

RIP IT UP

NO.49 AUGUST 1981 FREE THRU' NZ RECORD STORES 20,000 MONTHLY



Photo by James Blackwood

ANGELS
BEAT *DAVID WAKELING*
INTERVIEW
DESMOND DEKKER
LEMMY MOTORHEAD
SPLIT ENZ *'I DON'T WANNA DANCE'*
COMPETITION
UB40 PLAY AK!

COUNTING (ON) THE BEAT!

The number of bands that can be labelled essential come and go every year but from where I'm dancing, the Beat sure look like a vital band, meaning they're plugged into the current energy form and articulate to boot.

Last year, the six individuals involved surprised even themselves with the freshness and pace of *I Just Can't Stop It*, an album that also showed the band's readiness to comment on things political and social.

That was then, and now on a London line is David Wakeling. It's one o'clock in the afternoon there, and according to the Beat's vocalist/guitarist/lyricist, the sun had just ducked behind a cloud. It's a cold midnight in NZ, but Wakeling's amiable, intelligent and forthcoming conversation proves worth waiting up for.

Prior to the inclusion of Ranking Roger and Saxa, the original Beat — Wakeling, David Steele (bass), Andy Cox (guitar) and Everett Morton (drums) had been working around Birmingham playing originals and covers like 'My Boy Lollipop'.

"It was very varied. Everett was very into soul music. Me and Andy had been listening to punk and our 'old wave' favourites were Captain Beefheart, Tim Buckley and a bit of Van Morrison on a good day, and Andy quite liked Bob Dylan. Our favourite groups at the time when the group started were the Buzzcocks and the Undertones."

Early 1979, Ranking Roger joined, and later that same year veteran saxophonist, Saxa, was drawn in just before the release of their first single, Smokey Robinson's classic 'Tears of A Clown'. It was on 2-Tone of course, launching pad for the ska fraternity and a label that has suffered more than its fair share of backlash. Did the Beat agree with the antipathy towards 2-Tone?

"When we were asked to do the first single, 2-Tone were just starting up, but a few weeks before the record came out, 2-Tone had become a media thing and so it was going to be hard to control. Anything that gets that big has gotta have a reaction to it. I don't think it was that incestuous. The Specials knew what they wanted to do from the beginning and are still doing that now. When something becomes that huge, it isn't your personal property anymore."

The Beat's music works on two levels: lyrically Wakeling shows the world isn't exactly full of laughs at the moment, yet their music is bright and almost hopeful in its danceability. This is the essence of Beat music?

"I think so. It's something that goes through all the other groups on 2-Tone too. We think we should reflect the society we live in and that it's in a pitiful state. I don't know whether you've read of what's happened in England in the last week?"

The Liverpool riots?

"Yeah, the place is falling to bits really and so we want to reflect that in the lyrics, but we've got to start thinkin' of some positive things to do about it and there's no better way of makin' yourself feel positive than by dancing. So we want the two things to complement each other. Not dancing to escape but dancing to be strong, to do something about it."

Rock'n'roll is about now, about having your fifteen minutes' worth and then moving over. Does Wakeling worry about the fact that their songs may not survive the current social scene?

"Yes, but I think the material we write in the future won't be so specific anyway coz I've said all I want to say about the political and social situation. The basic idea is that we're trying to live under a system that is totally outdated, it is much more suited to Victorian society than it is now. I think I've covered nearly every aspect of the bits that are outdated — the ridiculous lip service to nationalism when the world is obviously international. Now we've put ourselves on the spot by saying how dreadful we think everything is perhaps we're gonna have to come up with some suggestions of how to make it better. Perhaps the lyrics will start having a positive feel to them but still mixed with a certain amount of desperation because I don't think we have much time left."

Does he feel concerned that his lyrics may go unnoticed or be misunderstood?

"That was a reaction to our first album, as the girl who runs our fan club spent most of last year answering letters to people who wanted the lyrics and so she begged us to put them on the new album."

"I really like it when people misunderstand the lyrics and make up their own version. When you have a favourite song and you sing along with it for about three weeks, then you read the lyrics and find it's about something completely different."

"Some of the lines on the new album are consciously ambiguous to make sure that it doesn't come across as a dry political line. But the lyrics weren't put there to be a gospel or anythin'."

Back to the Beat's first LP and specifically 'Mirror in the Bathroom', a slap at vanity. Is the band vain?

"Not as a group, I don't think, but everybody personally is vain. It was an attack on little bits of vanity I'd noticed in other people but it doesn't take more than a minute to realise that you do exactly the same things yourself. It wasn't just attacking vanity but saying that we ought to try and accept it as we are all as guilty as each other on that one. It's those things that keep people apart from each other."

"The album was recorded very quickly, very hecticly. Everything had just happened and we were all anaesthetised. It was just a rush, you just get gripped and carried along by the situation."

"The songs were ones we'd been playing in Birmingham for four or five months. We'd been gigging solidly so the songs were pretty well worked."

How does he view the album now?

"I like about half the tracks and I wish we'd had more chance to be retrospective about the other half. When I look back on it I think it was just good fun. Nobody could believe we were in the studio doin' it and nobody could believe we just had a hit single. It was all a bit tongue-in-cheek really. Y'know people from the media and record companies running around saying how great you were and it was all a bit hard to take seriously."

Good reviews and the Beat go hand in hand. Does he take all this favourable press seriously?

"That's the trouble when you get lots of good reviews. You're tempted to take them seriously and when you see a bad one you feel like throwing the paper away and saying

'Pah, you don't wanna believe nothin' you see in the papers': It goes in little phases in England because having four weekly music papers with a lot of journalists writing, it's a bit like one of those quiz programmes where they push the button before the question's been asked. There's a lot of pre-empting going on so you'll get a couple of weeks where you're the cat's whiskers and then a couple where you're a bunch of sharks."

Good press also greeted The Beat's second album, and rightly so, as it is a record of implosive power, of subtle musical allusion — a direct contrast to the explosive hyper-energy of *I Just Can't Stop It*. *Whappen* is deceptively laid back as the barbs and the bite are there more cutting than ever beneath the easy-going ska surface. Originally, the album was to go under the title of *Dance Yourself Stupid*. Why the change?

"Well, there were a lot of titles from *Dance Yourself Stupid* or *Dance Yourself Twisted* to *Motion Lotion Human Racing*. We didn't get the title until three minutes after we'd mixed the last track. The title is a Jamaican phrase and it's used as a greeting, 'Y'know, 'How're you goin'?'. How's tricks?'. It's also a sort of 'what the earth is happening at the moment?'. So it's sort of on two levels. On the front of the album there is a tidal wave and socially that's how we see it. Everybody is OK at the moment but there's a huge wave looming up."

A mushroom cloud?

"Yeah, right."

The differences between the first and second albums are obvious, but what are Wakeling's views on the distinctions?

"Most of the reviews go on about how it's lost this frenetic speed. I found after about four months of listening to the first LP, that it was often too fast to dance to unless you were close to amphetamine, and that's what quite a lot of people said to us. It came to me at Dingwalls on the dance floor when they put on the twelve-inch version of 'Hands Off She's Mine' and about half way through it I was out of breath. I thought 'that's too fast to dance to'. The third album may be somewhere between the two. We may

CONTINUED ON PAGE 22

'I DON'T WANNA DANCE'
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Win one of the ten amazing USA picture discs, given to *Rip It Up* by Polygram Records. These 12" discs are clear with an Enz design inside. All you have to do is tell us WHY YOU DON'T WANNA DANCE in 20 words or less. Write it below or on a piece of paper and post it to *Rip It Up* by August 30.

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In Enzed 'I Don't Wanna Dance' has two live Split Enz tracks on the B-Side, 'Shark Attack' and 'What's The Matter'.

Rickie Lee Jones
Pirates

Rickie Lee Jones is back with an album that is every bit as breathtaking as her debut album.

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Widge Mansden Connection

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What is
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DAVE MARTNEY AND THE FLAMINGOS

Their Farewell
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The Alamo Tour!

AUGUST

Sun. 16 Logan Campbell Centre 2pm
Mon. 17 DB Onerahi, Whangarei
Tues. 18 Hillcrest, Hamilton
Wed. 19 DB Bellblock, New Plymouth
Thurs. 20 Victoria University
Fri. 21 Quinn's Post Hotel, Upper Hutt
Sat. 22 Quinn's Post Hotel, Upper Hutt

Tues. 25 Shoreline, Dunedin
Wed. 26 Civic Theatre, Invercargill
Thurs. 27 Shoreline, Dunedin
Fri. 28 Hillsborough, Christchurch
Sat. 29 Hillsborough, Christchurch

SEPTEMBER

Tues. 1 Lion Tavern, Palmerston North
Wed. 2 Mayfair Hotel, Hastings
Thurs. 3 Albion Hotel, Gisborne
Fri. 4 Maceys Club, Hamilton
Sat. 5 Mainstreet, Auckland
Sun. 6 Mainstreet, Auckland

Appearing With Special Guests:
D.D. Smash

RUMOURS

UK & USA

Factory Records' Tony Wilson told *New York Rocker* to expect a double album of unreleased studio and live Joy Division. The band was to have recorded a live album at the Reichstag in Berlin, October 1980. Wilson expects "a still of a chicken farting" on new album's cover. Meanwhile in Enzed 'Atmosphere' is out and *Closer* and 'Transmission' will follow. Parts have arrived for *New Order* ... Dave Allen left *Gang Of Four* in the middle of their USA tour. Busta Jones (Talking Heads' *Remain In Light* band) is filling in ... Jimmy Pursey has recorded 'Animals Have More Fun' with Peter Gabriel producing ... new Robert Fripp band will record as *King Crimson*. With Fripp are Bill Bruford, Adrian Belew and Tony Lewin ... *Monochrome Set* are now on Pre but Charisma own Pre and Virgin's Richard Branson now owns Charisma. The Set's new 45 is 'Ten Don'ts For Honeymooners' ... Bowie will star in BBC's production of Bertolt Brecht play 'Baal'. Sting will star in *Artemis*. '81 with Hywel Bennett of *Shelley* ... Brian McGee has left *Simple Minds* taking his drum kit with him ... next U2 is once again produced by Steve Lillywhite. Title is *Scarlet*. Police are recording a new album. U2 are recording in Dublin and Police are starting in Montserrat and finishing in Montreal ... first single from Stevie Nick's *Bella Donna* is 'Draggin' My Heart' a duet with Tom Petty ... Split Enz will support Petty on a 40 date USA and Canada tour. Next Split Enz album will be produced by *Frenzy* tape

operator, Hugh Paddingham. USA mag *Creem* wrote about the lads from New Zealand but the headlines read — "Space Faced Aussies" and "Ab-Original Rock" ... new on USA label IRS are Go Go's *Beauty And The Beat* (produced by early Blondie man, Richard Gottehrer) and Oingo Boingo *Only A Lad* (produced by Pete Solley) ... Wah! Heat are Wah! Wah! album is *Nah Poo-Art Of Bluff* ... Harry Chapin was killed when his car collided with an articulated truck ... *Foreigner* are now a four piece. 4 is the title of their new album ... David Byrne is working with members of the B52s and the Plastics (from Japan) as the *Melons* ... NME lady, Vivien Goldman has recorded 'Dirty Washing' with help from friends Lydon and Levene ... number one UK single is *Specials* 'Ghost Town' while No.13 with a boogie is *Spandau Ballet's* 'Chant 1' ... *Midnight Oil* play Reading Festival along with fellow Aussies Rose Tattoo, the Kinks and numerous heavy metal bands ... *Angie Bowie* has written a book.

Now it's time for albums to look out for: *Polecats Polecats Are Go* (Mercury), Joe Jackson *Jumpin' Jive*, Debbie Harry *Kookoo*, Taxi (Sly & Robbie), Little Feat *Ho Ho*, ELO *Time*, Tom Verlaine *Dreamtime* (Warners), Devo *New Traditionalists* or *Superthing*, Neil Young *Reactor*, Dennis Bovell *Brain Damage* (Fontana), Urban Verbs *Early Damage* (Warners), Wire (live) *Documents And Eyewitness* (Rough Trade), Alternative TV *Strange Kicks* (IRS), T Rex *In Concert* (EMI/Cube), Josef K *The Only Fun In Town* (Postcard), Miles Davis *The Man With The Horn* (CBS), Crass *Penis Envy* (Crass).

Christchurch

The Pin Group's first single 'Ambivalence'/'Columbia' will be released late August. They are now recording their second single 'Coats'/'Mindplayer'.

Newtones' drummer Graeme Van der Colk has left the band. Martin Archibald (ex Vaux-halls) is temporary replacement. The release of the second single is delayed.

The Droogs has a new guitarist, Dave Frampton ... Nancy Keil, keyboards/vocals for *Thumbs Of Brass* has left. The

band will continue as a three piece ... *Mainly Spaniards* are concentrating on writing and demoing ... *Solitudes* have split — usual story, musical differences ... 25 cents are having a break. While bassist Susan Heney holidays, the band are working on new material.

Coming up at the Gladstone are Penknife Glides, Clean and Sam Hunt with Gary McCormick. At the Hillsborough, Pink Flamingos and the Narcs ... *Gordons* will do a farewell concert in the Town Hall's Limes Room, early September before going to Auckland. **Laura Mitchell/Rose Stapleton**

Hip Singles move to the North Island mid August. Dick Driver is still with band despite reports that he would join Blams ... *Narcs* plan to head North to gig and record in Auckland ... Gary Nottingham has left *Zero Bars* to join an Auckland band. *New Zero Bar* is Alan Johnson ... *Over The Line* have fired their singer and changed their name.

Newz have returned to Melbourne pubs after two weeks at the Aranui. They return to Christchurch in November ... after pub venue, Shots, in Asaph Street continues to attract good crowds. **J.W.**

Auckland

New vinyl in stores includes *Dave McArtney* six track *Remember The Alamo*, *Screaming Meemees* 'See Me Go' (delayed as Propeller re-pressed with Andrew Snoid produced 'See Me Go' on the A-side), and all the 45s reviewed on page 20.

Willie Dayson have completed the recording of their live album ... *Alastair Riddell* is recording an album at Man-

drill 2 ... *Newmatics* are working on a mid-September single ... flip of *Otis* and *Rex 45* 'Mecca' was recorded at Studio 132 ... weird & wonderful: *Aspic LP Absconded Damply* and *Second Nose 'Nail And Skin Problems'* 45 are available from PO Box 2119, Auckland, \$4.50 and \$2.50 respectively. *New Smelly Feet* out soon.

Bassist *Struan Knuckey* has left *Blue Flames* to form a new rockabilly band. Phone 604-851 if interested. *Flames* are looking for a bassist ... the *Furys* have decided not to split ... guitarist *Chris Williams* has quit the (*Herco Pilots* (the 2EP set will still be released) ... *Famous Five* are looking for a drummer and a keyboard player at Henderson 47063 ... Pat is new *Corners* singer.

South Island jaunt by *Danse Macabre* and *Alms For Children* planned for September ... *Graham Brazier* is recording an album at Harlequin for October release. Musicians include members D.D. Smash and *Dave McArtney* and the *Flamingos* ... *Techtones* are recording an album by do-it-yourself-with-Doug Hood method ...

Pop Mechanix will keep their name in NZ and UK but in Australia NZ *Pop* is the likely name ... *Swinger Phil Judd* is back in Australia after mixing their *Practical Jokes* album. No release date yet but the band will tour Enzed in October. **The Corporation**

Wellington

Wellington live music stumbles from one crisis to another. The loss of the *Last Resort* means there is no longer a regular venue for fans under pub age, and a shortage of support gigs for new bands. **CONTINUED ON PAGE 4**

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ICE21/ICEC21

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LIVE2/LIVEC2

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V2198/TCV2198

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MAGAZINE Magic, Murder and the Weather

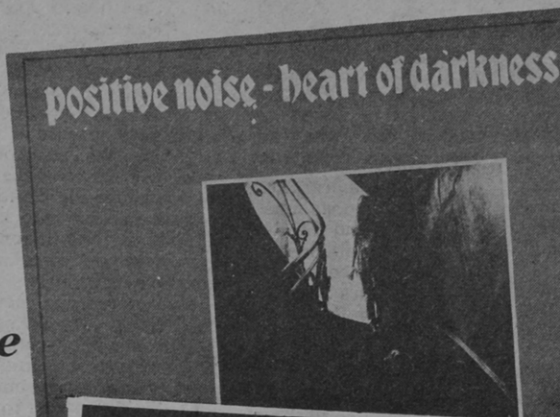
V2200/TCV2200

New Musical Express; "The quality of songs, playing and production is as superb as you'd expect from Magazine, but the diversity of the material is a revelation." 5 Stars SOUNDS; "All the signs of greatness are there."

