies* is currently out of print.

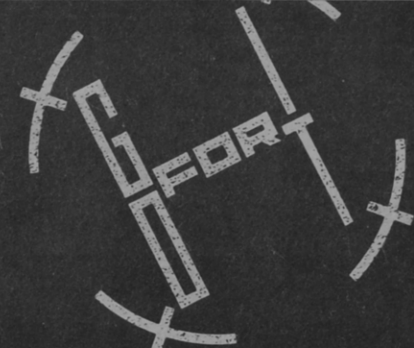
Peter Thomson

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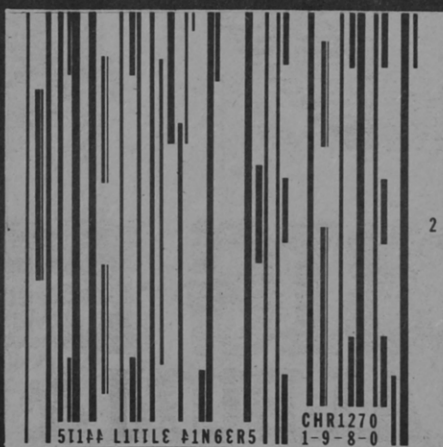


GO FOR IT

Chrysalis



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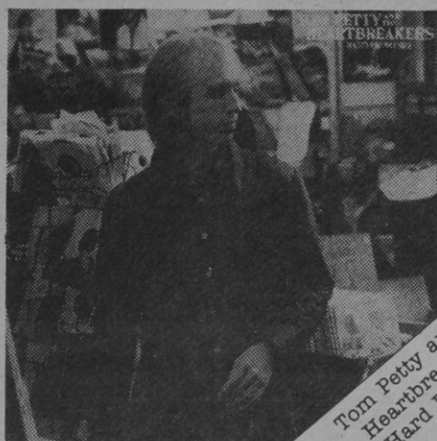


**NOBODY'S
HEROES**

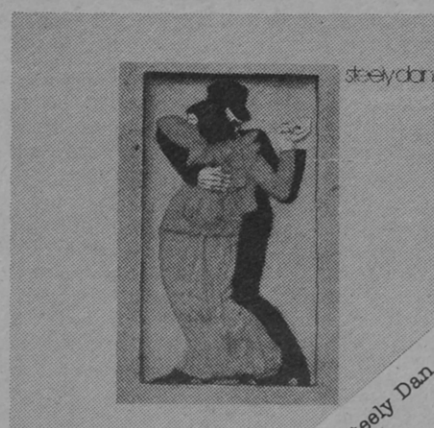
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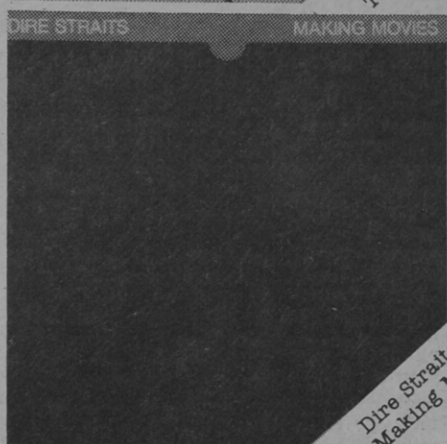
Roger Daltry and
The Who - McVicar