GORDON GILTRAP The Peacock Party

GIL1

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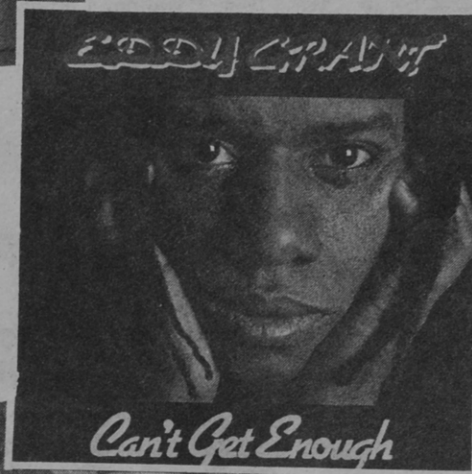
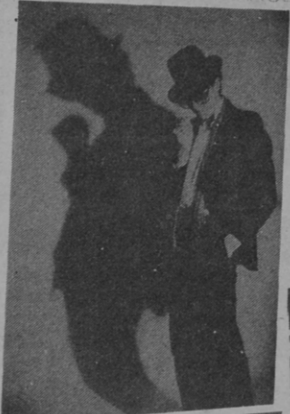


The Flying Lizards

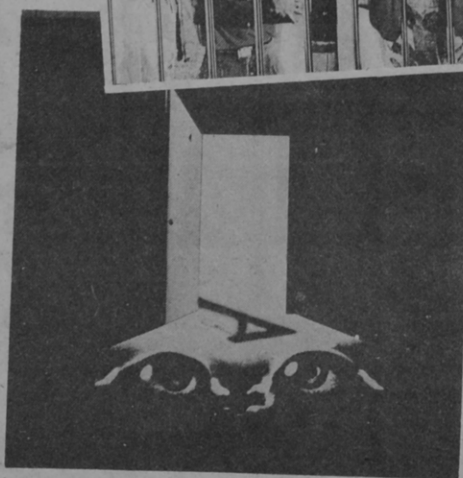
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MISSING TREMBLE (L-R) Bob Shephard (bass, guitar, vocals), Steve Duffels (drums, guitar, vocals), Bill McRae (guitar, keyboards, vocals). Been together 3 months and 10 gigs. Own a P.A. Sound by Gregory Brice. MT music is synthesiser based, bit funky modern music.

"I'd like to see greater musical and personal co-operation between bands. The situation with agencies and the breweries can only get worse." (Bob)

"It's a case of being positive and trying to do something about it, not just flowing with the tide." (Bill)

"I'm sick of people going on about life being shit. Promoting apathy is no good. Your music can purge your dissatisfaction." (Bob)



INSTIGATORS (L-R) Sonya (keyboards, vocals), Eddie (drums), Tom (guitar, vocals), Edward (sax, vocals), Tarewai (bass, vocals). Formed 8 months ago. Winners of 1981 Battle of the Bands. Tom joined a month ago. They play 50 per cent originals and ska/rock covers.

Ripper 45 out August 17, 'Not Really Bad'/'In Line'. Band will tour Enzed this year.

"We want to play everywhere we possibly can." (Edward)

Sonya, Tom and Tarewai write are main writers: "We write from personal experiences, but we don't write love songs." (Sonya)



ALMS FOR CHILDREN (L-R) Gary Charlton (vocals), Daron Johns (drums), Ben Hayman (bass), Paul Fogarty (guitar). Giggled for four months. An EP is released on Rem Records.

"We're going to do another one on Rem. We think it will be a 12 inch 45 with six songs on it." (Paul)

AFC play all originals: "The songs are written by everybody working together. They change, the more we play them." (Paul)

"I'm pissed off with the lack of venues. I'm sick of places being closed down because of the mindless few who feel they have to smash the place up." (Gary)

ANN GRAY 1945-1981

Ann Gray, a dear friend and neighbour, from June 1977 when the Island Of Real and Rip It Up were founded in Airedale Street, died from cancer late July. Ann's warmth made the Island Of Real something special for musicians and patrons — a much loved time for NZ rock'n'roll.

Starship!

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'RUMOURS' FROM PAGE 2

At the same time a new wave of violence has stifled attempts to organise independent gigs. The Rock Against Racism show at Thistle Hall with Jasmin, Primitive Art Group, Spines, Flamewave, Gordons and Naked Spots Dance went off without trouble, but Wellington Zone II (Steroids, Mockers, Naked Spots, Digits) was closed early because of aggro outside the hall. Two shows at Victoria University, the Screaming Blam-matic Roadshow and a dance with Mockers, Innocent and Hot Spoons both saw violence, including attacks on band members.

Impressive newcomers are **Spines** (recording for Bunk, natch) and **Neoteric Tribesmen**, who are mercifully unrecognisable as Condemned Sector ... **Flamewave** are to record ... ex-Proton, Tony Richards has disbanded **Heaters**, but is looking for personnel for recording and occasional gigs ... on release

are Beat Rhythm Fashion's single and the Mockers' singloid. Les Crew

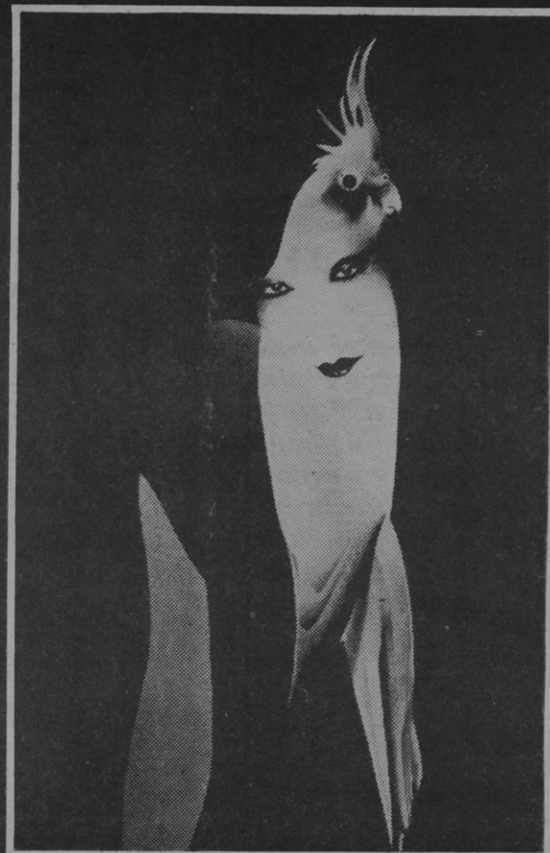
Dunedin

In September the Clean are going on a six week, North Island stint to promote their Flying Nun single, 'Tally Ho'. When they return, the band will move permanently to Christchurch because of the shortage of work in Dunedin.

Broken Models have recorded and pressed 500 copies of their single 'Inside The Maze'/'By The Sea'. They are currently touring.

Craig Easton has left the Verlaines ... **Nerve** are back without a frontman ... Brian Seque is no longer in No Drill. Bassist John Pringle is doing vocals.

New band **Junction Avenue** is to play at the City. They consist of Steve Larkins, Ivan Hamilton, Jeff Dickie, Alan Crawford and Henare Makoare. George Kay



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28 AUG. MT. EDEN MEMORIAL HALL (ALL AGE RADE)

29 AUG. RUMBA BAR (SAT. AFTERNOON LOON)

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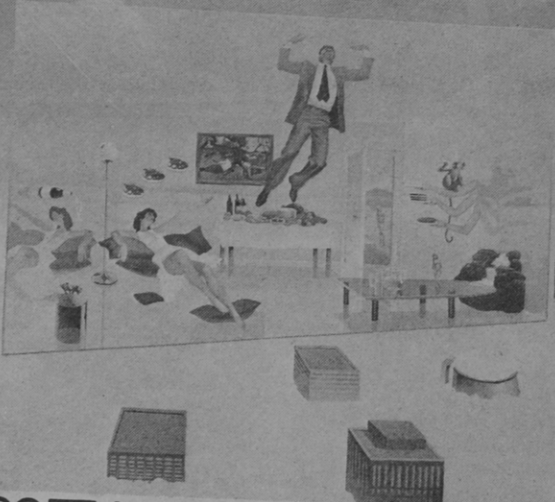
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**KIM WILDE
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DREAD & ALIVE

FEATURES
SLY DUNBAR AND
ROBBIE SHAKESPEARE

**PETER TOSH
WANTED DEAD OR ALIVE**

**UNDERTONES
POSITIVE TOUCH**

EMI

**THE UNDERTONES
POSITIVE TOUCH**

CHOICE

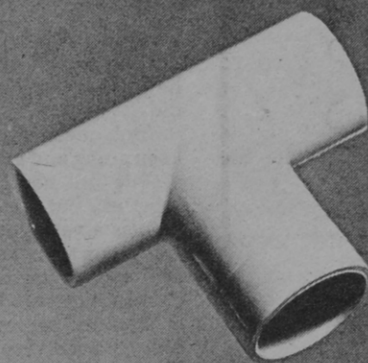


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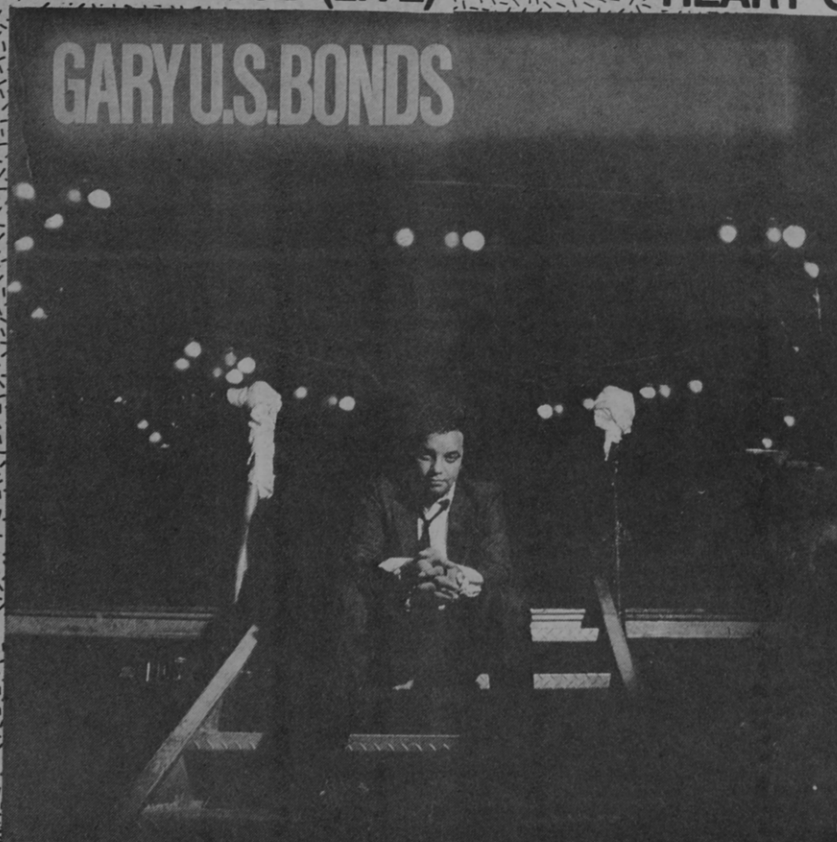


**THE CONGOS
HEART OF THE CONGOS**

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Meeting one of your heroes is an unnerving experience. There's that fear that you're going to encounter someone who's disappointingly dull or amazingly arrogant. It's almost as tough as learning the truth about Santa Claus.

Desmond Dekker I have adored for years. 'The Israelites' was one of the first singles I ever owned. Twelve years on, the sweet simplicity of that song is as charming as ever.

This man, don't forget, helped Bob Marley along the road to success. Desmond worked with Marley in a welding shop in Kingston, and persuaded him to record his first song for Jack Beverly's studios.

Desmond recalls those days without bitterness, though he's never achieved the commercial success that Marley did.

"Bob never ease up the pressure," says Desmond, "he just keep going and going and going."

"We are good friends. We play football and cricket together. But there was something else about Bob. I knew he was a very good writer, and I told him so, and said he was going to make it. I felt so good when he did."

"I am praying for him now." (This interview was done a couple of months before Marley's death.)

"I started professional singing when I was about 15 years old. I started very early because I love singing. I usually go to a lot of concerts, but I never think I can sing well enough to make a record to please other people."

"My colleagues at work said 'Des, you can sing.' I was always singing with the radio, and they said 'Why don't you give it a go?' I decided I had nothing to lose, so I went to Beverly's Records. My first song was called 'Honour Your Father And Mother.' I sang that song to Lesley Kong, and he loved it, and invited me to a recording session the following week."

"I record the song, and I am astonished that it became a number one hit. I didn't believe it at the time because I was still welding, and had only one test to do, to get my certificate."

"Kong wanted me to sign a recording contract, so I asked my boss at the welding shop if I could do this, and come back to finish my course if it didn't work out. He said that was OK."

Desmond went back into the studios and recorded three more songs with the Beverly's house band, the All Stars, which included Dennis Brown, Toots and Jimmy Cliff. If you have an original copy of 'The Israelites', flip it over and

you'll find an instrumental called 'The Man', recorded by that same band. A collectors' item now, and you can't borrow mine.

Desmond soon started writing his own songs, and shifted to Trojan records. 'The Israelites' was recorded in 1969, going to number one in Jamaica. It managed the same feat four months later in Britain and Europe. A touring band, the Aces, was formed, and Desmond started flitting back and forth between Britain and Jamaica. The follow-up, 'It Mek', was icing on the cake.

But tragedy struck in 1971, when Kong, who was also Desmond's manager, died of heart failure. His loss to reggae was incalculable, and to Desmond it was devastating. Trojan also went bust, and he didn't record for another three years. He tried some sessions with Creole, which took over Trojan, but he didn't get along with the people.

"They never sit down and talk with you, like Lesley did. They always say 'Do this and do that', and I don't like this because it never works."

So Desmond went it alone, playing concerts in Britain and Europe, keeping himself in the public eye.

The resurgence of Ska around 1979 brought Desmond Dekker back to recording. He recorded a demo for Vic Carey at London's Chalk Farm studios, then took it to Dave Robinson of Stiff Records. Robinson had recently signed Madness, and was well aware of the influence Desmond had had on Ska in its formative years.

They recorded an album of Dekker standards in a ska vein, called *Black And Dekker*. Who better to sing ska, after all, since he was there when it started? Desmond also did two concerts with Madness, and the kids welcomed him as a hero.

Robinson later introduced Desmond to Robert Palmer, and before long, the two were working together at Compass Point, Nassau, using many of the musicians that Palmer works with on his own albums.

"It was just like old times," says Desmond. "We decided to try a different LP from everything I had done before. I didn't want to sound like Marley, or any other singer."

"I can play every instrument, and so can Robert, and we both sing well. I know that my fans expect most of the time to hear reggae from me. I wanted to give them something different as well, I want to be versatile. I can sing soul, I can sing opera if I've got to."

"I've been writing over the past five years, but I haven't been recording. I've got stacks and stacks of tapes, and this LP is just a sample of what's to come."

Long live Double D.
Duncan Campbell

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Winners of the Festival Records' Stiff Little Fingers competition were Guy Soolley (Christchurch), Brian Milne (Wainuiomata), Neil Beattie (Northcote), Brent O'Donnell (Dunedin) and Tim Burchall (Whangarei). They win Stiff Little Fingers' new album, *Go For It*. The band (from left to right) are Henry Cluney, Ali McMordie, Jake Burns and Jim Reilly.