Tom Petty and the
Heartbreakers -
Hard Promises



Steely Dan - Gaucho



Dire Straits
Making Movies



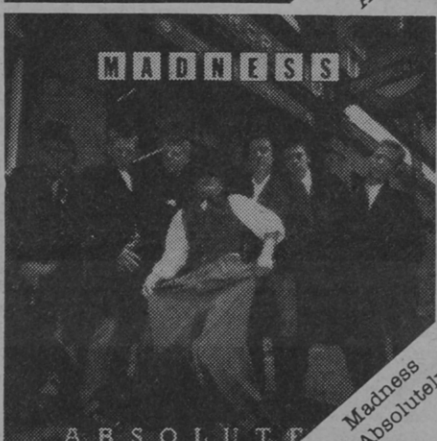
Eric Clapton
Another Ticket



Split Enz - Waiata



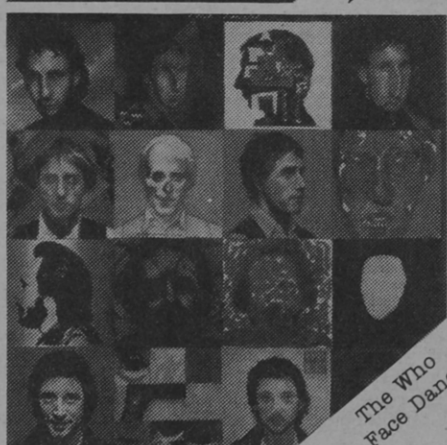
Black Slate - Amigo



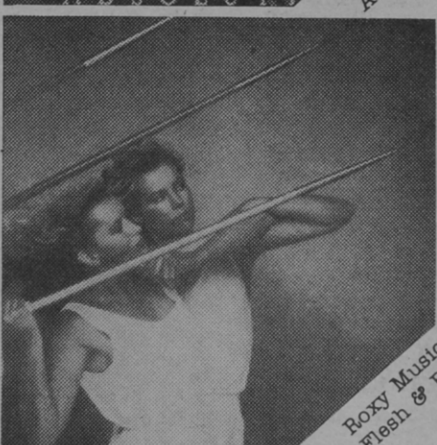
Madness
Absolutely



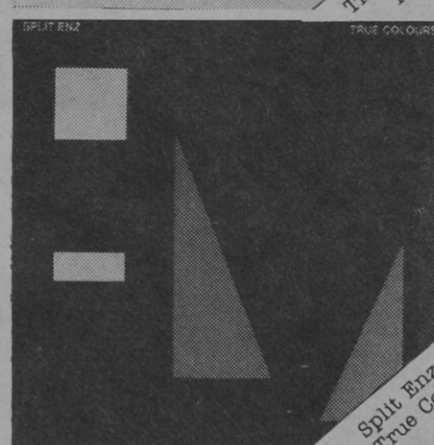
The Boomtown Rats
Mondo Bongo



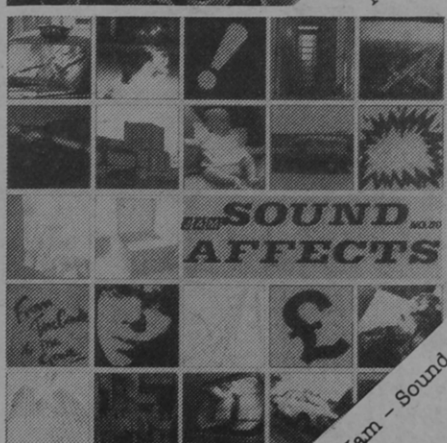
The Who
Face Dances



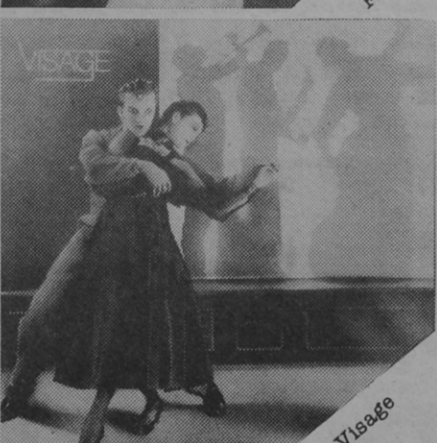
Roxy Music
Flesh & Blood



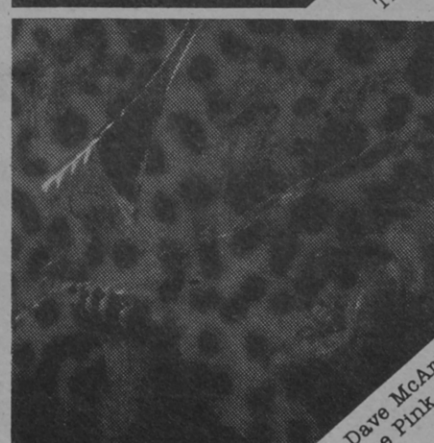
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Devo
Live
Warner Bros
Pretenders
Extended Play
Real

Two half-album pot-boilers from WEA, the live Devo set originally being a four-track promotional item in America (the two added tracks are 'Planet Earth' and 'Girl U Want') and the Pretenders' five-track EP intended no doubt to remind the fickle ever-changing rock punter that the band is still in fact around, absence of follow-up album notwithstanding.

Devo don't spring any surprises live. 'Be Stiff' is the only track not off the most successful *Freedom Of Choice* album, though that record's title track appears here instrumentally as a concert-opener. A propulsive drum beat allows you to partially ignore the one-finger dynamics on Side One, and happily the guitar player is let loose more on the other side — 'Gates Of Steel' heading off the much loved 'Whip It' as the EP's peak. Recorded in San Francisco a year ago *Live* is a satisfactory if hardly revelatory reaffirmation of the band's current strength.

The Pretenders' most appetising recent vinyl 'Message Of Love' and 'Talk Of The Town' heads their mini-album. 'Message' somehow marries foxy two-chord raunch with much softer turnaround bridge



Bruce in a box!

Bruce Springsteen
Boxed Set: Greetings From
Asbury Park — The Wild,
the Innocent & the E Street
Shuffle — Born To Run
CBS

In the middle to late 1960s, most record companies seemed to have at least five Instant Dylans on their books — a David Blue here, an Eric Andersen there, a Tim something everywhere. The early 1970s saw the search change to New Dylans, and Bruce Springsteen was one of these on his debut *Greetings From Asbury Park*.

Was there a real rock'n'roller in there? It sure was hard to tell, and a wafer-thin production hardly helped either. 'Blinded By The Light' and 'Spirit In The Night' eventually became the name tracks off this album, but 'Growing Up' and 'For You' stand equally strong beside them in the breathless image-tumbling stakes, and perhaps understandably, the two restrained ballads 'Mary Queen Of Arkansas' and 'Angel' have weathered the test of time best.

Album Two, *The Wild, The Innocent & The E Street Shuffle* came within the year at the end of 1973, and it was a staggering improvement. Springsteen was a good deal more in control of his craft now, the production a vast improvement, and the songs, while often suggesting the man had seen *West Side Story* three too many times, were exceptional.

There was a wider sweep of writing styles on *The Wild, The Innocent* than on subsequent albums, and the bit in the middle of 'Sandy' where Springsteen quietens everything right down and talks about the waitress is one of the genuinely magic moments in the man's recorded career so far.

Darkness On The Edge Of Town may well be Springsteen's 'best' album by conventional

'best' standards, but *E Street* remains my favourite.

Born To Run took much longer to get out, and was finally served up with like-it-or-else media assistance — cover stories in *Time* and *Newsweek* and Jon Landau's albatross quote on the future of rock'n'roll. To the album's credit, it was good enough to survive that advance guard, but it still could have been a lot better. The fattened Spector-like backdrops glued much of the material to an elephantine standstill. It's a record Springsteen would probably like to record again, but, even at gunpoint, wouldn't.

For all the delivery problems, *Born To Run* still dominated a million turntables for many months — mine being dominated in particular by the first three tracks on Side Two and the opening 45 seconds of 'Thunder Road' on Side One.

For 50 cents less than \$20, you can trace the early career of the man now up there for the critics' grabs (and still doing it far too well for them to pull him down), from the seminal to the almost-mature.

Yes, he was still writing about cars on album one. Yes, these records are essential.
Roy Colbert

The Digits
Dog Wrestled to Ground
By Underarm Combat Flea
Sausage Records

The idea behind the Do It Yourself syndrome is admirable — especially if it's worth doing. The question is, why have the Digits bothered?

They are a makeshift, loosely-organised, occasional six piece combo from Wellington and for starters they've released a very limited edition album on Sausage Records.

The Digits have separated their schemes into two parts. The first part, being Side One, is devoted to ten poorly-conceived and recorded songs creaking under a variety of influences ranging from mid-west American ('Friend Who Sits Beside You') to Cure atmospherics ('A Throw Away') and muted punk ('Perfect Evolution'). Being derivative doesn't matter, but the Digits seem incapable of using their sources.

The second half of the album, Side Two, is a series of closely-packed jam sessions where repetition and aimlessness take control. The whole side has a time-wasting approach with vaguely amusing throwaway titles.

If enthusiasm and amateurism were all that was needed to make worthwhile rock'n'roll, then the Digits would be in with a shout. As it is, they've made an album from the best of intentions but have forgotten that other people have to listen to it.
George Kay

The Tubes
The Completion
Backwards Principle
Capitol

I first heard the Tubes in a room about as big as Meatloaf's dressing-gown, papered wall-to-wall by giant JBLs, powered in turn by enough watts to drive three smelters. Yes, I told my

wild-eyed and bulging-neck-veined host, I am impressed, it is indeed a big sound.

Since then, I've craved similar assistance to appreciate the expansive grandeur of this San Franciscan band — and I've noticed, too, how their most fervent followers are rarely people with \$95 stereos that pick up taxi talk every time the fridge is turned on.

Props. An integral part of the Tubes' master-plan, whether it be an overwhelming stage act or, merely, an absorbing album sleeve. The latest album includes one of the latter. The opener 'Talk To Ya Later' roars off with a stampeding beat, fine hook, and a guitar sound straight off Rundgren.

Thereafter, we strip away the covering and find the Tubes borrowing a few tricks from the REO Speedwagon school ('Don't Wanna Wait Anymore', 'America' and 'A Matter Of Pride').