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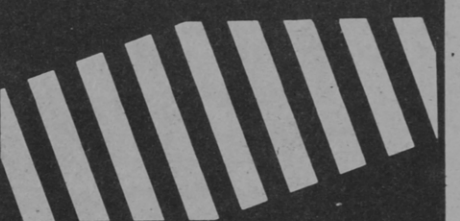


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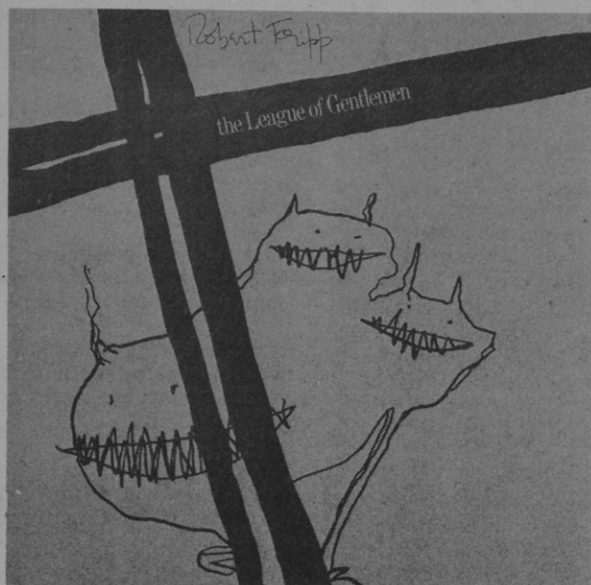
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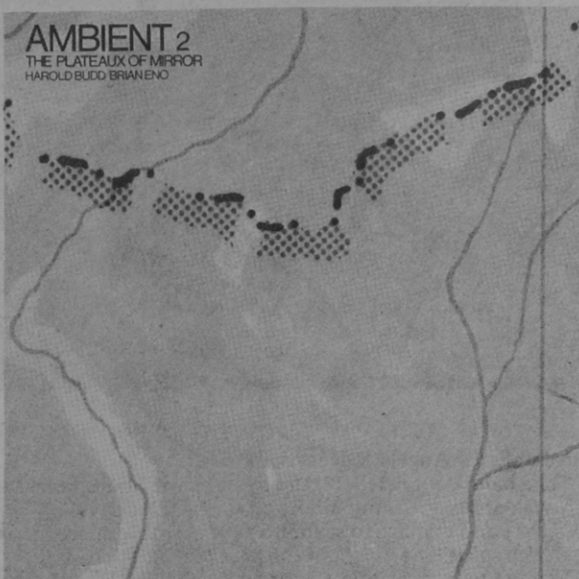
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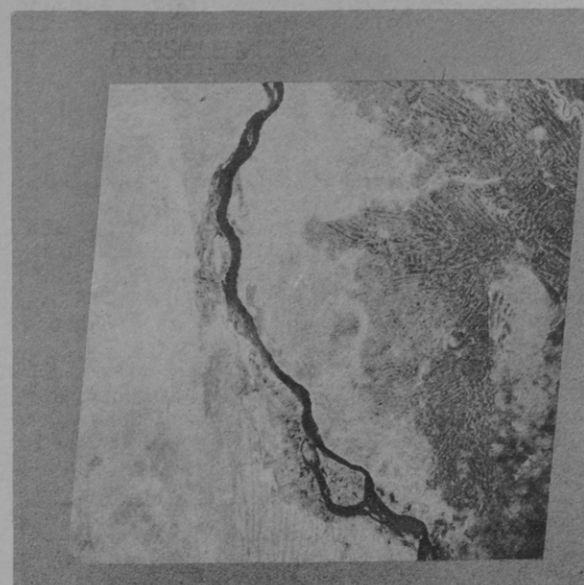
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"You're looking at a satisfied man." Introducing Doc Neeson, the man who fronts for the Angels. A sense of humour and a sense of drama characterize his stage performance. Our own ever-modest Brent Eccles (Street Talk, Citizen Band) recently joined the band. A very cool and distant Rick Brewster, with a reputation as photographer extraordinaire, plays lead guitar in sunglasses. In contrast, his brother John, and Chris Bailey on bass jump up and down, and nip across the floor to and from one another.

From Dirty Pool's bag of tricks, the Angels follow Cold Chisel, and the Flowers. Still, appetites here don't seem to be getting tired of forking out extra dollars to see the shows.

Watching from beside the Mainstreet stage, you are witness to detailed flickers of expression, and interactions between the band. And the crowd reaction is not as Doc feared — "nothing, nothing, nothing 'No Secrets'! Nothing, nothing, nothing 'Face the Day'!"

In Sydney, the Angels have been keeping a low profile, spending the last 5 months in rehearsal.

They've got "stacks of tracks" for what will be their fifth album, scheduled for recording in September. (That's excluding a greatest hits put out by Alberts at the time the Angels split and went to CBS, with whom they now have an international contract.) The 4-track EP *Into the Heat* has also been released for the New Zealand market.

Doc Neeson may be satisfied, but that won't stop the roadwork. The band will tour the States again next year with their new album, and possibly Europe, although this isn't definite. Outside of Australia and the US, France is

NO SECRETS!



probably the Angels' biggest market.

The band completed 2 tours through the States last year. "It was pretty gruelling in lots of ways," Doc says. So how did the band manage to sustain 2 tours in rapid succession?

"Irish spirit," he says, but the pace did lead to casualty. "The last tour was almost entirely by coach. We'd drive to the venues, sleep on the coach, but it meant we were living in each others' pockets, and that was a difficulty: the personal space. I think it was one of the things which helped make our drummer's (Buzz Bidstrup) decision to leave. After four months it became quite strenuous, but you have to tour, and he didn't want to be in that situation any more."

The Angels so impressed US audiences they were dropped from a support stint with the Kinks. "The tour went very well for us, and we got encores, so they freaked out and kicked us off. To me, it was a back-handed compliment. They tried to cut our production, and it still went well for us. It was really paranoia as far as some of the guys in the Kinks were concerned. They weren't blown off stage. The impression given, and which in some cases I've read, is that the Kinks were dying and we were just cleaning up, but it wasn't like that at all. They've got great songs, and a great show, but for some reason they got worried."

"It was a pity, because as an over all show for an audience, it was value for money. They were getting 2

strong bands both wanting to put on a good show. But the Kinks would rather have a dud as an opener it seems. They've got Cold Chisel now. I think they're going from the frying pan into the fire, myself."

Playing live is the Angels reason to be.

"We originally formed the band because we were writing songs, and we needed a band to play them in, so that's possibly why we've gone more towards being a live band than a studio band."

Doc and the Brewster brothers write most of the songs. "In a general sense, the Brewsters do the guitar arrangements, and I do a lot of the lyrics, but there's no one person responsible for all the lyrics, or all the guitar. Usually someone comes up with an idea. They might have the bulk of it, and someone else works with it."

The "heavy metal" image is undoubtedly associated with the band, but read the lyrics and there are unexpectedly stark images of things you are expected to cope with, especially in 'Darkroom'. 'Face the Day' captures that sick-in-the-stomach, not wanting to go to work/school/whatever feeling perfectly.

Says Doc: "We get accused of taking a pessimistic view of things, but I don't think we do. Quite a lot of the songs go through a little story, or mini drama, and it's one of the aspects I like about them."

Brent Eccles is feeling pretty close to being settled in.

"It's been good, we haven't been working too much live lately. The studio's an intimate environment so it's a lot easier to get into what's happening."

"And it's interesting talking about the band going to America and Europe. It really means so little to me. I'm still discovering Australia. We went to Melbourne for the first time recently, and it was a whole new thing for me, whereas the guys have been doing it for 5 years. What was the original question?"

"Are you happy being an Australian?" Doc is quick on the draw.

Brent: "I like living there."

Doc: "Folks, Australia's just received the Brent Eccles seal of approval."

Brent: "Since I've been with the band I go to the studio, I go home, do the housework, make the bed, vacuum the floor, do the dishes. I don't go out much, seriously."

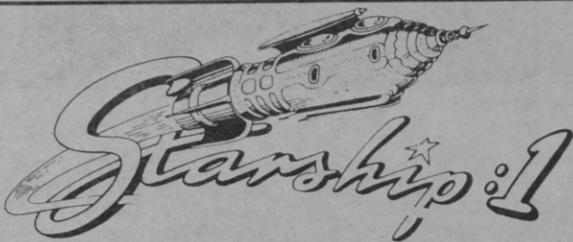
Doc: "You do all that housework? Really? I'm impressed."

Brent: "That's why I'm always late for rehearsal. But it's a great climate, and a great climate for rock and roll, perhaps a little better than here."

Doc maintains Brent's signing up has given the band a new lease of life. A lot of old expectations and habits have been shaken up. There is discussion on the Australian sound, — that certain edge — Australian mainstream rock. Do the Angels see themselves in that channel?

Doc comments: "Well, since we virtually created it single-handed, I guess we do."

AnnLouise Martin



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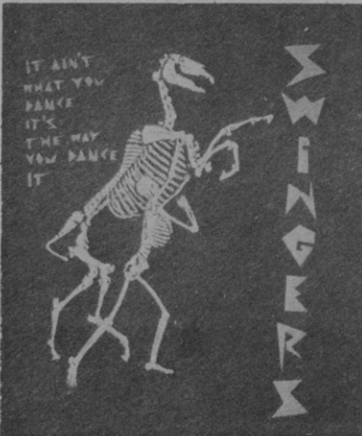
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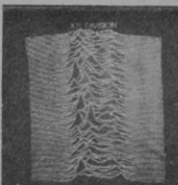
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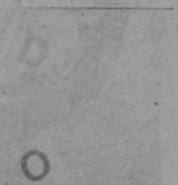
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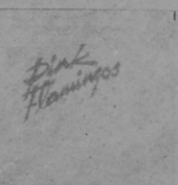
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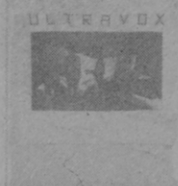
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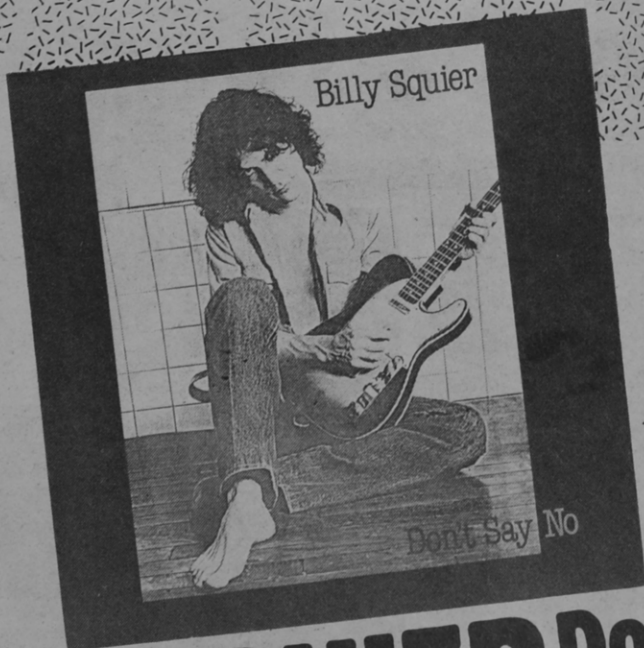


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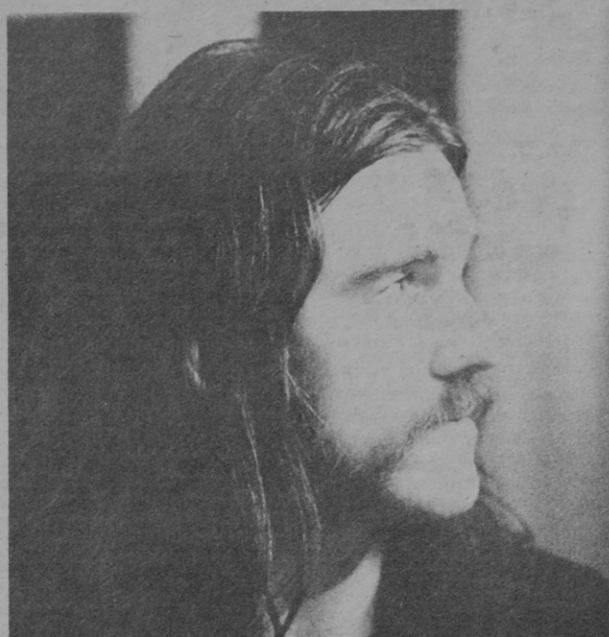
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MOTORHEAD Lemmy talk:

"Hello, Gramercy Hotel, New York." The voice is cool, casually American female, efficient but polite.
"Hello, *Rip It Up* New Zealand here to talk to Lemmy."
"Lemmy? Aahhh, we have no one here by that name."
"He's a member of Motorhead," I explain hopefully.
"Just a minute." Pause. She returns. "Do you want to talk to Mr Kilmister, Clarke or Taylor?"
Problem. Which one is Lemmy? I jolt old memory banks and think I recall the name Kilmister being associated with Hawkwind, Lemmy's old band. But I'm not sure.
"Ah, Mr Kilmister thanks."
"Just a minute." Silence, she returns, again. "Mr Kilmister is not answering and apparently they are all out. Do you want to talk to Judas Priest?"
There must be a heavy metal convention in town.
"No thanks, I'll try again in a few hours."
Click.

A few hours means 7.15 at night in New York and 11.15 Saturday morning in NZ. In luck. Mr Kilmister is in and he's expecting the call.

"Mr Kilmister, it's *Rip It Up* New Zealand here. You are uh, Lemmy?" I'm squirming, what if he's not. He must be.

"Yeah, right." Lucky.

"You've been expecting us?"

"Yeah."

He sounds human. Doesn't grunt or moan heavy metal riffs but he doesn't seem to talk much either. I decide to lead with my dumb questions.

"How's the American tour been going?"

"Very well, we've been getting the usual type of audience we get in Britain, y'know, fans and their friends."

He doesn't expand, so next question. "What differences do you think exist between American and British metal?"

"Not many. The only thing in America is that they still wear glitter and are flash, y'know bands like Kiss. We adopt a more workmanlike approach like bands like AC/DC."

Motorhead, a trio of rockers hellbent on metalling, started up in 1976, but it was only this year that they managed to get round to touring America. Why the delay?

"Well, we didn't get a record deal until recently. I suppose they thought we were too outrageous."

To me, heavy metal has always been like the ostrich with his head in the sand: He's happy doing what he's doing, but it's in isolation, he's not in touch with what's going on. In fact, he's hiding from a reality he doesn't want to know about because he can't cope with it or express it. I ask Lemmy about escapism.

"That's what music is. These days, society reflects rock. It's the second biggest industry — it brings more money than petrol, and I think people treat it very shabbily. It's been sneered at because some people think it's not real music. If that's so how come it's survived so long?"

"What do you think of the current British music trends?"

"The futurist stuff? I don't mind it, I don't listen to it much because I don't care about it although I quite like Ultravox."

"Reggae?"

"I don't like reggae as a musical form."

"Well, who do you like in your own idiom?" Euphemism for heavy metal y'unnerstand?

"Iron Maiden are very good and so are Girlschool."

"What do you think of Blue Oyster Cult because I understand you recently played with them?"

"I don't think much of them because they sounded tired and worn out, not inspired."

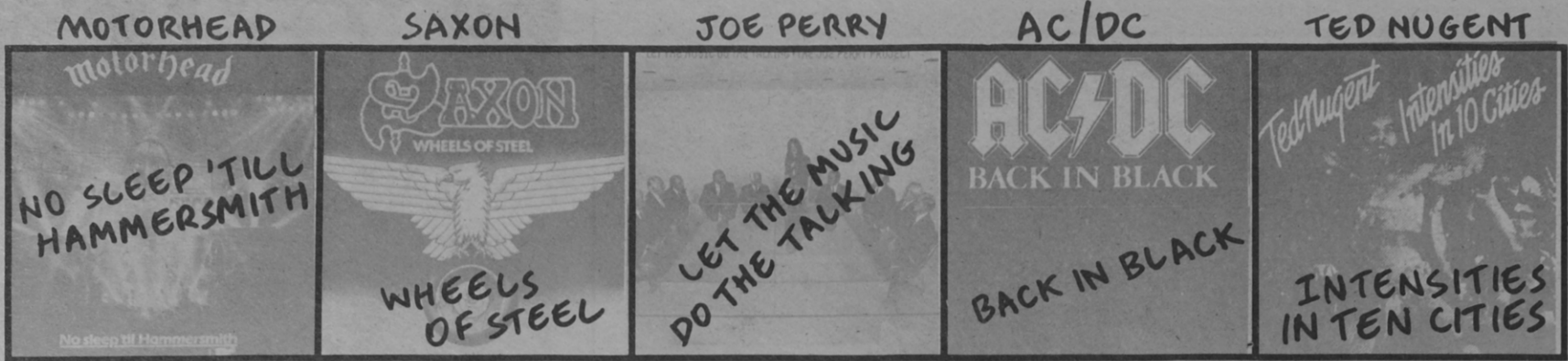
"Do you feel an affinity for other metal bands?"

"I suppose we're in the same pigeon hole and there's some camaraderie but nothing special."

When Motorhead formed in 1976, (Lemmy having met drummer Philthy Animal Taylor and guitarist Fast Eddie Clarke "just hangin' around in London") the musical climate was critically against heavy metal:

"We're playing for the audience, not the critics, otherwise we would've given up long ago. All the critics are into

CONTINUED ON PAGE 14



**80's
the 5
best
so far**

Greg's METAL guide

Heavy Metal is a very loose term and encompasses numerous bands and styles of music. Exactly what it is has never been defined, but it can be divided in two — the new wave of British Heavy Metal and the original item, that loud aggressive rock music of the late sixties and early seventies.

AC/DC

I guess the biggest HM act in the world today has got to be AC/DC, currently with four albums in the American Top 200. The re-release of their second album, *Dirty Deeds Done Cheap* is rocketing up at the moment, along with *If You Want Blood You Got It*, *Highway to Hell*, and *Back in Black*. Tragedy struck them in 1980 with the death of lead singer Bon Scott from acute alcohol poisoning, but the band recruited ex-Geordie vocalist Brian Johnson, and stormed back with the killer, *Back in Black*, the ultimate headbanger, which charted number one first week in Britain.

April Wine

April Wine are a Canadian five-piece whose latest album, *The Nature of the Beast* is one of the more melodic metal albums available, but heavy nonetheless. They enjoy a huge following in Canada and the

US, and have toured Europe successfully. 'Sign of the Gypsy Queen', 'Big City Girls' and 'Crash and Burn' are the stand-out tracks on their album. Their previous efforts, *First Glance* and *Harder ... Faster*, are well worth a listen if you like something a bit more subtle.

Black Sabbath

Yes, folks, Black Sabbath are still bashing out HM in copious quantities world-wide, now fronted by Ronnie James Dio, who has had spells with Uriah Heep among others. Their new album, *Heaven and Hell* is just as skull-numbing as their two of over a decade ago, *Black Sabbath* and *Paranoid*, which are probably two of the first classic albums of HM. They still

seem to have a fixation with covens and witches. Still, why not?

Def Leppard

A band from England's industrial north, Def Leppard are one of the youngest HM bands. Their highly successful debut album, *On Through the Night* includes the American FM hits, 'Couple of You' and 'Hello America'. Their youth doesn't hold them back — the sheer power of this album will make your eyes water and your knees tremble. No kidding.

Gillan

Although one of the old school (Deep Purple, in fact), Ian Gillan has found fame with his new band. After several label changes and a couple of

ordinary albums, he's now with Virgin, doing incredibly well with *Glory Road* and *Future Shock*.

Girlschool

As the name suggests, an all-female English HM band. Believe me, they don't play like ladies. An excellent hit version of the old Gun song, 'Race With The Devil' off their debut, *Demolition*, shows these women can rock out with the best of them. A new album, *Hit n'Run* is out with a five star review from *Sounds* which called it "not just a good HM album, but a great rock music album."

Iron Maiden

Iron Maiden were pounding out HM in the East End of

London during the punk summer of '76. They're still at it. Their recent RWP clip, 'Women In Uniform' (an old Skyhooks' song) is only available on a compilation, but their albums, *Iron Maiden* and *Killers* are both headbangers par excellence. In-depth analysis is pretty futile, with that name, it's fairly obvious what lies in store.

Judas Priest

Judas Priest are another English band who've been consistently cranking out bone-crushing HM. Lead by ultra-macho singer Rob Halford, who looks like an extra from *Cruising*, they feature a twin guitar assault from Kirk Downington and Glenn Tipton. They've just released their sixth album,

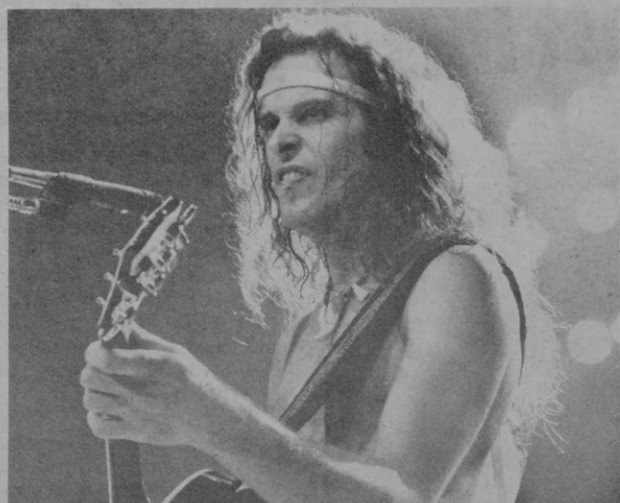
Point of Entry, following their equally good recent releases, *Unleashed in the East* and *British Steel*. You shoulda caught their clip on RWP a few weeks back.

Krokus

Krokus are Swiss and have two albums available, *Collision* and the very recent *Hardware*. More in the Deep Purple tradition, they had 'Rock City' on RWP a few weeks back — a great ballsy single from a band who epitomise all that is wonderful about HM. They play loud.

Motorhead

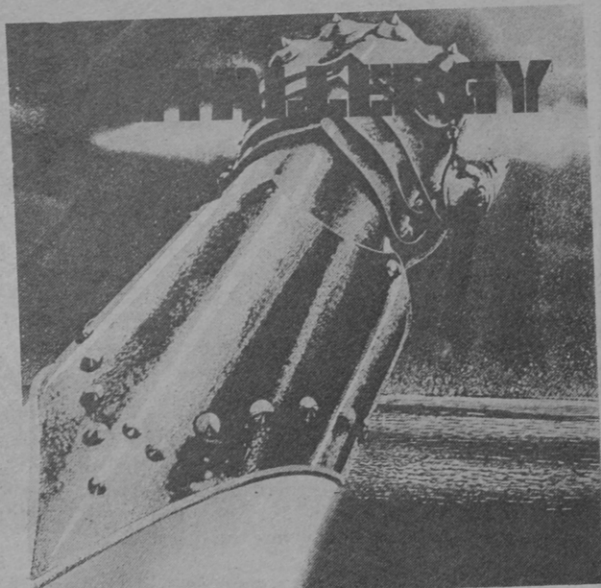
The ear-splitting Motorhead recently bombed to number one in UK with *No Sleep Till*



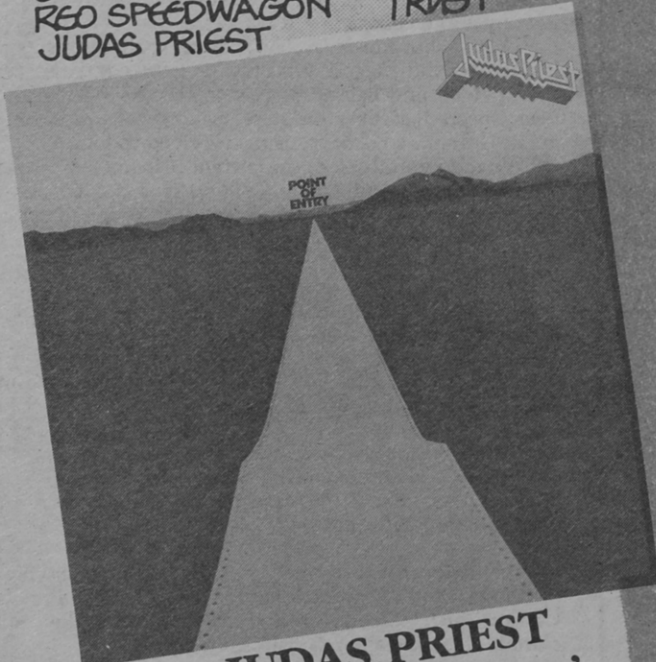
Ted Nugent



Girlschool



METALLERGY TED NUGENT
BLUE OYSTER CULT OZZY OSBOURNE
RED SPEEDWAGON TRUST
JUDAS PRIEST



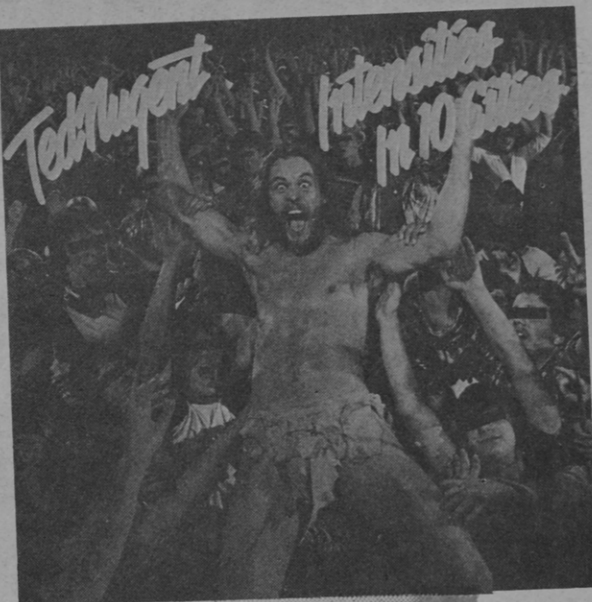
**JUDAS PRIEST
'Point Of Entry'**



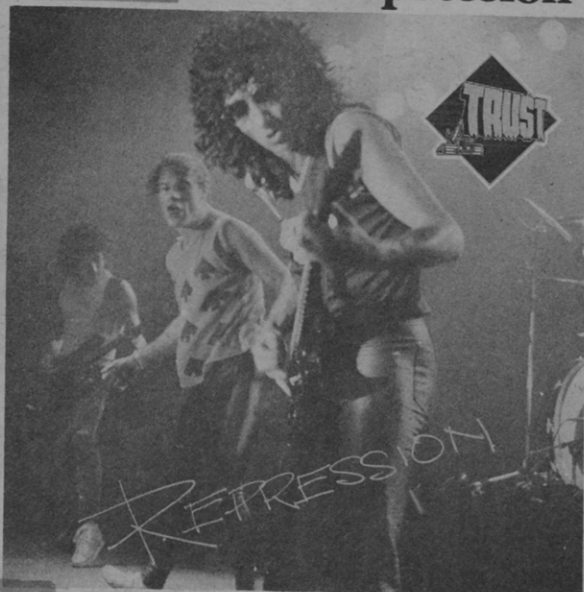
**TED NUGENT
'Intensities
In 10 Cities'**



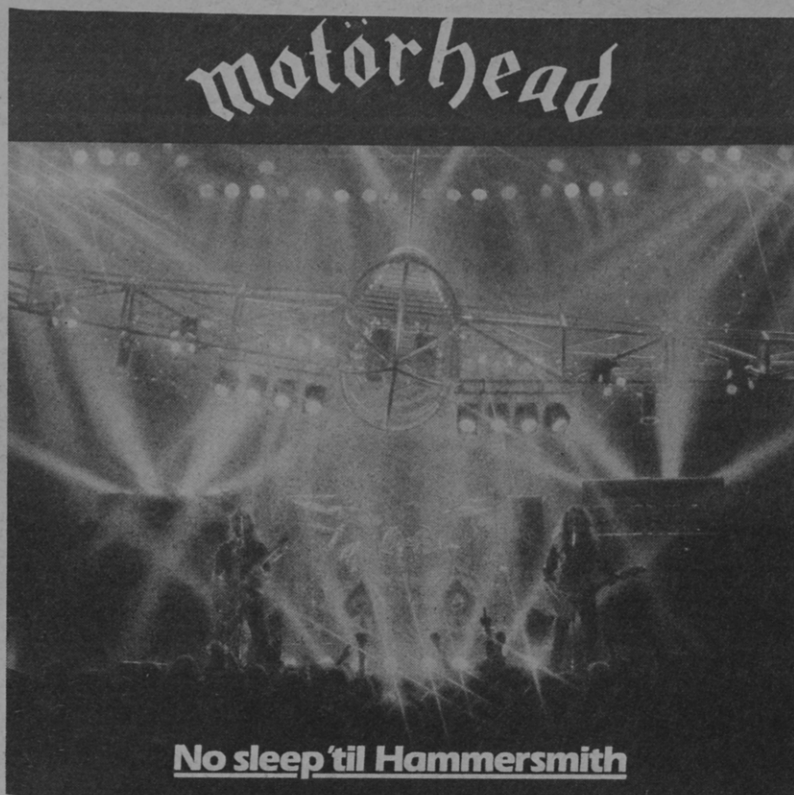
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'Repression'**



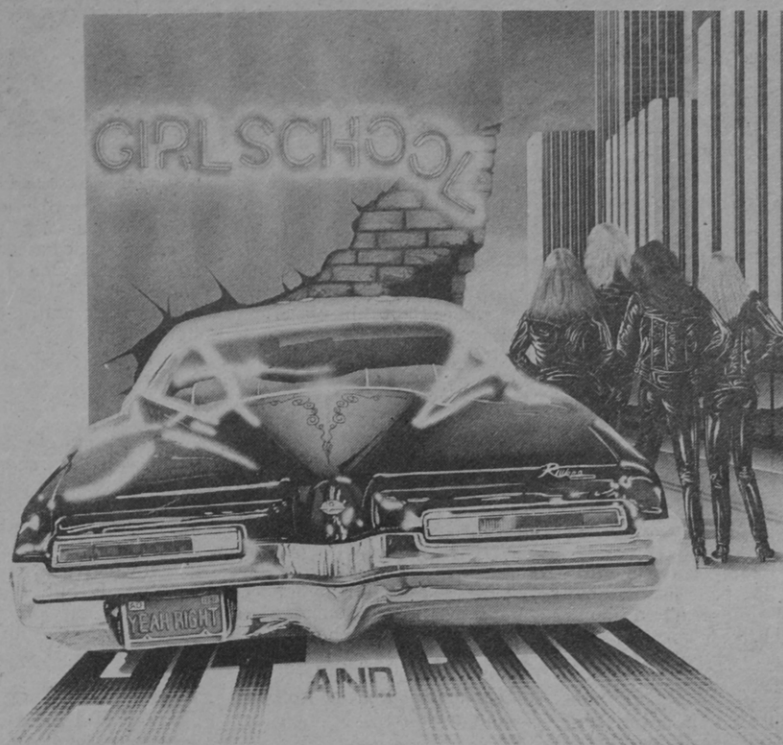
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MOTORHEAD

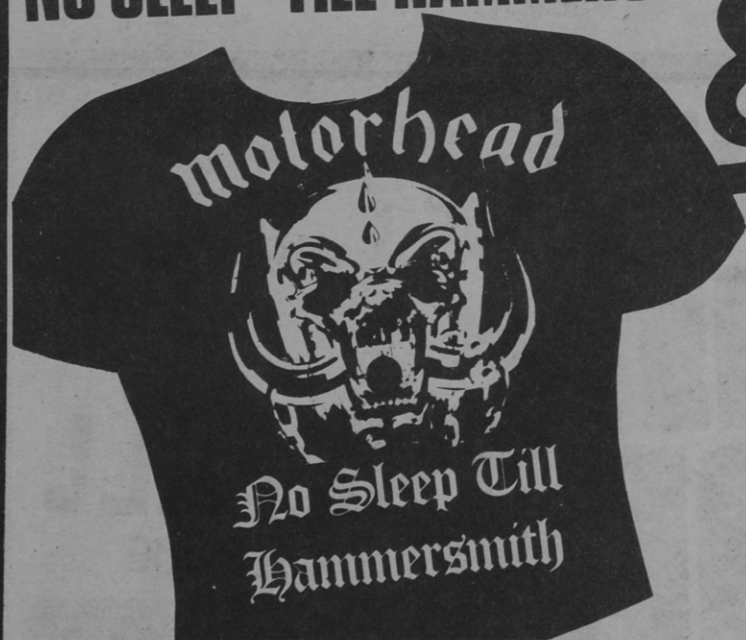
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Tygers Of Pan Tang



Van Halen

CONTINUED FROM PAGE 12
Hammersmith, a totally uncompromising full-on live aural attack, by possible the loudest three-piece you'll ever hear. It features tracks from their three previous albums, *Overkill*, *Bomber* and the excellent *Ace of Spades*. Motorhead comprise the eccentric Lemmy, Philthy Taylor on drums and Fast Eddie Clarke on guitar. From the word go there's not a trace of subtlety — Motorhead kills your lawns!

Ted Nugent

Let's not forget our American friends. We have just had one of the all-time great HM albums released here. *Intensities in Ten Cities* is Ted Nugent at his carnivorous best, with live versions of 'Put Up Or Shut Up', 'Jailbait', 'I'm A Predator' and an outrageous version of 'Land Of A Thousand Dances'. Ted epitomises the motor city — hard, tough, badass heavy metal in the tradition of his earlier efforts, *Ted Nugent*, *Free For All*, *Cat Scratch Fever*, *Double Live Gonzo* and countless others.

**Ozzie Osbourne's
Blizzard of Ozz**

An old headbanger from way back, Ozzie Osbourne (ex-Black Sabbath) has an extremely powerful new band with Lee Kerslake (Uriah Heep), Bob Daisley (Rainbow) and new guitar hero, American Randy Rhoades. Ozzy is back better than ever, and up to all his old tricks.