But the sense of humour is still there. They sure write a neat company prospectus.
Roy Colbert

Phoebe Snow
Rock Away
Mirage

The Best of Phoebe Snow
CBS

A few years ago, American writer Stephen Holden seemed to have Phoebe Snow's career neatly summed up. "Though the stylistic collisions in her singing sometimes result in confused mannerism, Snow is a true original. Unfortunately since the debut LP, the confusions have dominated."

Mind you, that first album certainly was a stunner. Not only did this young white girl sing with a mature black voice, she penned strong songs with shrewd lyrics. From semi-jazz to introspective folk, her writing could range as widely as her vocals.

Yet, except very fitfully, Snow's work never reached such a standard again. As if in acknowledgement, she increasingly turned to interpreting the work of other writers, though still with only limited success.

In attempting a representative survey, this *Best of* selection has drawn from all Snow's recordings through to '78. Consequently, only two tracks from the first LP are included — which simply isn't enough. Furthermore, the clashes which arise from juxtaposing tracks from her various recording approaches render this album a very mixed bag. It doesn't really sound like a 'best of' at all. That title probably still belongs to her 1973 debut.

Rock Away, her new set for a new label, does have the virtues of coherence and consistency. Recorded with the powerful band Billy Joel recently brought to New Zealand, this is the straight-forward, punchy album its title suggests.

Snow is still primarily working as an interpreter and has chosen her covers well. If occasionally her voice may veer towards stridency in belting out the Allen Toussaint or Don Covay classics, the strengths of the song and the band carry everything through. Purists of course will always quibble over reworkings — Rod Stewart's 'Gasoline Alley' seems the most

likely candidate here — but by and large, Snow's versions are a success.

Perhaps the best performances are the slower ones, particularly her own wistful title track, and Dylan's lovely 'I Believe In You'.

One hopes, as this album tentatively suggests, that with her change of label, Phoebe Snow's talent may become fully re-established.
Peter Thomson

Change
Miracles
Sister Sledge
All American Girls
Atlantic

Change are yet another of the curious concepts thrown up by disco. No, it's not a gay cop this time, but a bunch of funky Italians. All the rhythm tracks on *Miracles*, their second album and their first, *Glow of Love*, were recorded in Bologna, and vocals overdubbed by session singers in New York. Unlikely, maybe, but their debut was an overblown delight.

The singers were sacrificed to the giant-sized production, but the liveliness of the project erased all doubts about the lack of soul.

The second album, *Miracles*, marks a clear change of pace. Here, they steer closer to the Chic style of cool restraint. The drums no longer crack like whips, but shuffle politely. It's smaller scale and less dramatic, but the material is seamless enough to support the chamber approach.

The new album by Sister Sledge — *All American Girls* — finds them out from under the control of Chic masterminds Edwards and Rogers, and produced by one-time Mahavishnu drummer, Michael Walden. He's clearly unsure what to do with them.

He convincingly recaptures the Chic sound on the title cut and manages one urgent piece of Euro-disco on 'He's Just A Runaway'. But the rest of the album is an uninspired blur of contemporary black music stylings. Disco at its dreariest.
Alastair Dougal

Santana
Zebop
CBS

The Devadip's devotees tend to be a breed apart. They're invariably guitar-solo freaks, and often regard other rock with distaste. Such an attitude is the source both of Santana's extraordinary longevity and of his increased rigidity. Carlos' mid-70s freedom for successful experimentation seems over. His recent sortie with some contemporary jazzmen encountered significant buyer resistance (not to mention critical flak).

Zebop sees him return to orthodox formation and formula: the slow-tempo sustained guitar lines; up tempo pyrotechnics; el latino percussion and vocal chants; plus two or three pop-rock updates with an eye on the singles charts. It's all here, as proficient and safe as ever.

Unless you nurse a particular desire to hear a Cat Stevens or J.J. Cale number, sung by a Steve Winwood sound-alike over a latinized rhythm section, you can safely leave this for the fan club.
Peter Thomson



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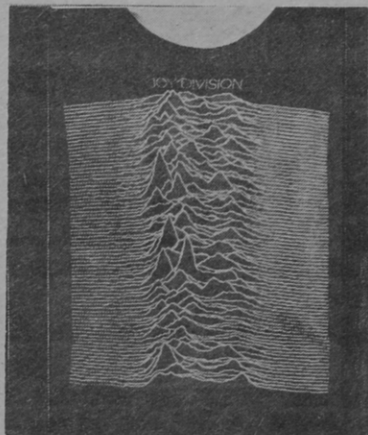
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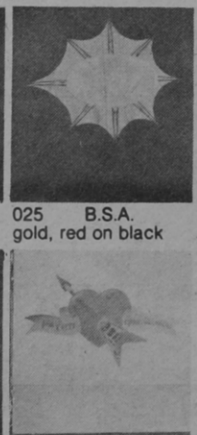
034 JOY DIVISION
white & green on black



012 THE BEAT
red, black on white



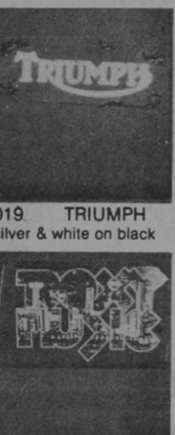
018 NORTON
gold on black



025 B.S.A.
gold, red on black



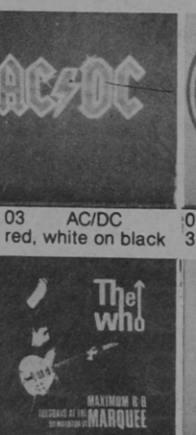
007 DEVO
4 colour on grey



019 TRIUMPH
silver & white on black



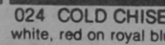
015 PINK FLAMINGOS
green on pink, T/S only



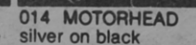
003 AC/DC
red, white on black



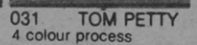
010 BOB MARLEY
3 colour on gold



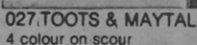
024 COLD CHISEL
white, red on royal blue



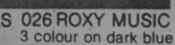
014 MOTORHEAD
silver on black



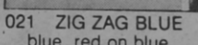
031 TOM PETTY
4 colour process
on white T/S on scour S/S



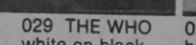
027 TOOTS & MAYTALS
4 colour on scour



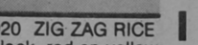
026 ROXY MUSIC
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021 ZIG ZAG BLUE
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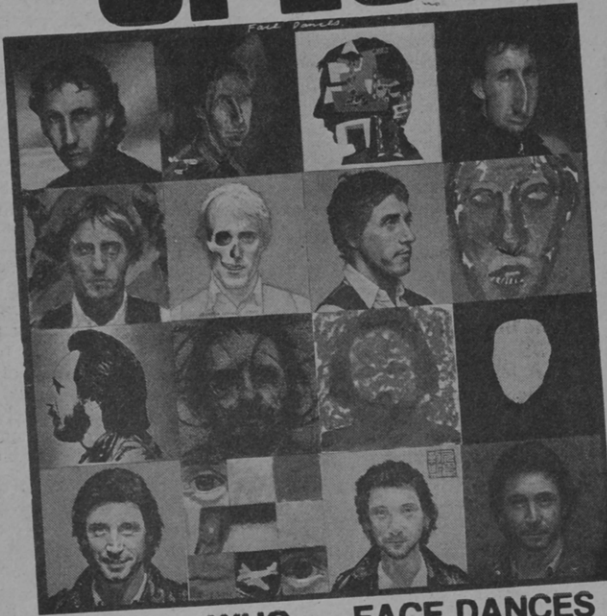
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Eric Clapton
Another Ticket
RSC
B. B. King
There Must Be a Better
World Somewhere
MCA

Tom Dowd produced Eric Clapton's two best studio albums, *Layla* and *461 Ocean Boulevard*. He is back at the board for Clapton's latest, *Another Ticket*, a brilliant testimony to Eric's revived musical fortunes.

The wonderful band supporting Clapton on the superb live album *Just One Night* performs just as well under studio conditions. The lethargy that crippled Clapton's previous, American band is nowhere in evidence.

The line-up of Albert Lee (guitar), Chris Stainton (keyboards), Henry Spinetti (drums) and Dave Markee (bass) has been reinforced by ex-Procull Harum Gary Brooker on keyboards. Everyone gets a chance to show their paces, but the emphasis is where it belongs — on Clapton's well-worn voice and ever-eloquent guitar.

In essence, the album is not dissimilar from other recent studio efforts. There is a mixture of country, ballads and blues, but at every turn the slackness of *Slowhand* and *Backless* is gone.

Listen to Clapton tear things up on 'Muddy Waters' 'Blow Wind Blow' or his own 'I Can't Stand It' (shades of Stevie Winwood in the Spencer Davis days) or the furious rave-up that closes the album on 'Rita Mae'. This time it's for real.

That other old guitar wizard B. B. King also turns in a performance to blow the dust

off your speakers. King has tried some adventurous (sometimes disastrous) collaborations in the past. He has worked with rockers, jazzers and Philly soft-soul merchants. His work with the Crusaders was especially fine. He has now teamed with Dr John and Doc Pomus for an album that marks a new peak in King's long career.

The album's general feel was blueprinted in Dr John's *City Lights* and *Tango Palace* albums — a sort of slow-motion funk, relaxed and rolling, a near-drone that is utterly infectious.

Backing up the basic group of B. B. King, Dr John (keyboards), Pretty Purdie (drums), Wilbur Bascomb (bass) and Hugh McCracken (rhythm guitar) is a horn section led by Hank Crawford (alto sax) and David "Fathead" Newman (tenor). Crawford and Newman get plenty of solo space and they lay down some lovely lines.

B. B., too, is in fine form. His singing and guitar are spot-on.

B. B. King and Dr John — an inspired collaboration.

Ken Williams

B R I E F S

Sector 27

Sector 27 (Mercury)

Poor old Tom Robinson, one of the few really committed politics-in-rock activists who made his point when people were willing to listen back in '77, but is now struggling with old musical ideas and a dwindling audience who've heard it all before.

His new band, Sector 27 just pick up from where Kustow and Co left off — polished and

energetic, the ideal vehicle for pushing Robinson's concerned vignettes. Workmanlike he is, competent even, but as a songwriter he has rarely risen above intelligent story-telling and sloganeering, and *Sector 27* is no different.

Robinson has had his fifteen minutes in rock, but he's probably worth more on the platform. And that's where he belongs.

GK

Slow Children (Ensign)
Part-produced by Jules Shear of the surprisingly highly-thought-of Jules and the Polar Bears, Slow Children appear to be trying for a piece of Motels/Pretenders action on their debut. Urgent, jerky and precise, Slow Children are at times artily indifferent towards AM radio rules, but 'Staring At The Ceiling', 'She's Like America' and the single 'Talk About Horses' all suggest there could well be room at the inn. Arresting cover.

RC

Ruts DC
Animal Now (Virgin)
With the death of Malcolm Owen last year, a vocalist of abrasive character if nothing else, the Ruts lost the crucial factor in their particular identity. New musician/vocalist Segs is competently nondescript, and he fits in well with the band's tight, disciplined song structures but without Owen they've lost their distinctive edge. 'Dangerous Minds', 'No Time To Kill' and 'Mirror Smashed' are durable and workmanlike and the dub reggae weight of 'Fools' is well-intentioned if a little bland. Satisfactory but not satisfying, the Ruts are still angry but don't sound it.

GK

Quincy Jones,
The Dude (A&M)

There's a cliché that albums by producers are smooth, well-produced but empty affairs. And yes the latest from Quincy Jones, the master producer of Michael Jackson and George Benson, is smooth and well-produced but it's also a largely enjoyable confection. When the material relies on the singer to pull it through, the hollowness of these professionals just doesn't convince. But when the groove's hot enough as it is on about half of this album, there's no problem.

AD



Flowers, Mainstreet. Trudy Green, Neighbours.



L I V E

Flowers

Mainstreet, July 1

These Ockers are onto something. Time was when people in these parts knew or cared little about what was happening across the ditch. But Oz rock, like our homegrown product, has had a renaissance in recent years, and the exchange of talent between the two countries has been healthy.

Cold Chisel had packed Mainstreet two nights running the week before, and Flowers just about managed the same at their one-night Auckland stand, part of a quick quartet of NZ gigs.

Iva Davies is a neat little showman, his coldly delicate features almost Numanesque, but with far more expression, especially when wringing every ounce of anguish from 'Ice-house'. He also did one of the best Lennon salutes I've seen, a tortured, majestic rendition of 'Cold Turkey'.

Mainstreet turned into a sauna as Flowers tore through 'Fatman', 'Sister' and 'Walls', hit an early peak with 'Can't

Help Myself', and encored with 'We Can Get Together'.

Heavy synthesised pop is in danger of being done to death, but Flowers steer clear of the pitfalls, and have better songs than most of their peers.

Duncan Campbell

Neighbours

Windsor Castle, July 4

You've got the wiry Sam Ford on guitar and vocals, Trudy Green on vocals, Rick Bryant on vocals and saxophone, Andrew Clouston (ex-Rodents) on saxophone, Ken James on guitar, on bass Poss Cameron, and Paul Kunac on drums.

The Windsors, though not packed to the hilt, is blessed with a somewhat serious, but attentive crowd. The first set, for the most part, is confined to a selection of rocky/calypso tunes written by Sam and Rick, plus covers 'King Creole' and 'Cry Tuff'. It is extremely loud.

We're looking at some of the best musicians around town, they could play anything well, but for a start, it lacks kick. The excitement only emerges in the second bracket, where there are some great moments.