Joe Perry Project

Joe Perry surprised everyone by leaving Aerosmith to form his own band. The title track of the Project's debut, *Let the Music do the Talking* sums up the whole album. Its blistering guitars, frenetic vocals and rock solid bass and drums make Aerosmith sound like a bunch of wimps.

Rainbow

Rainbow have been around for years, since the demise of Deep Purple. They feature two stalwarts — Ritchie Blackmore and Roger Glover. They peaked on *Down to Earth* with the great vocals of Graham Bonnet and powerhouse drumming of Cozy Powell, who have both since departed. Forget the new album, check the earlier ones like *Long Live Rock 'n' Roll*, or *Rainbow Rising*.

Saxon

Saxon are the definitive new HM band. Their first albums, *Saxon* and *Wheels of Steel* are both available here. Screaming, spitting guitars, pounding bass, thundering drums and piercing vocals are the order of the day. Unfortunately, their new album *Strong Arm of the Law* (on the Carrere label) is unavailable here.

Scorpions

Huge in Germany, and also now in Britain, they have two albums out here, *Love Drive* and *Animal Magnetism*. Euro-metal at its best.

Michael Schenker Group

Michael Schenker left UFO a couple of years ago, went into hibernation and has just released a new album. One of the more innovative HM guitarists, he has come up with a couple of stunning tracks, 'Armed and Ready' and 'Cry for the Nations'.

Trust

A very politically and socially concerned French band who owe a lot to Bon Scott, Trust have the distinction of having had their lyrics translated into English by Jimmy Pursey. Make of that what you will, but listen to 'Paris Is Still Burning' or 'Antisocial' off *Repression* — who said HM was for thickos? Solid as the Rock of Gibraltar.

Tygers of Pan Tang

A top HM band with two very impressive albums, *Wildcat* and *Spellbound*. From the industrial North East of England, they played the club circuit and supports before breaking through. Both albums rage from start to finish, they definitely take no prisoners.

UFO

One band which has stuck to its guns. Formed by Phil Mogg in 1971, they achieved cult status in Europe. They added guitarist Michael Schenker in 1973, and the rest is history. Their recent double live album was voted top HM album in Britain in 1979, and follows the very successful *Phenomenon*, *Force It*, *No Heavy Petting* and *Obsession*.

Van Halen

You can't talk about American HM without mentioning Van Halen. Their new album *Fair Warning* is more subtle than *Women and Children First*, which featured FM single hit, 'And The Cradle Will Rock'. Poser extraordinaire, David Lee Roth has difficulty with low-slung lighting rigs, and guitarist Eddie Van Halen is reputed to be technically better than Segovia, but they play like alley cats who haven't had a scrap of food for weeks. Not for the faint-hearted.

Whitesnake

Yet another post-Purple band. David Coverdale is a great vocalist in the tradition of Robert Plant and Paul Rogers. There are three ex-Purples, Coverdale, Jon Lord and Ian Paice and they give a pedigree to this intelligent, hard-rocking outfit. Three albums, *Ready and Willing*, *Live in the Heart of the City* and *Come and Get It* are all English heavy rock at its best.

There seems an unfortunate lack of HM bands in New Zealand, though I've heard rumours of a bunch of desperados who go under the name of the Woodville Warriors, currently leaving a trail of destruction in the lower part of the North Island. If they come your way, catch them if you can. They're armed and dangerous!
Greg

'LEMMY' CONTINUED FROM PAGE 11
is creating their own little fashions."

"Are you resentful of bad reviews?"
"No, a lot of critics came round when they realised we weren't going to go away and when we proved we were popular."

"What do you think of the sexist accusations against heavy metal bands?"

"If we were sexist then would we have taken Girlschool on tour?"

The point's been missed but I let it go. "What is the Motorhead philosophy?"

"We don't have a philosophy except 'enjoy yourself'. We just do what we want to do. I'm just saying have a good time."

I'm vaguely familiar with the Motorhead album product, the best being their last studio effort, *Ace of Spades*, where everything is nailed down with customary muscle. But Motorhead differ from others of their creed in that their music is brutally honest, and although it's macho, it isn't without a certain rough humour. That can't be said for most of their colleagues. Anyway, I've always had this theory that anyone can write a heavy metal song, so I ask Lemmy how Kilmister-Clarke-Taylor write theirs.

"The three of us write the music and I write the lyrics."



Motorheads' Philthy Animal Taylor and Fast Eddie Clarke

We just jam and then tape the jam and then I write the lyrics over it."

"Do you think *Ace of Spades* is your best studio album so far?"

"Yeah, we're getting tighter and refining our sound more, making it faster and slicker."

Their live album, which has just been released here, went, as Lemmy says, "straight to Number 1 in Britain." I've only heard the single from it, the Motorhead title song, 'Motorhead'. It's three minutes of devastation, virtually unrivalled energy, shove your head in the speaker cabinet:

"It's a good reflection of our live concert and the sound was done by Vic Maile."

Let's end on nostalgia, on memories of another working man's band, Hawkwind. "Do you miss the Hawkwind days?"

"Nah not much, it wasn't my band, anyway. I was only a hired hand and we didn't socialise much, whereas Motorhead does."

Socialising means pulling birds and knocking back vodkas, and that's the Motorhead philosophy. Aristotle anyone?

George Kay

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MODERN DANCE

ROUGH TRADE

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THE FALL
GROTESQUE

THE FALL
GROTESQUE

45

The Fall
A: TOTALLY WIRED
B: PUTTA BLOCK

RECORDS

Undertones
Positive Touch
EMI

Let's rave. Let's talk about the Undertones whose first album simply outranked allcomers with its Ramones' fuelled energy, great tunes, Irish innocence, romance and Feargal Sharkey. And whose second album never quite made the grade coz they tried to progress, but O'Neill's love songs were too fey and insipid and their rock'n'roll kisses too mechanical. It had great moments, especially on the second side, but you had to skip tracks.

So now, new label (from Sire to EMI) and a new sound, that's *Positive Touch* and the Undertones have grown up which means they've shed once and for all the Ramones' break-neck pop structures (just as well, look what's happened to Joey and co.) and young O'Neill is writing truly wonderful love songs backed by a band who've lately re-listened to the Beatles' and the mid-sixties' guitar sound.

Sharkey, as always, is brilliant especially in his delivery of aching pop ballads the likes of 'Julie Ocean', 'Sigh and Explode' and 'Forever Paradise'. But one of the main achievements of *Positive Touch* is that the Undertones have reached a middle pace, a tempo and an attitude that has enabled them to move away from the naive simplicity of much of their earlier repertoire. 'Life's Too Easy', 'His Goodlooking Girlfriend', 'I Don't Know' and the



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The Undertones

superb single (surely the year's best so far) 'It's Going To Happen' show their ability at treating a song as a song and not just a teenage statement. Horn men Neill King and Dick Blewett also add a colour that Undertones' music was made for and this is a direction they can dive into in the future.

All this and Sharkey and the boys still come on like boys next door. They still look like the Muppets' idea of pop punks, but in *Positive Touch* they've made an album that puts them beyond even the achievements of the Buzzcocks and the later Ramones. *Positive Touch* is the album they've promised. Hold them to it.

George Kay

Echo And The Bunnymen
Heaven Up Here
Korova

With *Crocodiles*, Echo and the Bunnymen made a promise of better things to come, and this is it.

The opening cut is fittingly titled 'Show of Strength', a powerful tour-de-force in the 'Rescue' mould. Thunderous bass drum gives way to lead guitar and then McCulloch's vocals.

Heaven Up There has the

consistency that their debut lacked. Every track screams excellence. Peter de Freitas drums as if he had six arms, and Will Sergeant's guitar is pure joy. However, it is ultimately McCulloch who carries the songs from good to superb. The single, 'A Promise', closes Side One, and leaves you scrambling to turn the record over.

The title track opens the second side. It is an epic of 'Villiers Terrace' proportions. A sudden finish, and it's into 'The Disease', wistful and eerie. It sets the mood for 'All My Colours' and 'Turquoise Days'. Tribal drums and yet another chanting chorus (you can tell these guys are Liverpool supporters!) make 'All I Want' rousing stuff.

If you don't already own this album, buy it. It's the best thing you'll hear all year, and that's a promise.

Mark Phillips

Gary U.S. Bonds
Dedication
EMI

Veteran rocker T.S. Eliot used to talk about the interplay between a tradition and individual talent. Bruce Springsteen has heaps of both. In concert,



Joe Ely

he often acknowledges his roots with versions of classics by Mitch Ryder and Gary U.S. Bonds. Now he's gone one better and returned Bonds to the charts after an absence of 20 years.

And what a return! Backed by the wondrous E Street Band, Bonds blazes his way through a set that brings joy to the heart. The rich roar of his voice has such youthful vitality that one forgets this man's in his 40's. (It's obvious where Bruce learned his gritty delivery when you hear the two of them swap vocals on 'Jole Blon'.)

Springsteen contributed three new songs here which are well up to *The River* standard. (Try, say, the latter's 'Sherry Darling' with this album's title track back to back.) But there are others equally as fine and if the album sometimes seems to have a 'period' feel, that just means it sounds timeless, never dated.

Its only shortcomings lie with a couple of the covers. The Beatles' 'It's Only Love' is straightforward and solid but Jackson Browne's 'The Pretender' becomes overwrought. The real mistake is Dylan's 'From A Buick 6' which, completely missing the humour, is simply

pedestrian.

On the other hand, however, there are some magnificent achievements. The marvellous and metaphoric 'Daddy's Come Home' by E Streeter Steve Van Zandt combines a melody, lyric, arrangement and vocal into as soulful a ballad as I'll ever want to hear.

Springsteen once described Gary Bonds' singing as 'eternal'. On at least three quarters of this album he's enabled Bonds to prove him absolutely right.

Peter Thomson

Peter Green
Whatcha Gonna Do?
PVK

As Fleetwood Mac hit their first peak just over 10 years ago, founding member Peter Green left abruptly. Since then, personal problems have kept him away from professional music.

Two years ago he came up with *In the Skies*, a pleasant, although rather tentative album. Green, one of the great melodic guitarists, largely confined himself to playing rhythm and the promise outweighed the fulfilment.

A second album, *Little Dreamer*, was more confident. Green was playing lead again and he had a solid little band. The best songs, could stand with the imaginative blues variations he had created with Fleetwood Mac.

Whatcha Gonna Do? is as good, better, than anything he has done before.

The crooning, insinuating voice has a wider emotional range, the guitar is as tasteful as ever.

Around him, Green has assembled a tight little group, the only one of whom is any sort of 'name' is former Fairport Convention drummer Dave Mattacks. Worthy of mention is sax-player Jeff Daly. They lay down rubber-band rhythms that stretch and bend and just keep pushing without ever forcing the issue — listen to the reggae-ish 'Give Me Back My Freedom' or the

hypnotising 'Last Train to San Antone'.

In his Fleetwood Mac days, Peter Green's forte was understatement. *Whatcha Gonna Do?* has none of the White blues bands' excesses to shatter the mood of tender-tough romanticism. On atmosphere alone, it's superb.

Does this sound ecstatic? I hope so. This is a quite wonderful record.

Ken Williams

Joe Ely
Musta Notta Gotta Lotta
MCA

Joe Ely, a native of Amarillo, Texas, in the deep heart of America's southland, is breathing new life into America's most vital and under-rated genre, country music.

Country music? Yeah, I know, but hold on, pardner, country music doesn't have to be Waylon and Leon doing a double act, or Dolly Parton's tits. No, country music used to be Jimmie Rodgers and Hank Williams, and still is Delbert McCClinton and Joe Ely.

Musta Notta Gotta Lotta (great title) is Joe Ely's 4th album for MCA, as far as I'm aware, his first in NZ, and, while it has it's faults, is definitely the best country LP I've heard in a long time. It's got drive, power, wit, world-weary wisdom, great playing, great songs, etc.


The title track shows that Jerry Lee, if he doesn't recover from his recent illness, has left a very real legacy in this Ely fellow, and sax player Smokey Joe Miller plays some great lines off Ely's vocal on the Jimmie Gilmore ballad, 'Dallas'. The rockers keep coming with Ely's 'Hold On' and 'I Keep Gettin' Paid The Same', partner Butch Hancock's 'Road Hawg', Shorty Long's 'Rock Me My Baby', and Roy Brown's erst-while 'Good Rockin' Tonight'.

In all, a good record, some tracks don't quite work, but then, what's without its faults these days?

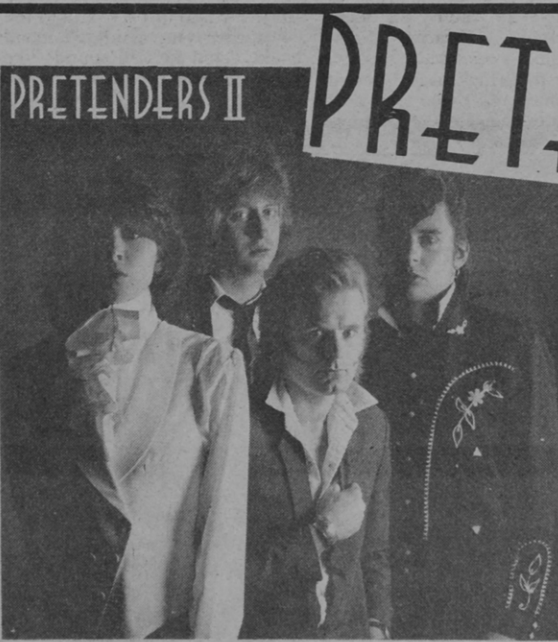
Dave McLean



THE SOUND
JEOPARDY




THE SOUND
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PRETENDERS II



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RECORDS

The Fall
Grotesque
(After The Gramme)
Rough Trade

Grotesque is the fourth album in the Fall scheme of things, and the first to find release in this country. That in itself is a little surprising as the band are not the world's most accessible and in no way could this album be expected to reach a wide audience.

Those who have heard the earlier albums will know fairly much what to expect. The Fall's dour, quirky and discordant brand of rock and roll is extremely individual, and has changed little over the last few years although the sound is perhaps denser than before and the vocals a little harsher.

It has been said that the Fall are the only band to have retained the true punk ethics of 1976 and in a way it's true. Although they don't sound anything like the hordes of supposed 'real punk' bands, they have totally retained the committed uncompromising attitude that epitomised that year while those other bands slowly slide into some sort of new-hippiedom, with dog collars and anarchy replacing peace and love.

While I in no way pretend to



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understand the Fall, I find myself liking this record as much as the earlier albums especially 'C'n'C Mithering', a track dedicated to 'the grotesque peasants' complete with a cynical sideswipe at the whole American continent, as seen by the band on their US visit some time back.

There was America
We went there
Big A&M Herb was there
His office had fresh air
But his roster was mediocre
US dirge

The Fall are not a band to dismiss at a listen, it can take time. As it says on the sleeve 'grab before all bands sign onto the EMI pension scheme!'

Simon Grigg

Herbs
What's Be Happen
WEA

I've long been hoping that the Maori and Polynesian cultures would look to reggae to provide a contemporary means of expression. This record marks a major step forward for New Zealand music.

Ponsonby-based Herbs have been making quite an impact locally this year, and also played a fine set at Sweetwaters. While they've borrowed the reggae idiom, they've also drawn on influences from their own backgrounds. Witness the harmonies on 'Reggae's Doing Fine', an acoustic tribute to Bob Marley. The sound is pure Polynesia, showing that Herbs are far from copybook stylists.

The six-track album showcases a wealth of musical talent. The five members have an instinctive feel for the rhythmic complexities of reggae, as proved by the opening track, 'Azania (Soon Come)'.

The title track uses different languages and percussion as a unifying call to the cultures

Herbs



Psychedelic Furs

that make up this country. But the best shot is 'Dragons And Demons', a smooth and sophisticated song with an excellent chorus line, reminiscent of Third World at their best.

The album was recorded at Auckland's Mascot studios, and engineers Gerard Carr and Phil Yule also deserve a big pat on the back for bringing the sound up full and crisp.

An album of New Zealand modern ethnic music, and one of which the participants can be truly proud.

Duncan Campbell

Psychedelic Furs
Talk Talk Talk
CBS

The Psychedelic Furs were formed in 1976, when the two-chord thrash was a bouncing baby boy, and little else got a look-in. They slogged it out for three years before the climate changed and their slightly acidic sleeze became acceptable.

After 'Sister Europe', they've had a tough time living down the charges that they're ripping off Bowie. Richard Butler protests that he can't help the voice he was born with. Point taken, but he still sounds like the Duke in his quieter moments.

Talk shows the Furs gather-

ing their confidence. There's far more melody here than on their first album, in fact all the tracks feature dozens of little ideas that weave themselves into a surprising whole.

'Dumb Waiters' and 'I Wanna Sleep With You' are the closest tracks to the first album. Lou Reed and Iggy Pop meet head-on in a chaotic clash of melodies and screaming sax from Duncan Kilburn.

'Pretty In Pink' and 'No Tears' are much gentler, more indicative of the changes that have taken place, and both feature lovely layers of guitar from John Ashton and Roger Morris.

'Into You Like A Train' (par-don?), 'It Goes On' and 'So Run Down' are the album's big dance numbers, with sterling drum work from Vince Ely.

Butler's lyrics tend to read like some kind of private joke. He seems to be a self-effacing romantic and a bit of a voyeur at heart. Yet he can come out with a tender piece of anguish like 'All Of This And Nothing'.

The Psychedelic Furs are bizarre and intriguing. Their influences go back a long way, but don't everybody's?

Duncan Campbell
Passage
For All And None
Virgin

If the turds really do hit the fan in 1984, then people like Dick Witts and his collective mouthpiece, the Passage, are going to be seen to be horribly significant-prophetic in their scene-setting of what the hill looked like just before the apocalyptic ball began to roll down it. For All And None, the second Passage album (the first one Pindrop was as revered as it was hard to get, a record company dispute drying supplies up at a mere 5000) addresses itself essentially to the weapons used by and in society to suppress. The lyrics of 'A Good And Useful Life', are a quote from Manchester's reportedly hyper-reactionary police chief. "Within these walls" asks Witts "how do we mark it out — this good and useful life?"

For Witts on this album, the walls encompass everything from eating at chemist shops to the inhumanity of London, from sexual incompetence to Bastinado torture. A litany on

suicide even. But this isn't just another slice of Mancunian hand-me-the-hangman's-noose rock. Joy Division's depression is more personal, and besides being more optimistic, the Passage are musically miles away from their Manchester contemporaries. Musically in fact, this album would struggle to make impact, but as complementary colouring for an evocative and consistently strong lyric sheet, the music adds a dimension to the record which makes it well worth extended exploration.

Keith Richard says rock must be appreciated from the neck down. He would hate this record.

Roy Colbert

John Cale
Honi Soit
A & M

This is one record which hardly seems to need reviewing. John Cale records sound like John Cale records, and this is no exception. It is probably not possible for him to sound any other way.

Some people swear his records are better than anyone else's, and I don't argue. They hum little snatches of tune, quote lyrics, talk about arrangements, put on their collection of albums for you, and all that sort of thing. They complain that they can't get back catalogue, and that his last live album wasn't even imported here, let alone released.

Why don't you buy Honi Soit yourself, so when they tell you that it's every bit as good as Fear and Slow Dazzle, that Cale's new band is working out fine, that his singing is getting better than ever, and that not even a new record deal with a major label can mellow him, you can say, "I know. I know"? That way we'd all be better off.

Francis Stark
Wellington Zone
Bunk

The background to this one was all in last month's RIU. Technically the record is better than the recording details might suggest, but the balance, where the vocals sit beside you on the floor while the rest of the band stay in the speakers, is intimidating at the very least, and unfortunate at worst (the Mockers). Repeated listening

does not improve this aspect at all.

There is also a rather perplexing impression that bands and audience are hardly pulling together on the whole thing — the Digits, in fact, sound like they can't wait to get out of the hall. Beat Rhythm Fashion get the record on its feet after the Digits' indulgence on Side One. 'No Great Oaks', Robert Smith guitar sound and all, sounding just fine. For a first gig, the three tracks from BRF represent commendable stuff.

The Steroids sound the most confident of the four bands, going to work earnestly on the White Light single 'Mr Average' before delivering what will probably be the album's favourite cut 'Credit Card'.

The Mockers close with three songs. Not a good night for them, with tuning trouble vocally and instrumentally. A pity, coz they're better than that.

Wellington Zone could have fulfilled its purpose adequately as a privately-circulated tape. Under the album-buying punter's microscope, it wilts.

Roy Colbert
The Angels
Into the Heat
CBS

A package just for Enzed. The Angels present Into the Heat.

All tracks are on the Dark-room album, except for the title song which was released as a single, and although Brent Eccles is included on the black and white sleeve picture, it is actually former Angel Buzz Bidstrup who drums.

The production is clean, the tunes are among the band's best, and the lyrics are meant to be heard. Doc Neeson doesn't yell, he sings and whispers.

'Face the Day' starts quiet and whips into desperation with bursts of lone guitar. 'Devils' Gate' is short and sharp to begin with, picking up to full power rock.

It's a careful combination. 'No Secrets', and 'Face the Day' offset the harder and faster 'Into the Heat', and 'Devils' Gate'.

A brilliant sample for new fans, and a collection expander for fanatics.

AnnLouise Martin

NEWSWEEK/JULY 20, 1981

NEWSMAKERS



Jagger, Richards: Lost boys of rock

He is the Peter Pan of rock 'n' roll. Pushing 40, Mick Jagger doesn't grow up, and now he, Keith Richards and the other lost boys are gearing up to release the 25th Rolling Stones album next month. Last week the eternal youths drew a crowd of several hundred in Manhattan's East Village, where they filmed a video promo for a new song of theirs called "Neighbors." "We had hoped to get the album out in June to beat the competition," said Mick, citing the tidal wave of record releases that comes every fall, "but we've never been that intelligent and it's too late to start now."

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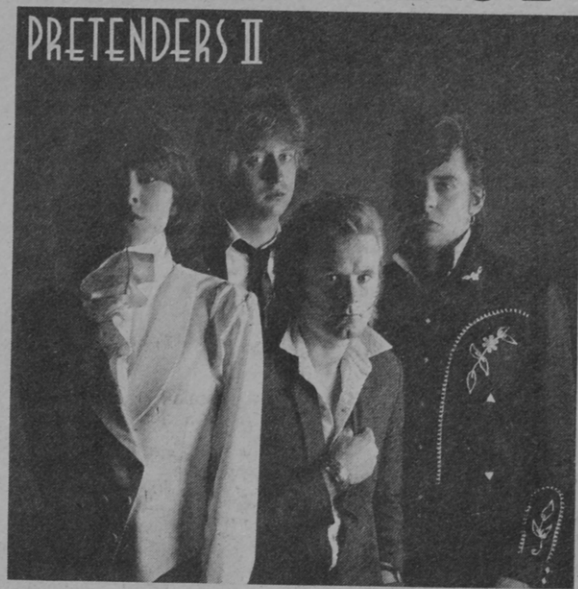
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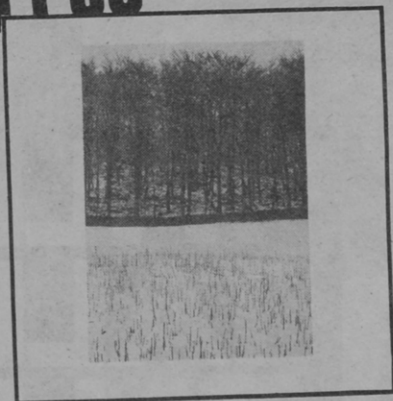
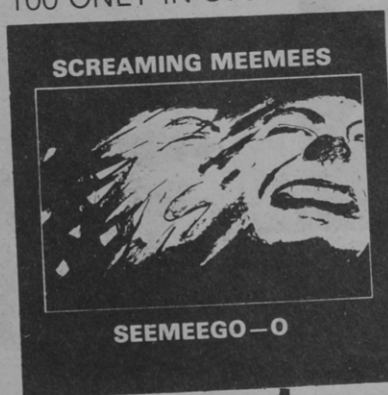
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RECORDS

Desmond Dekker Compass Point Stiff

Desmond Dekker won't be confined. He was around long before roots reggae, and could have easily assimilated the sound. But while he is a deeply religious man, and respects the Rasta beliefs, he's not about to set himself up as one.

The collaboration with Robert Palmer has produced an LP filled with sunshine and joie de vivre. It's a crossover work that embraces many Caribbean origins, while incorporating the modern, urban funk that is Palmer's speciality. Listen to 'Movin' On' or 'Cindy' and you'll see what I mean.

More traditional JA sounds emerge on 'We Can And Shall', 'Hurts So Bad' and 'Isabella', and 'Come Back To Me' manages to blend the old and new rhythms in a way that makes them comfortable with each other.

'I Do Believe/My Destiny' is a song of heartfelt faith and sincerity. Like the whole album, it's a work of affection and care.

Desmond Dekker sounds as fine as he ever did. *Compass Point* is filled with warmth and friendship, and the kind of joy that only comes from a love of making music that makes people happy.

Duncan Campbell

Positive Noise Heart Of Darkness Statik Records

If you didn't know any better, you'd swear that Positive Noise was the blatant creation of eagle-eyed opportunists trying to cash in on the present reverence for bands with literate angles and idiosyncratic music.

But, as it happens, PN are just five Glaswegians (three of them the brothers Middleton) who are part of the natural new crop of British stuff that has been influenced by first (Bowie and Ferry) but more directly by second (Devoto, Curtis, Jobson) generation seventies' rock stylists.

Vocalist Ross Middleton is an extension of Devoto and Jobson in the same way that the

Associates' Billy McKenzie is a descendant of Bowie. Middleton's phrasing, especially in the way he holds his vowels at the end of each line on tracks like 'No More Blood and Soil' and 'Down There', is coyly Devoto-ish, but on most tracks his approach is less decorative, a functional Jobson.

Musically the band are exuberant and colourful. 'Darkness Visible' best displays their elements — thumping tribal percussion, harsh guitar chords, and Middleton's chanting, all held together by a haunting synthesiser line. 'Hypnosis', 'Treachery' and the great sax led '... And Yet Again' are determined and more orthodox but 'Ghosts' unashamedly borrows Joy Division's 'Love Will Tear Us Apart' melody and arrangement. No greater flattery.

Positive Noise make it on their own terms despite burgeoning and obvious influences. But there's no doubt that they are followers and not leaders in rock 'expressionism' that in a year from now could be embarrassingly obsolete. PN are dispensable but, at the moment, enjoyable.

George Kay

The Sound Jeopardy WEA

The correlation between a good name and good music is higher than we would expect from pure chance. Talking Heads and the Screaming Meemees, after all, make better music than Racey and the Knobz. The Sound, conversely, because they also have one of the year's finest debuts. *Jeopardy* is unmistakably a 1980-81 English record with its definite echoes of the Bunnymen and fashionable Jim Morrison/iggy vocals. A distillation of voguish musical tricks, honed into as instantly acceptable a rock album as we are likely to hear between now and Xmas.

"We will wait ... for the night ... we will wait" it says on the black inner sleeve. Hmmm. The band's dabbling in the darker side doesn't really frighten, and any depth here is strictly for dwarves, but for now, this record is bouncing out of my speakers at the



Squeeze

imposing rate of 3½ singles per side.

The accessibility needle occasionally veers dangerously into the red — 'Words Fail Me' is almost Adam and the Ants table-thumping pop — but the credibility is generally retained. 'I Can't Escape Myself', a strong tension-builder with the guitar held back for maximum effect, the older 'Unwritten Law' and 'Night Versus Day' are perhaps the three that will last longest. But play it all.

A confident beginning indeed. The Echo and the Bunnymen sound crew must have worked their butts off keeping these guys sounding mediocre when they supported the Bunnymen on tour earlier this year.

Roy Colbert

Jon Hassell/Brian Eno Possible Musics. Harold Budd/Brian Eno The Plateaux of Mirror. E.G.

Plateaux and Possible Musics break away from the ersatz Afrofunk of Eno's David Byrne collaborations and mark his return to ambient music. Unlike his previous sensurround music, *Music for Airports* and *Music for Films*, both of these new releases are warm and likeable works.

The Hassell/Eno disc is the more pleasing of the two albums. Born in Memphis, and schooled in the contemporary classical and jazz idioms, Hassell blends hand drums with his eerie, long-lined synthesiser and trumpet improvis-



Flying Lizards

ations. In his own words, a primitive-futuristic blend results.

His admiration for trance music and Indian ragas is reflected in his trumpet-playing which incorporates so many special effects it sounds more like a full choir or orchestra than a single brass instrument.

The *Plateaux of Mirror* features the classical piano stylings of Harold Budd, whose compositions recall the ECM school of chamber jazz. With titles like 'The Chill Air', 'Among Fields of Crystal' and 'Wind In Lonely Fences', one can tell Budd's music is not aimed at the dance floor. Cool, simmering, gossamer textures are the order of the day.

On both albums, Eno takes more of a back seat role than usual, confining himself to co-compositions, electronic doctoring and production, which, as ever, is the last word in clarity.

Graham Donlon

Squeeze East Side Story A&M

If glamour and musical pretension were prerequisites for the rock'n'roll big time, then UK Squeeze would still be busking for pennies in a seedy street down the East End or writing scripts for *Coronation Street*.

East Side Story, their fourth album (but third good album as the first is dispensable), is a concept of sorts with most of the songs again centered around the Difford-Tilbrook grimy reality. Producers Roger Bechirian and Elvis Costello

have moved the band's sound from past dryness to present crispness and eminent keyboards' player Paul Carrack (Ace, Roxy Music) has easily taken over Jools Holland's berth.

The first side boasts the best moment, 'In Quintessence', 'Someone Else's Heart', 'Woman's World' and 'Tempted' and a weaker second side reaches those standards with 'Is That Love' ('You've left my ring by the soap, now is that love?') and 'Mumbo Jumbo'.

All in all, another fine unassuming UK Squeeze album. Not a diamond in the rough but as in *Cool For Cats* and *Argy Bargy* there's something precious not too far beneath the surface.

George Kay

Yoko Ono Season Of Glass Geffen

Almost immediately after Lennon's death, late last year, Yoko Ono entered the studio to record her own album. It was her first solo project since 1974, using Phil Spector as a producer, whom she had not worked with since the early seventies but who had collaborated with her and John on their finest works.

Taking this, and the magnificent 'Walking on Thin Ice' single into consideration along with the strength of much of the Ono material on *Double Fantasy* I held high hopes for this album.

However, on initial hearing, I was more than a little disappointed in an album which I thought lacked substance and was too MOR-ish. But as we all know, first impressions can be deceptive. Yoko's voice could never be described as middle of the road, and there are too many signs that this album was thought about and heartfelt. *Season of Glass* is an album of hidden strengths. It is a sombre record, but that was to be expected. Songs like 'Extension 33' and 'No, No, No' are the equal of anything that she's done before and stand easily beside contemporary material from the likes of the Slits, Au Pairs and Raincoats (all of whom, incidentally, owe more than a little to early seventies' Yoko Ono).

Yoko has never been totally

fashionable, but those amongst us who suffer from fashion fickleness would probably miss the point with much of her work anyway, and it's their loss.

Simon Grigg

The Flying Lizards Fourth Wall Virgin

I didn't expect to like this album, but I do. So much for expectations.

Fourth Wall does not feature that monotone lady whose name escapes me. She has been replaced by Patti Palladin of Snatch, and David Cunningham on some tracks, with the remainder being instrumentals. The home-made instrumental sounds of the first two singles have been replaced by more familiar instruments variously treated, and lots of tape effects and loops. The result is a more human and accessible version of the stuff that Ralph Records thrives on.

Despite the presence of such esoteric, musicians as Robert Fripp, technique does not become a major issue. Sounds and noises assembled in almost random fashion seem to be the basis of several tracks, while others use the tried and tested tape loop to provide a shifting background.

Best tracks are 'In My Life Time', which grinds along electronically with one line of growled vocals over the top, 'Hands Two Take', 'An Age' — a 'Tomorrow Never Knows' loop construction without a song — and 'Steam Away', with mutant machine gun noises and Dr Who vocals.

Sometimes a little ordinary, never very dangerous, but mostly interesting.

Chris Knox



THE PSYCHEDELIC FURS



• TALK • TALK • TALK •

GET BACK ISSUES

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"New Zealander Richard Burgess drummed for Buggles, produced Spandau Ballet and now threatens to take over the world with his own band, 'LANDSCAPE.'"