Sam Ford calls a break, announcing the Neighbours will return to kick the shit out of it. Certainly, there is an improvement, despite sound problems. Trudy Green, when she takes the main spot gives the words what she's got, and inevitably gives the band a colour, and verve, as she sashays round the stage, tambourine in hand.

One of the night's highlights is 'Jump Back Baby', where Ken

James plays sax in favour of his guitar. And Rick Bryant's just got rhythm coming out of his pores. When he takes the mike in hand he's a classic showman.

The Neighbours warmed up, and became less rigid in their choice of material as the evening progressed — Otis Redding, a Motown medley, and finally their forthcoming single 'Love is Never Cruel'.

The band's been together about two months. They're good, but somehow they still seem to be searching for the right combination.

AnnLouise Martin

Herbs

Gluepot, June 25

Unless it's reasonably full, I don't regard the Gluepot as the ideal venue to see any band, let alone one fighting against a lousy PA as Herbs had on this particular Wednesday night. This problem tended to compound all the band's shortcomings. They couldn't get enough volume (and reggae should be very loud) and the overall fuzzy effect that occurred when more than one person sang made them a little cock-tailish in the early part of the evening. But in spite of the problems, they still managed to pull it off.

The band has improved vastly in the last few months with new bass player Phil Toms, and a fast-improving drummer, Fred Faleauto, providing one of the tightest rhythm sections I've seen recently.

The material is about two thirds non-original, ranging from a dull Heptones' styled 'I Shall Be Released' to an inspiring '96 degrees in the Shade'. But it's the originals that really stand out, with a flavour that's one step beyond pure JA reggae, with an obvious indigenous feel. It's a pity they don't play more of their own material as they seem to put a lot more into that than they do some of the covers.

Given time, and a decent sound system, Herbs could develop into something special, but they should make the decision right now whether to play more of their own songs, or to continue to do covers.

Simon Grigg



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Christchurch Polytech,
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This dance featured six garage bands (for want of a better word). With the exception of Ballon D'essai, all the bands were appearing for the first time in public.

Twelve-88 were up first, enthusiasts with a repertoire of covers from Velvets through Wire. They set their sights low and succeeded within those narrow frames of reference. A bright, enjoyable start, disappointing only in that if they can reproduce Modern Lovers, Suburban Reptiles, Iggy and the others with such ease then they should be looking further afield.

Drowning Is Easy tried for more and succeeded less. Song titles like 'Pigs Are The Real Criminals', 'Spoons For Christ', 'Antarctic Cover Up' and 'Ego-mania Unlimited' are a clue. Their progress will be interesting, all the more so when they eliminate the messiness.

Ballon D'essai have made magnificent strides since their debut in March. They are possessed of a guitarist, drummer, two bass players and a vocalist that doesn't exactly hate John Lydon. They played two sets,

testimony to an endless flow of original material, and throughout remained cohesive and single-minded. The PiL connection is ever-present but they are always Ballon D'essai.

Mainly Spaniards were the triumph of the evening, Richard James (ex Stanley Wrench, Hard Sums), Nick (ex Lollies) and David Swift were less frantic, more composed than the evening's other participants, but their pop songs won over all but the most rabid. It's too early to be definitive about this band but they won my heart when I was expecting far less.

Exploding Phone Booths made a special point of asking me to be nice to them, but in their self-indulgent, tuneless noise I could find nothing to be even vaguely complimentary about. They were dreadful and should reconsider immediately.

To the Droogs fell the unenviable task of finishing off a too lengthy evening in a rapidly clearing hall. A three piece, they fall somewhere in between Twelve-88 and Mainly Spaniards. Their best moments came when they avoided the temptation to play fewer chords, faster ... George is a vocalist of considerable talent and I look forward to falling over them again soon.

Michael Higgins

Playthings
Gladstone

Goodbyes are always the hardest. The Playthings, seemingly one of the few remaining oases of wit and originality in an ever-shrinking Christchurch band scene, played out their last stand over three nights at the Gladstone. The split is an amicable one, but hard to take none the less.

The Playthings came in contrasts. Nicky and Janine up front with a touch of evil and irresponsibility, seemingly ever on the lookout for that golden opportunity to run completely amok. Jay and David, to the back, anchoring the band with a quieter, more down-to-earth presence. Theirs were metallic pop songs with real live hooks; songs built around a nucleus of Jay's bass, David's drums and Janine's guitar, and embellished by Nicky with flutes, guitars, electric drills and anything else that happened to be lying around at the time.

These days, people are only too willing to declare the possibilities of rock exhausted to the point of imminent death. And yet, as in the beginning, the role of vocals and vocalists is still rigidly structured. As it was twenty years ago, the heads-down no-nonsense lead singer still holds full sway. In those years little has changed. If the Playthings had achieved nothing else, they would still have won my heart for being so willing to confuse and explore the role of vocals. Jay, Nicky and Janine took songs, verses, choruses and lines turn and turnabout. It is our continuing loss that few are so adventurous.

Michael Higgins



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Interested in writing? Send a 200 words, typed review of a new album or a live gig — we just might like it!



More Late News
New CBS singles are Dave Dobbyn's 'Bull By The Horns' and Spaces' 'Disadvantage' ... new Hit & Run members are

Steve Bailey and John Catnall ... while in Enzed, Newz are looking for a new soundman. Phone Tony, Christchurch 428-123 (July 20 to August 5) if

able ... Jo Jo Zep and the Falcons have split ... in London Birthday Party have recorded a new single, 'Release The Bats' with PIL's engineer, Nick Naunay. Expect *Prayers On Fire* in Enzed late July. ... enlarged *Rumba Bar* is a hit.



After last month's tentative beginnings, we can really get down to it now.

I mentioned *City Girl* in passing last time, and now I have a copy of *New Zealand Girl* — and a pleasant change it is, too. Here at least is one young women's magazine which doesn't descend to the soft-centre porn of 'ideal lover' scoresheets and marriage quizzes. Instead, it treats its readers like people who are still awake.

It spreads the subject matter around, too. There's plenty of stuff about local musicians and artists, the book reviews are sensible and don't sound like they come from the publishers' press releases, and the clothes and photography are often great (apart from a distressing habit of knocking the tops off the models' heads).

One thing, though. When will someone have the nerve to put out a magazine in this field without a horoscope?

Moving right on up the market, we have the first issue of a new free publication,

simply called *Paper*. At first glance, this large-format glossy seems to be entirely taken up with advertisements, but a closer look reveals there is Art at work here.

Using a full-page ad format, and alternating with actual advertisements, various Auckland graphic artists and photographers have been given the chance to come up with the layout they've always said they could do. The result is unexpectedly intriguing. Not exactly a good read, and too chic for the coffee table, this would make a great first instalment in your high-tech magazine rack.