(Melody Maker)



RCA
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VICTOR

Landscape are five instrumentalists, composers and entertainers who met and formed in the mid 1970's. They are remembered for their successful independent EP "U2XME1X2MUCH" which translates as "You two-timed me one time too much!" and is an indication of their unusual originality. Burgess himself says: "Nowadays, of course, it's fairly common to see Keyboard bands like Gary Numan and Ultravox! I'm not saying they copied us, it's probably just that they arrived at the same thing we did a few years later." Burgess has become a celebrity recently through his masterful programming of the computer effects on Kate Bush's Never Forever, his drumming on the commercially successful Buggles album, his work with Hot Gossip from the Kenny Everett Video Show and his exceptionally original production of Spandau Ballet's To Cut A Long Story Short and Freeze. Burgess has lately forsaken the drummer's stool for full time knob-twiddling using programmed drums on most of this new album and the effects are quite remarkable as one hearing will soon prove.



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European Man; Shake The West Awake; Computer Person; Alpine Tragedy; Sisters; Face Of The 80's; New Religion; Einstein A Go-Go; Norman Bates; The Doll's House; title track with Beguine, Mambo and Tango.

Einstein A Go-Go is a catchy fantasy piece featuring a puritanical nutter equipped with an H-Bomb and a zealous desire to clean up the world while Norman Bates is concerned with a certain mother-fixated murderer well known to all fans of the late, lamented Mr Hitchcock.

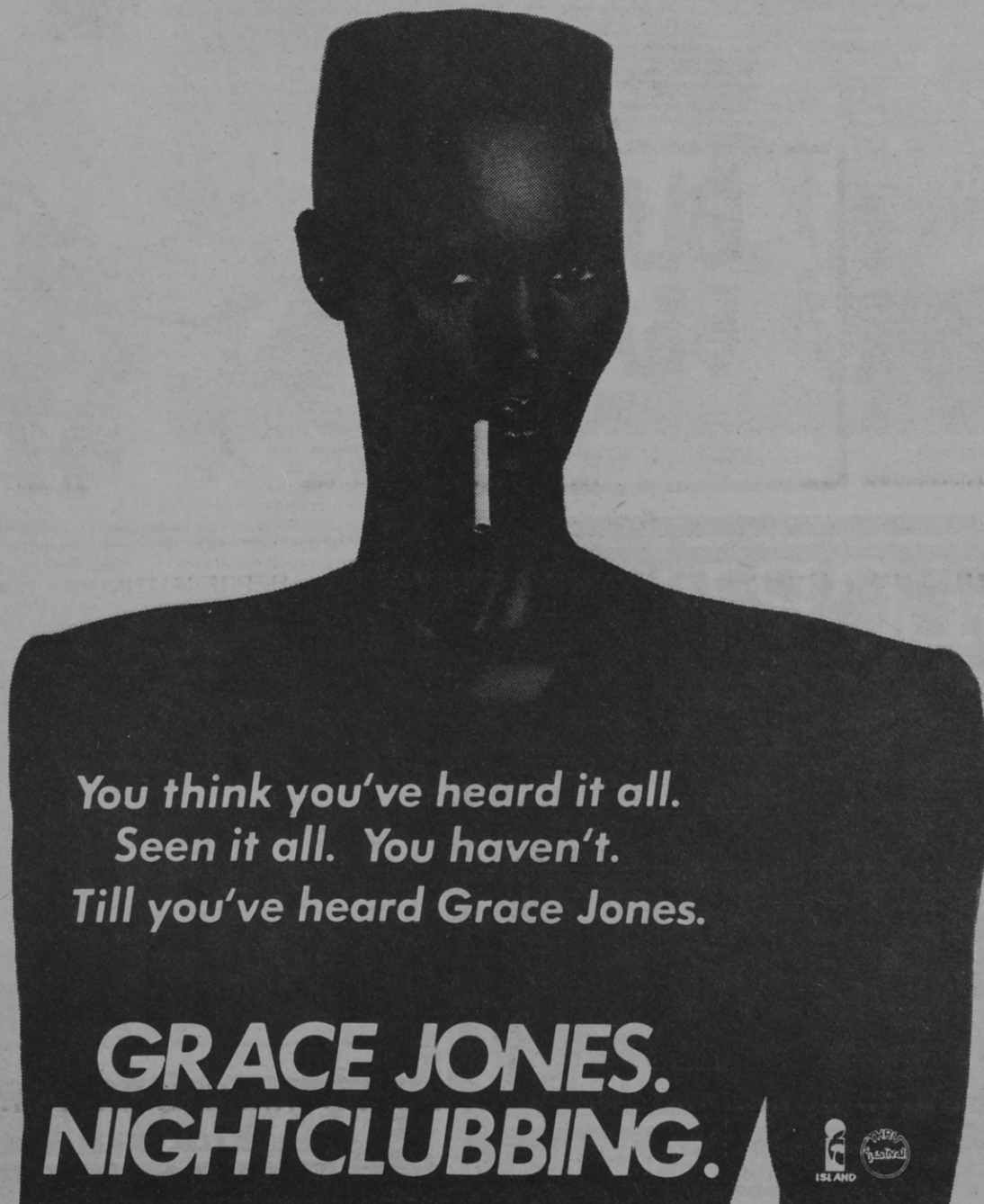
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RECORDS

Various Artists
Rockers
 Island
Black Slate
Sirens In The City
 Ensign
Congos
Heart Of The Congos
 Go Feet
Peter Tosh
Wanted Dread And Alive
 Rolling Stones Records

Rockers is the soundtrack to what looks like one helluva movie, a sort-of updated version of *The Harder They Come*, starring Leroy 'Horsemouth' Wallace, one of JA's top session drummers. Horsey is one bad man, on or off-screen, and on this album you'll find Burning Spear, Peter Tosh, Bunny Wailer, Jacob Miller, and the Heptones, to name but a few. Great value, and when is the movie to be shown here?

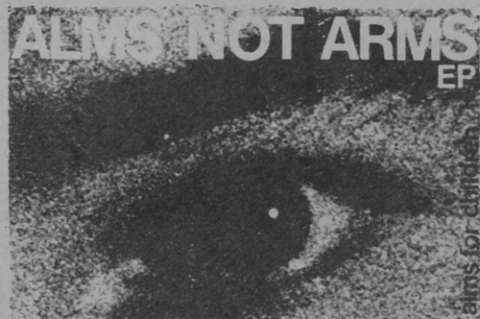
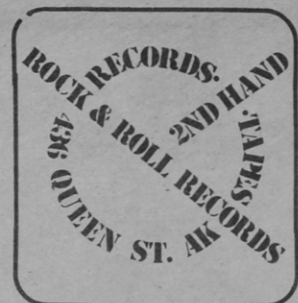
Black Slate have crossed over after many years playing the black clubs around Britain, and have gained a couple of international hits along the way. It's hard to begrudge them that success. Rockers gotta eat too. Anyway, their new album, *Sirens In The City* has its moments. It's a light-weight, but beautifully played and produced, and should be put on layby for summer.

Best news is the release of the Congos' *Heart Of The Congos*, on the Beat's Go Feet label. Cedric Myton and Roy Johnson have sadly split since this was recorded, four years ago, so grab it as a collector's item. Scratch Perry produces, and Sly Dunbar and Winston Wright are in there somewhere too. Need I say more?

Peter Tosh seems to be trying to salvage some of his reputation lost after those last two appalling albums. But *Wanted Dread And Alive* (Rolling Stones Records) doesn't quite do it. He's still got a long way to go to recapture the guts of *Legalise It* or *Equal Rights*.
 Duncan Campbell

Landscape
 From the Tea-rooms of Mars to the Hell Holes of Uranus
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in UK, in particular Richard Burgess, who old timers might remember as the drummer in Quincy Conserve.

Burgess has been making a name for himself over there, producing Spandau Ballet, programming effects on Kate Bush's 'Never Forever', and doing music for dance groups Shock, and Hot Gossip. But mostly, Burgess is drummer for 8-year-old band Landscape, which is now associated with the Blitz kids' scene, where you dress up and go down in style.

Landscape consist of Burgess on drums, Christopher Heaton on electric piano, Andrew Pask on bass, Peter Thoms on trombone, and John Walters on soprano sax and flute.

Side One is stacked with pacy rhythms, and instrumentals aptly named for the atmosphere they invoke. Side Two tells a few stories. The hit 'Einstein A Go-Go' finds someone using the phone to call (ex) President Carter. 'Norman Bates' fits in with Landscape's Alfred Hitchcock obsession. Later on, there's a trombone piece complete with soft applause.

A wry touch to an album full of surprises.

AnnLouise Martin

Stiff Little Fingers
Go For It
 Chrysalis

Shorn of their dubious and partly discredited role as spokesmen for wot-it's-like-in-Belfast, Stiff Little Fingers are seated comfortably in a lyrical mainstream on their new album. Their most potent lyric in fact concerns playing records loud in the bedroom while Mum shouts unavailingly up the stairs. Not a single rubber bullet is fired. "But the music is still the same" explains Jake Burns, "it's fast and loud, because that's the sort of music we like".

Fast and loud much of *Go For It* may well be, but there is also some rather desperate dabbling as SLF try to cover as many bets as possible. Reggae rhythms kick along two tracks, brass is tried on another, and there's even an atypical slice of Ricky Nelson rock'n'roll in the middle of Side Two. 'Just Fade Away', 'Hits And Misses' and 'Safe As Houses' emerge as the most complete and likeable songs, and the title track sounds like one of the year's better song intros until you realise that's all you're getting.

Roy Colbert

Yardbirds
Five Live Yardbirds.
 ... featuring Eric Clapton.
 ... featuring Jeff Beck.
 Charly

Five Live Yardbirds (1964) has been called the British R&B album — and justly so. Recorded at London's Marquee Club, it generates tremendous excite-

Landscape

ment. The momentum is head-long and the music (covers of Howling Wolf, Muddy Waters, Bo Diddley, Slim Harpo) is of a high order. While a rather pallid singer, Keith Relf was a superb harp player. A youthful Eric Clapton contributes some raging guitar.

While never a "hit" album, *Five Live* had an enormous influence on aspiring musicians. Five tracks from *Five Live* crop up on the *Clapton* album, along with studio cuts recorded before Slowhand jacked in the Yardbirds in search of "de blooze" with the heavier John Mayall's Bluesbreakers.

He was replaced by the more experimental Jeff Beck, and the *Beck* album features two of Beck's most innovative solos — 'Shapes of Things' and 'Mister, You're a Better Man Than I'. In 'I Ain't Done Wrong' (a reworking of an Elmore James' song) and 'New York City Blues' (a remake of 'Five Long Years' from *Five Live*) Beck shows his ability to turn the blues into mania, as he would later with Rod Stewart.

These albums are from tapes held by Giorgio Gomelsky, the Yardbirds' former manager. They represent a major musical document — the first British R&B wave and the move into psychedelia and Eastern sounds. Top stuff.

After the praise, a few reservations: Firstly, *Five Live* isn't the original album. There has been some unexplained — and inexplicable — tampering.

The reissue has been edited, eliminating audience noise and patter between tracks — and losing much impetus. Also 'Good Morning Little School-girl' is not from the Marquee session. The rough-and-ready version of *Five Live* has been replaced by the studio cut that was the Yardies' second single.

The changes may have been well-intentioned but they are no improvement.

The *Clapton* and *Beck* albums have been available before, but these have the worthy addition of good Chris Welch liner notes.

Ken Williams

Kraftwerk
Computer World
 EMI

Kraftwerk were the first commercially successful band within the rock idiom to realise and record the fact that electronics and synthesisers could be used to paint pictures of contemporary landscapes, be they abstract or concrete.

It's been nigh on three years since their last album, *The Man Machine* and in many ways their new outing, *Computer World*, is a continuation of the observations of the latter. Musically, simplicity and consequently melodic accessibility are still the main characteristics of their arrangements. Haunting and melancholic synthesiser lines are used to touching effect on 'Computer Love', a song about computer dating. On the other hand, 'Pocket Calculator' is a flippant and firmly tongue-in-cheek dig at our regard for those machines, and the playful 'Home Computer' follows the same pattern.

Kraftwerk haven't covered any new ground on this album but that doesn't matter. Suffice to say that they use their machines to notch up a gem of an album.

George Kay

The Ramones
Pleasant Dreams
 Sire

In New Zealand last year, both Joey and Johnny Ramone were emphatic the band had stayed on top of producer Phil Spector for *End Of The Century*. But Spector still managed to leave his mark on the record. The same thing seems to have happened on the latest album with 10cc's Graham Gouldman. The Ramones take all the arranging credits, but the sort of influence we would expect Gouldman to exert is in fact here — more concentration on vocals, occasional use of key-boards, and generally much more slipped into the background than usual.

Song-wise it's never been easy to separate the great Ramones songs from the good ones, but this time the picture is a lot clearer. The opener 'We Want The Airwaves' is effective pinhead-anthem like 'Rock 'n'roll Radio' was last time. 'K.K.K.' has a great chorus, plus the usual Joey melodic moves in the verse, and '7-11' is an updated (he mentions record swap meets and space invaders) 'Teen Angel' — da goil id deaded at the end. Love it. But the rest, brief attempts at moving out of the norm ('It's Not My Place') notwithstanding, is pretty average.

Pleasant Dreams is one stage further removed from *End Of The Century*. It's their marketably least obnoxious album. It's their worst album.

Roy Colbert

Motorhead
No Sleep 'Till Hammersmith
 Bronze

Motorhead, Britain's heavy metal kings, deliver an awesome blitz of sound on this live recording from their 1981 UK tour. Lemmy's vodka-soaked larynx strains to rasp over a cacophony put up by a trio bent on living for the moment. Forget the future — the message is hedonism. Now.

The album opens with the title track of their last recording, *Ace of Spades*, which sets the pace for the rest of the set. Frenetic guitar solos and a lurching, drunken rhythm section fight with the vocals for a say in a wall of activity.

You know I'm going to loose.
 And gambling is for fools.
 But that's the way I like it baby.

I don't want to live forever.

Lemmy's remark that rock and roll is an exhausting business is pure understatement. On only two numbers, 'Capri-

Blam Blam Blam
There Is No Depression In New Zealand (Propeller)

The Blams have up to now suffered from a slight studio chill on their recorded work, the result perhaps of too much engineering and too little production. The two songs here go a long way to crossing that divide. 'No Depression' mirrors the bluster of its lyrics with an unsettling sing-along treatment, while 'Gotta Be Guilty', by stripping down to a single prominent voice, gives them a new clarity of focus.

Excuse me while I remove my head from the Tannoy. The buzzing is bliss.
 Dave Perkins

BRIEFS

Robert Gordon
Are You Gonna Be The One (RCA)

Technically, Gordon has one of the better voices in rock and roll. The criticism that has lingered throughout his career is that he relies too much on technique and not enough on heart. His new album is best when he leans to country, a little uninspired when he rocks. But for those with a new taste for rockabilly inspired by the Stray Cats, Gordon is certainly worth investigating.

The Barracudas
Drop Out With The Barracudas (EMI)

The back cover should have been the front cover, featuring as it does a suitably archetypal Seeds/Bryds/Love group photo, plus the lyric to the key song 'I Wish It Could Be '65 Again'. The Barracudas lack the Byrds' vocals when they're doing Byrds, lack the Beach Boys' inventiveness (and vocals) when they're doing surf, etc, etc, but this is still an enjoyable cruise through Los Angeles circa 1965. File beside Flamin' Groovies.

RC CONTINUED ON PAGE 22

Joy Division
Atmosphere/She's Lost Control (Factory)

'Atmosphere' the song, atmosphere the production. The vocals hover shakily around the melody, never quite getting there, the drums majestic-magnificent, the bass riff nibbling away tenaciously until, suddenly, it's the record's chief hook, and keyboards filling the sound out to a Spectorian expanse. Don't walk away, in silence, don't walk away. Superb.

'She's Lost Control'. Far less lordly, percussion right up front and a melody that really isn't one. Sorta like cluttered badly-mixed Kraftwerk. But it still holds you.

Roy Colbert

Tall Dwarfs
Nothing's Going to Happen (Furtive)

Two guitars and a bedroom is normally a fatal combination, as many a would-be can tell you, but it seems that Knox and Bathgate can't shake off the habit of making excellent singles. This is every bit as good as those first two Toy Love efforts, and as different as you could get while still retaining Knox's voice. Great tunes, inspired two-man arrangements and New Zealand's best rock and roll singer. Let's hope he doesn't settle down to a life of record reviewing.

Dave Dobbyn
Bull by the Horns (Epic)

Another distinctive voice with an ear for a weird arrangement. I don't like 'Bull By The Horns' nearly as much as 'Lipstick Power' yet, but I'm working on it. Both sides move at a crawl that keeps you checking your turntable, and I have no more clear idea what they are about than 'Lipstick Power', but I'm working on it. And that's a recommendation.