Like last month, we'll finish with a rock and roll magazine, though this one is also at the slick end of things. *Trouser Press* is America's leading Anglophile rock monthly, and a very nice job it does, too. It cleans up all the stuff that the big American mags like *Rolling Stone* and *Circus* don't even realise is going on in the world, and has the space and facilities to do impressively complete backgrounders.

The latest issue will be the first on sale over New Zealand counters and it will be interesting to see how a public used to NME terrorist journalism will take to it. It has a couple of really worthwhile articles — on Costello and Byrne and Eno — and a whole crop of fascinating pointless facts about US bands who wish they'd been born in Liverpool. Admittedly, it does get a bit suspect around the time when they give the Boomtown Rats a complimentary full-page album review.

The magazine is a monthly and has a US cover price of \$1.50. It looks like it will run about two months behind publication — more recent than the British music press. Don't look to it for news or signs of the latest trends — stick to *RIU* for that — but it should provide a good solid read ... say, two bus rides and a bath's worth.
Francis Stark



Carol (Gurlz) and Phil Steel (Rhythm Method) from 1981 Pop Shot Show poster by Phil Peacock. Phone 34-643 if your band is not yet on the 200 pic poster. The show starts August 24 at Closet Artists (520 Queen St.). All snazzy snaps of NZ rock'n'roll scene are welcome.



Poster of the month is the above Terence Hogan designed Newmatics poster.



GET BACK ISSUES

- 2 Mark Williams, Joe Cocker, Mike Chunn Interview (about Enz in UK) Part II. Frankie Miller.
- 23 Th'Dudes, Phil Manning Band, Talking Heads Interview Part I, Jazz II, Street Talk Bandfile.
- 24 Dragon, Talking Heads Part II, CB, Swingers Bandfile.
- 26 Devo, Knack, Mi-Sex, Wellington Supplement, (Short Story, Crocs, 1860 band).
- 27 Bob Geldof, Kids Are Alright, Cheap Trick Supplement, Sheerlux Bandfile, Ry Cooder, Radio Radio.
- 28 Cheap Trick in NZ, Toy Love, British Invasion Supplement (Police, Joe Jackson, Blondie etc.), Terrorways Bandfile.
- 29 Graham Parker, Members, Radio Radio II, Sweetwaters, Mother Goose.
- 30 Sweetwaters Issue (programme, Elvis Costello, John Martyn, NZ Band Profiles etc), No Nukes and Squeeze.
- 31 Sweetwaters Report, Swingers, Mi-Sex, and Writer's favs.
- 32 Police, Split Enz Interview, Poll Results, Sharon O'Neill and CBS.
- 33 Fleetwood Mac, Crocodiles, Ellen Foley, Russell Morris and Marching Girls.
- 34 Tom Petty Interview, Street Talk, Virgin Records Supplement, Mi-Sex USA, Whizz Kids and Pop Mechanix Bandfiles. NZ 45s.
- 35 Kevin Stanton Interview, Quadrophonia, Bob Geldof Newz and Flight X-7 Bandfiles.
- 36 Neil Young Supplement, Jo Jo Zep & the Falcons, Ray Davies Interview, Stones and Cure features.
- 37 Magazine, Toy Love in Oz, Newz, Ramones.

- X-7, Tim Finn on Enz plans.
- 38 Howard Devoto Interview, CB Return, Flight 39 XTC interview, Lip Service, Motels.
- 40 Martha Davis (Motels), Dave McCartney, Doors, David Byrne Interview, Hammond Gamble, Bruce Springsteen.
- 41 Coup D'Etat, Clash, John Lennon, Flowers, Elton John, Sweetwaters.
- 42 Clash Phone Interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Borich & Tilders.
- 43 Bryan Ferry Interview, Sweetwaters Report, Flowers.
- 44 Adam Ant, Associates and Police interviews. Stevie Wonder, poll results.
- 45 Split Enz, Pop Mx, Meemées, Wgtn '81, Class Of '81, Madness Supplement, Newmatics, Herco Pilots, Swingers.
- 46 Cure, Ellen Foley, Dire Straits, PIL — exclusive interview with John Lydon in London.
- 47 Interview with Jam in London, Reggae Supplement/Bob Marley Tribute, Madness, Joy Division, Who's On First.

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Look Out For...

Black Slate skanking around the country with Herbs from August 1 ... Joe Cocker demonstrating the fine art of standing at the Auckland Town Hall on July 24 ... the New Entrants

headlining at the Rumba Bar, July 23, 24, 25 ... the Screaming Meemees, Blam Blam Blam and the Newmatics getting in each other's hair all up and down the country ... the Neighbours play-

ing a tour like only Rick Bryant knows how to book — including the Haast ... Palmerston North punters getting the Angels, Mother Goose and the Cure within a week.

10

Willie Dayson Globe
Sonny Day Esplanade
'Breaking Glass' (Hazel O'Connor, Phil Daniels)
Century, Auckland.

11

Danse Macabre Rumba Bar (afternoon)
Willie Dayson & Sonny Day Esplanade
Overnight Blues Globe

12

Billy Connolly Town Hall, Christchurch
Today was so dull in 1974, that Keith Harraway set the world record for blowing smoke rings from a single drag on a cigarette — 169.
Mobilisation To Stop Tour Dance 5.30pm Mainstreet — Herbs, Instigators, Hattie & Hotshots, Cockroach, Fusion, Al Hunter Band, Hodzelmuzik and Tim Shadbolt.

10 & 11

D.D. Smash Station
Coup D'Etat, Mad Ranks
Mainstreet
Rejects, L.A. Dreams
Maceys
Danse Macabre, Herco
Pilots Reverb Room
Furys, Alms For Children
Rumba Bar
Hammond Gamble Gluepot

Rejects Hillcrest
Coup D'Etat Windsor Park
Tom Sharplin Milford
Puppetz Framptons
Pink Flamingos Lennons
Teddy Boys Rocks
Neighbours Cabana
Tectones Greerton
Visitors Westown
Steamshack Bellblock
Valentinos Hillsborough

1/3 OF SCREAMING BLAMATICS

13

Rhythm Method Rumba
D.D. Smash Station
Willie Dayson, O.N. Blues
Band Naval & Family
Peter Wood Trio Gluepot
Neighbours Terminus
Pink Flamingos Quinn's
Hey Clint, Drowning Is
Easy Gladstone
Penknife Glides Hillcrest
Billy the Kid was shot on this day in 1881. Bet it was a Friday.

14

Visitors Gluepot
O.N. Blues Band Esplanade
Jam Session Naval
Rhythm Method Rumba
D.D. Smash Station
Blue Flames Club Mirage
Coup D'Etat Hamilton
Pink Flamingos Lion,
Palmerston North
Screaming Blam-matics
Terminus, Wellington
Hey Clint, Drowning Is
Easy Gladstone
Penknife Glides Hillcrest
Woody Guthrie's birthday.
I wonder if Bob Dylan
remembers? Czar Nicholas
was executed in 1918.

15

Blue Flames Mirage
Herbs St Pauls College
Blue Market Quintet Naval
& Family
Visitors Gluepot
Garage Crawlers Rumba
Screaming Blam-matics
Terminus
Coup D'Etat Tokoroa
Pink Flamingos Bellblock
Hey Clint, Drowning Is
Easy Gladstone
Hammond Gamble
Hillcrest
John Lennon's mum died in a car accident, July 1958.

16

Garage Crawlers Rumba
Tectones Station
Coup D'Etat Napier
Screaming Blam-matics
Victoria Uni.
Hammond Gamble
Hillcrest

16, 17 & 18

Sonny Day Esplanade
Furys Windsor Park
Willie Dayson Globe
Penknife Glides, Prime
Movers Reverb Room
Tom Sharplin Milford
Jazz Naval & Family

17

L.A. Dreams Hillcrest
Pink Flamingos Maceys
D.D. Smash, Allies Rumba
Blind Date Windsor
Tom Sharplin, Shakin'
Jimmy's, Blue Flames
Mainstreet
Hammond Gamble Station

Shakin' Jimmy's
Whangaparoa
Pink Flamingos Maceys
New Entrants Lennons
Steam Shack Framptons
Midge Marsden Bellblock
Puppetz Rocks

18

Herco Pilots, Alms For
Children Rumba Bar (aft)
L.A. Dreams Hillcrest
Screaming Blam-matics
Lincoln Uni.
Pink Flamingos Maceys
Hammond Gamble Station
Sharplin, Shakin' Jims,
Blue Flames Mainstreet
D.D. Smash, Allies Rumba

Coup D'Etat Gisborne
Neighbours Gladstone
Narcs Hillsborough
Hip Singles Terminus,
Timaru
Herbs Gluepot,
Veterans Maceys

19

Penknife Glides, Blind
Date Mainstreet
Hip Singles Town Hall,
Christchurch
Screaming Blam-matics
Canterbury Uni.
Brian May and George
Hamilton IV share this
birthday.

ROCKY STRIPS

20

Vivid Militia, Alms For
Children Station
Peter Wood Trio Gluepot
Willie Dayson Globe
Blues Naval & Family
Rank & File Ngamotu
Screaming Blam-matics
Gladstone
Mother Goose Shoreline
Neighbours Canterbury
Uni. (midday)
1/4 Acre Kids Rumba Bar
Jane Asher broke it off with
Paul McCartney on BBC
TV on 20 July 1968. Trouble
was, she hadn't told Paul
first. This is also Edmund
Hillary's birthday — why
don't you give him a ring?

21

Deros Gluepot
Larry and the Ladders
Windsor
1/4 Acre Kids Rumba Bar
Mother Goose Shoreline
Teddy Boys Mirage
O.N. Blues Band Esplanade
Jag Jam Naval & Family
Rank & File Ngamotu
Screaming Blam-matics
Gladstone
Neighbours Cook
Angels Windsor Park
This is both Cat Stevens
and Ernest Hemingway's
birthday. Which is pretty
funny when you think
about it.

22

Deros Gluepot
Larry & Ladders Windsor
Tectones Rumba Bar
Mirrors Hillcrest
Teddy Boys Club Mirage
Furys Lady Hamilton
Rank & File Ngamotu
Hip Singles Ashburton
Screaming Blam-matics
Gladstone
Neighbours Cook
Mother Goose Shoreline
The Pied Piper celebrates
Alexander the Great's birth-
day (all this is perfectly
serious) by kidnapping the
juvenile population of
Hamlin — except for the
kid on crutches — in 1376.

23

Mad Ranks Windsor Park
Angels Maceys
Tectones Rumba Bar
Visitors Station
Pink Flamingos Rocks
Spaces Bellblock
Hip Singles Ashburton

23, 24 & 25

BBC Milford Marina
Valentinos Lennons
Midge Marsden Gluepot
Sonny Day Esplanade
Visitors, Mad Ranks
Windsor Park
Instigators Reverb Room

24

Joe Cocker Town Hall, Auck
New Entrants Rumba
Pink Flamingos Rocks
Heinz — the Billy Idol of
the sixties — is celebrating
his thirty-ninth birthday
today, heh, heh.

Tom Sharplin Station
Rank & File Ngamotu
D.D. Smash Maceys
Big Deal Whangaparoa
Mirrors Hillcrest
Willie Dayson Framptons,
Lady Hamilton

25

O.N. Blues Band Globe
Pink Flamingos Tauranga
Racecourse
Angels, Tectones Mainstreet
New Entrants Rumba
New Entrants, Androids,
Scheme Rumba (aft.)

Pink Flamingos Rocks
Screaming Blam-matics
Gladstone
Narcs Hillsborough
Neighbours Cook
Mother Goose Sandridge,
Christchurch

26

Screaming Blam-matics
Otago Uni.
Rank & File Ohakune
Angels Palmerston North
Stadium
We can't think of a single
thing to say about the fact
that Aldous Huxley and
George Bernard Shaw share
their birthday with Mick
Jagger.

27

Danse Macabre, Hercos
Station
Peter Wood Trio Gluepot
Willie Dayson Naval &
Family
Shooting the Curl
Gladstone
Screaming Blam-matics
Shoreline
Mother Goose Lennons
Kim Fowley's birthday.
Fourteen years since homo-
sexual acts between con-
senting adults was legalised
in Britain.
Undertones' 'Positive
Touch' released.

28

Neighbours Gore
Larry & Ladders Gluepot
O.N. Blues Band Esplanade
Jag Jam Naval & Family
Danse Macabre, Hercos
Station
Shooting the Curl
Gladstone
Screaming Blam-matics
Shoreline
Mother Goose Lion,
Palmerston North
The longest rock and roll
gig ever — aside from the
Grateful Dead — was com-
pleted on this day in 1974.
The Animation played for
the best part of a week.

29

Larry & Ladders Gluepot
Mother Goose New
Plymouth
Tom Sharplin Club Mirage
Steamshack Tainui,
Whakatane
Shooting the Curl
Gladstone
Neighbours Invercargill
Charles & Di Westminster
Bob Dylan falls off that
motorcycle. It takes Mama
Cass eight years to hear,
but when she does in 1974
— she chokes up.

30

Willie Dayson Globe
Steamshack DB Gisborne
New Entrants Westown
Rank & File Tainui
Mother Goose N.P.
'Wild Thing' tops the UK
charts and the Meemees
are born.

30, 31 & AUG 1

Hammond Gamble Gluepot
D.D. Smash Windsor Park

31

Willie Dayson Globe
Cure Town Hall, Auckland
Mother Goose Mainstreet
Franz Liszt died July 31,
1886 — too late to stop Ken
Russell.
Broken Dolls Station
Mother Goose Mainstreet

Famous Five Reverb Room
Valentinos Rumba Bar
Mother Goose Mainstreet
Coup D'Etat Milford
Marina
Sonny Day Esplanade
Hit & Run DB
Whangaparoa

1

Black Slate, Herbs
Wellington St James
The Concert for Bangladesh
was held on this day in 1971
— the centenary of the
invention of DDT.
Broken Dolls Station
Mother Goose Mainstreet

Blind Date Hillcrest
Road Angel Lennons
Puppetz Bellblock
Pedestrians Gladstone
Hip Singles Hillsborough
Neighbours Invercargill
Midge Marsden Maceys
Mad Ranks Framptons

2

Spaces, Coup D'Etat
Mainstreet (afternoon)
Black Slate, Herbs
Wanganui Opera House
Cure Sports Stadium,
Palmerston North
Mother Goose Maceys
Neighbours Otago Uni.
Dance

CURE

3

Rank & File Globe
Shakin' Jimmy's Station
Rank & File Globe
Black Slate, Herbs New
Plymouth Opera House
Volkswagens Gladstone
Hip Singles Hillsborough
Mother Goose Rocks
Lenny Bruce gets to the
punchline in 1966.

4

Rank & File Gluepot
Willie Dayson Mirage
Mother Goose Greerton
Shakin' Jimmy's Station
Cure Wellington Town Hall
Hip Singles Hillsborough
Volkswagens Gladstone
Neighbours DB Haast
Eddy Grant's 'Can't Get
Enough' in stores.

5

Rank & File Gluepot
Willie Dayson Mirage
Black Slate, Herbs
Palmerston North Opera
House
Volkswagens Gladstone
Hip Singles Hillsborough
Neighbours Gold Eagle,
Greymouth

WAGENS



More to Come

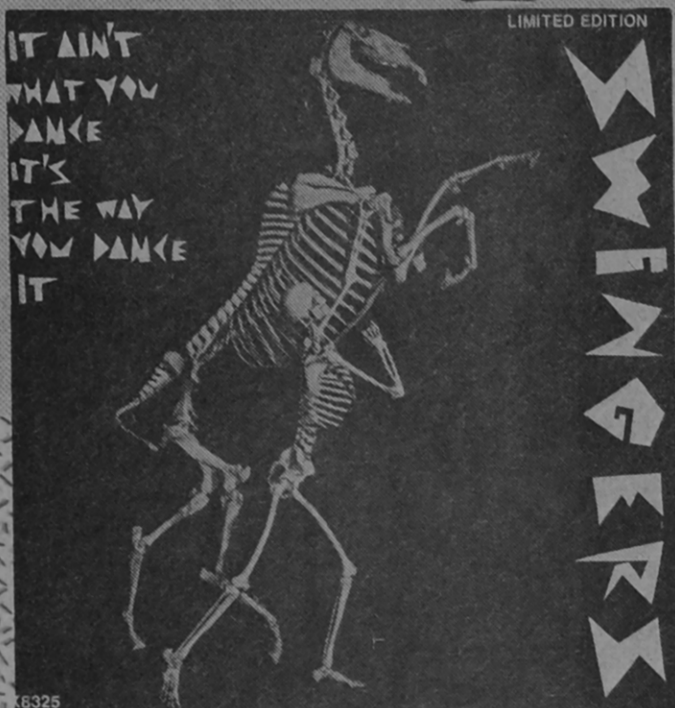
The last Cure gig, August 6 at Christchurch ... George Thorogood now with sax appeal, touring the Town Halls — Christchurch, Dunedin, Wellington and Auckland — August 14, 15, 16, 17 ... rumours about tours by Ultravox, Adam & the Ants, Stray Cats all in the wind (just like last month) ... and just like UB40 ... but if you really like rumours, why not big ones like Bruce Springsteen and the Clash in the summer? ... next month's RIU will feature the Clean, Psychedelic Furs in London and a whole bunch of new Auckland bands moaning about being new and in Auckland, and that's no rumour!



BLACK SLATE
AUG. 1-12

Never ask for dark rum by its colour. Ask for it by the label.

Independent 45s



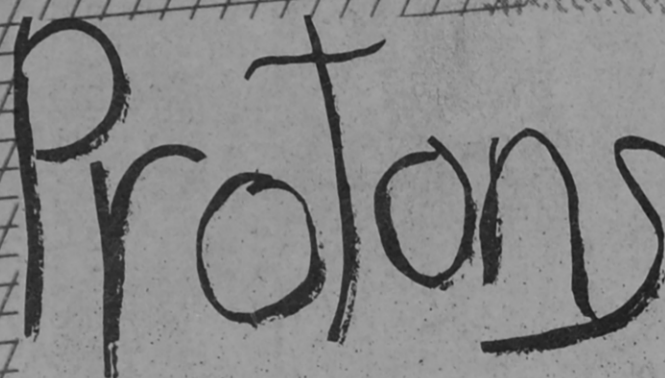
The Swingers
'It Ain't What You Dance
(It's The Way You Dance It)'



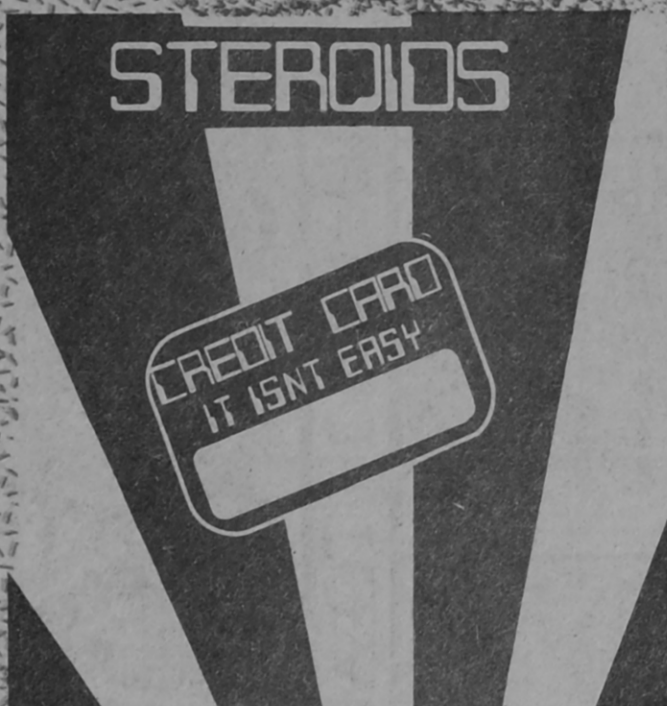
Broken Dolls
'Serenade'



The Techtones
'State Of Mind'



The Protons
'Lights On'



The Steroids
'Credit Card'



Otis Mace & Rex Reason
'Mecca'

Local Labels for Local Turntables
Ripper, Bunk, XSF, Furtive, Stebbing thru' CBS.