Otis Mace receives a production job for the first time in his life, and the result could well be a hit. Any kind of success would be welcome if it meant that Otis, Rex and Band could get some of their own songs on record. The instrumental B-side, along with the Tall Dwarfs' disc, proves you can record a great-sounding track for under \$50.

Alastair Riddell
Zero (Warrior)

I once got into trouble with Alastair Riddell when he thought I was criticising him, while I thought I was praising him. The ambiguity count is a little down this time, because I don't think this is a particularly good record — not for him, anyway.

Beat Rhythm Fashion
Beings Rest Finally (Bunk)

I read about these guys in *In Touch*, and they sounded like jerks, but this record is a lot better than that. A piano intro and a gentle chug — but how I wish they'd ban the sale of guitar flangers in Wellington and Christchurch.

The Mockers
Trendy Lockers (Bunk)

I also read about these guys and they sounded like somebody's little brothers. Wrong again. This record definitely grows, although I still think it's too long. Its hook definitely catches, though, and I heard it on the radio the other night — and I can't help feeling that's just where the Mockers want it to be.

The Puppets
Broken Dreams (Bunk)

New Zealand heavy metal comes in many forms — most often in Sex Pistols' T-shirts — but this is a variation. 'Broken Dreams' has a riff, just like the old days, but it has Swingeresque la la las in the chorus.

Alms For Children
Danny Boy (Rem)

AFC seem set for the post-punk audience — an aggressive, yet clean sound and plenty of echoes of Gang of Four. Suitable lyrical savagery, too, but perhaps a touch hollow?

Broken Dolls
Serenade (Epic)
 A surprisingly stolid record from the Broken Dolls. 'Serenade' is built on goose-step drumming and even the long-delayed sax entry at the end doesn't really lift it a lot. Maybe the band's line-up changes will give them more sparkle.

Midge Marsden Connection
Slow Walk Jive Talk (Mandrill)
 Forget Deane Waretni, this guy really is the king of the North Island pubs. 'Jive Talk' is much as you might expect from somebody who's been playing country blues since the sixties, but more bare-knuckled than city slickers like to imagine this kind of music to be.

Francis Stark

Rip It Up, No. 49, August '81
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 Phone 370-653

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Starship 1

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Rip It Up / August 1981, 20



Siouxsie and the Banshees
Spellbound (Polydor)

'Spellbound' is the first single from the Banshees' album, *Ju Ju*. Both powerful and memorable, it confirms Siouxsie as the first lady of modern British music. The flip is 'Follow the Sun', strange drums and oriental sounds.

The Teardrop Explodes
Reward (Mercury)

Following the superb *Kilimanjaro*, comes this single. The meatiest brass I've heard for a while jumps out of the speakers and grabs you. Although it sounds like a number one, what's the bet you won't hear it on the radio? I think the word for the flip is 'psychedelic'.

The Passions
I'm In Love With A German Film Star (Polydor)

This record had the honour of being *NME* single of the week six months ago. Although quite tasteful, it was vastly over-rated, leaning heavily on early Cure.

Dexys Midnight Runners
Show Me (Mercury)

Dexy's label is new, but that's all. This is a very ordinary song that survives on the brass. The other side is 'Soon' — Kevin Rowlands alone with a piano and his ego. I might have to burn my little woolly hat.

The Jam
Funeral Pyre (Polydor)
Going Underground (Polydor)

The latest offering from the Rickenbacker messiahs is a typical Jam song — sadly not as strong as most of *Sound Affects*. It does, however, finish in a tremendous blaze of glory. Flip is the old Townshend song, 'Disguises'.

'Going Underground', the band's most successful single has been re-released, and the fact that it is not obtainable on any album makes it essential buying for the Jam fan.

Adam and the Ants
Stand and Deliver (CBS)

All of a sudden, it's hard to take Ant seriously. This one has a neat sleeve and wonderful video, but the song does neither of them justice. Still, it's all good fun, and Gary Glitter likes him. The other side is 'Beat My Guest'. Ouch.

Visage
Visage (Re-mix) (Polydor)

This is indeed the title track of the Visage album remixed. It has been transformed into a very creditable synthesiser single. A Hit. 'Second Steps' isn't off the album. It's slow and funky — good late night listening.

The Fall
Totally Wired (Rough Trade)

The Fall have been described as "rough and grumble" — very apt. 'Totally Wired' is probably their most commercial song, as far as that goes. It sticks in your brain. 'Putta Block' starts, stops, changes tempo and makes noises detrimental to your health. Great stuff.

Plastics
Diamond Head (Island)

The Plastics are Japan's number one musical export (after imitation Gibson guitars). 'Diamond Head' is tongue-in-cheek disco of the sort favoured by New Yorkers like Kid Creole. The catalogue number is Nip 1.

The Go Go's
Our Lips are Sealed (IRS)

Go Go's are all girls from the States. Their song lodges instantly in the memory banks and they have the advantage of making Debby Harry look old.

Mark Phillips

LETTERS

Post to RIU LETTERS, PO Box 5689, Auckland 1.

I attended the Screaming Blam-matic Roadshow at Victoria University recently and I would just like to say how disgusted I was by the behaviour and attitude of the so-called Wellington *boot boys*. It seems they were there not to enjoy the excellent music but solely to abuse the band members, cause violence, and generally ruin the evening for those of us educated enough to want to listen to talented new bands rather than the Sex Pistols or the UK Subs.

The Meemees were forced to cut their set short because of the aggressive way these immature morons voiced their opinions. I was thoroughly ashamed and embarrassed by the bad impression these brilliant, hardworking bands were given of Wellington, where the live band scene is pitiful enough without out-of-town bands being discouraged from playing here. On behalf of the civilised people present, who were there to support NZ talent, I sincerely apologise, to the Meemees especially, for having been subjected to such utterly childish shit from conceited, disillusioned 15-year olds who think it's 1977.

Angry Of Mayfair, Wellington

Here I write, alone in my room, saddened and sorrowful, nothing to do, nowhere to go. Nowhere can I support my own city's bands, just because the only *underage* venue in town, XS Cafe, has packed it in.

I think the situation is appalling and unnecessary. Does nobody give a thought to the underage youth of this city, who only want a little live entertainment where we can support our very talented bands and give them the opportunity to gain experience and earn a bit of extra money?

Does anybody care?

R. Donald, St Heliers

EDITOR: The patrons f**ked up both XS and Fanshaws.



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27-29 Greeton
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3- 5 DB, Taupo
8-12 Onekawa, Napier
16-19&23 El Clubbo, P. North
24-26 Lion Tavern, Palm. North

SEPTEMBER

27 El Clubbo
28-30 Oxford, Levin

OCTOBER

2-3 Castlecliffs
5-10 Ngamotu
12-14 Hillcrest

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L I V E

The Cure Auckland Town Hall, July 31.

Rock bands with artistic aspirations tend to skate on very thin ice, especially when their audience doesn't quite see their work in the same light.

The Cure, three very serious young men, must have felt perturbed by their Auckland fans, who yelled, screamed and bounced around like they would at any other concert. Disconcerting when you're trying to make a *statement*.

When the show moved, the punters loved it. 'Primary', 'A Forest', 'Jumping On Someone Else's Train' and 'Killing An Arab' went down a storm. But Robert Smith has a passion for weighty slices of Gothic doom, and some of the more turgid pieces from *Faith* were wisely dressed up with spectacular lighting so people didn't lose interest.

The Cure actually sound better for reverting to their original three-piece format. Smith and Simon Gallup both play hand and foot synthesisers, and Lol Tolhurst produces an awesome array of percussion sounds. The band rocked much harder than it did here last year, though a lot of this was due to vastly increased volume.

The opening movie, *Carnage Visors*, seemed to consist of a bunch of animated Lego toys moving aimlessly about. Confusing, yet strangely absorbing, and like the headline attraction, you were left wondering what the point of it all was.

Duncan Campbell

Screaming Blam-matic Roadshow Otago University, July 27

The much-touted Screaming Blam-matic tour hit Dunedin at the end of last month and left a few new fans and revised opinions. Post-gig opinion, especially from the young punks, was that the Meemees carried the night. They were first on and since I last saw them (Sweetwaters) they've made big improvements in the musicianship department, and their songs, although still rough and lively, are neater and more definable. Still a fan.

The Newmatics, two saxophonists in tow, are NZ's ska clones and on the night they had to work hard to regain lost momentum caused through a broken guitar string. Lead singer Mark Clare with his

Dexys' jacket, injected all he had into an on-the-spot shank that moved the audience physically but failed to reach the soul. On a good night I'm sure they can hold their own but this time out they missed.

Revised opinion time. Blam Blam Blam at Sweetwaters were too precious and self-consciously artful to let themselves rock'n'roll. That criticism no longer applies. In the Union they gave a performance rich with ideas and excitement. Their songs are now durable. Sure, they still owe their rent to the Gang of Four and other academics, but they've trained their music into an intelligent and locally relevant toughness. Best of the night, minority opinion.

George Kay

New Entrants, Missing Tremble Rumba Bar, July 25.

Missing Tremble have been alive 4 months, and in that time developed a repertoire of about 15 songs weeded out from an initial 30 originals. They're a relief. A witty threesome with promise of things to come. Rumba dancers appreciated it.

Bill MacRae and Bob Shephard swap guitar, bass, keyboards and vocals, while Steve Duffels on drums provides a strong base for the two frontmen to work from.

The sound wasn't as good as it could have been, however this was just gig number six, and it can only improve. Generally they're blessed with a crisp delivery. The songs vary from straight instrumentals 'B Tune', and 'Stupid Key', to commentaries 'Dictionary of Love', and 'A Clue'. Missing Tremble do their own song on that current theme of 9 to 5 living and what it does to your brain. Shephard gets it across.

The New Entrants are more at ease on stage now. They follow a tested, tried and true blend of covers and their own songs. They don't cross any boundaries, but you can move to them.

Vocalist Tony Johns has flashes of conviction. He sings 'Lives' with feeling, and in Entrants' compositions 'Violent Night', and 'Scarlet Scarab' he tries a bit of saxophone while guitarist Craig Smith Pilling takes over on vocals. The sax is a welcome bonus, no matter how tentative. Variety otherwise comes from Smith Pilling's band and Dave Wilkinson's guitar work. Dave

Major scoots around mid stage on bass, and Tony's brother Andy is the beat.

The floor is packed for the second set, which includes notable versions of the Members' 'Sally', and the Gang of Four's 'Damaged Goods'.

New Entrants have earned a place, but they'll need a couple of cards up their sleeve if they intend to stick around.

AnnLouise Martin

The Pedestrians, Gladstone

"Don't get in the way of the pedestrian", sings Stewart with considerable justification. The Pedestrians are much more than the average Christchurch three-piece (of which there is a plague at the time of writing).

Musically, they are hard to fault — combining, as they do, the flash of the Solitudes and the exuberance of the Surge or Mainly Spaniards and adding a depth of perception not to be discerned in the works of any of the above except the last.

In specific terms, Pedestrians' music radiates outwards from Kevin Stone's punchy bass lines. Drums and vocals follow naturally but then come the guitar parts. These flow from peerless rhythm playing to strikingly melodic and, for the most part improvised lead and back again.

Like their music, the group's lyrics at first hearing seem not only accessible but a trifle conventional as well. But it could be claimed that 'Pedestrian', 'Traffic Light' and 'Looking Out a Window' evince a sympathy for the white-collar ethos unique in rock, certainly in Christchurch. One song in particular, 'On the Balcony', must be singled out for splendid lyrical irony.

On stage, too, the Pedestrians make their mark. Kevin's static and apparently nervous figure provides a foil for Stewart's manic cavortings and Townshendesque windmill arm-movements. This dichotomy extends to their stage apparel. Kevin dresses in the usual jeans and T-shirt, while Stewart's taste runs to dress shirts, loose-fitting trousers and a truly stupendous red cardy ("\$40 that cost me!")

The Pedestrians are determined. Like many local bands, they hope to do a 45 this year. Chances are they'll succeed, because unlike most of their peers, they don't have to try to be special — they already are.

Desmond Brice

Coup D'Etat, Spaces Mainstreet, August 2

Seats to go round, and plenty to spare. Enough room on the dance floor to call it a luxury. Appropriately enough, Spaces start with 'Sitting in Uneasy Comfort'.

The band is known in northern parts through the current single of limited airplay 'Just Like Clockwork', and soon to be released is reggae-based number 'Disadvantage'.

Vocalist Warren Hydes leads the band with a rough, jumpy energy. Don Ray on keys adds sax, and bassoon on several tracks, giving a dark, rich feel to the band's total sound, especially on 'My Interpretation'.

By the final 'Everyone is Certain Sad', Spaces were moving fast, but the reward was negligible. The audience seemed baffled as to how to react to 45 minutes of solid rock.

Coup D'Etat are at the other

end of the scale. The band still drags them in, and Harry Lyon held it together without too many good-natured sighs after every song. It's smooth and professional, with keyboards man Murray Hancox taking a lot lower profile than Jan Preston.

'Not Responsible' was one of the afternoon's better tunes. Lyon shouts and whistles in an almost Brazilian sound. Doctor I Like Your Medicine' was tired but the fans are young, and loyal, and no doubt got what they were after.

AnnLouise Martin

B R I E F S



Modern Eon Fiction Tales (DinDisc)

A Liverpool five-piece. The vocals come at you Jon Anderson-like as if from a Himalayan mist, while keyboards flourish down below — and the relentless backbeat makes you understand how this band were able to replace their injured drummer on a recent Stranglers' tour with a tape machine. At times, Modern Eon seem to be merely developing ideas, but when they get down to writing songs — on Side Two especially — then things get a lot more interesting. Try 'Child's Play' and the Cure-like spinning 'Euthenics'.

Robert Fripp The League of Gentlemen (E.G.)

Virtuoso Fripp's latest is as good a dance album as any released this year. The League's rhythm team, bassist Sara Lee and either Johnny Toobad or Kevin Wilkinson on drums, lay down a frantic beat, over which Fripp and former XTC keyboard whizz Barry Andrews weave scalding, cascading lines. The League recall the compulsive danceability of early Talking Heads or XTC. This album is

only marred by the conversational collages, 'Indiscreet 1-3', initially humorous, but tedious after repeated playings.

GD

Where Is Hank, XL Capris (Stunn)

Aussies love it. I don't. Will that do? You want more? OK ... The title track is really good and very different from the rest (it's the only one written and sung by the drummer). It's also the only track that includes Todd Hunter, the album's producer. The fact that he's since joined them as a guitarist could bode well for them.

CK

The Phantoms (Primitive Music)

New Zealand's first indie cassette it says here. Sub-title 'Fun For The Home Recordist Who Likes The Residents And Setting Fire To Cats'. Confused? The sub-title is mine, not theirs, and yes I'm confused. Bits of music, but only bits, drift through this melange of overdubs, backwards noise and (could they have dared?) the vocal effects you get when inhaling hydrogen. Still confused? Play this between the latest PiL album and any radio news bulletin and it will suddenly make sense. You can get it for \$6.50 from Primitive Records, 76 Mary St, Christchurch.

Fusion Can't Trust A King (Ocean Cassette)

Despite the name, Fusion is not some American jazz-rock hybrid, but a guitar-based outfit from Taranaki. What they actually sound like is a bunch of hippies in some late sixties time warp. There's some smooth-flowing, punchy songs here; strong vocals, too. It's a pity they're undercut by shoddy production.

PT

David Hollis, Caught Alive

This is the album with the hand-painted cover that could turn into a J.D. Blackfoot for the nation's second-hand dealers with Hollis swearing he'll destroy the master after the initial run. Hollis' songs are English-derived folk, and he widens the appeal of the album with some fine supportive acoustic guitar — 'Dharma' being the showcase.

RC

F I L M

Breaking Glass Director: Brian Gibson

A Star is Born in punk garb. Poor Hazel O'Connor achieves wonders in this almost unbelievably naive tale that piles cliché upon cliché. Unfortunately, she is not matched by Phil Daniels who proves yet again, as if *Quadrophenia* wasn't enough, that he has the dynamic appeal of a stick insect. Even John Finch, as the super-producer, acts as if he were on a heavy barbiturate diet. The only positive touches are a flamboyantly spectacular/silly neon number when the heroine makes her Rainbow debut just before the n-e-r-v-o-u-s b-r-e-a-k d-o-w-n, and some pleasant, albeit MOR songs.

Motel Hell Director: Kevin Connor

A stylish exercise in black humour as the owners of a Southern small-town motel take to guest-farming as a way to give their ham and small goods a singular flavour. Rory Calhoun as the religious fanatic motelier, and Nancy Parsons as his obese "Sister Ida" (a 16-stone omnivore in denim overalls and ponytails) give beautifully-turned performances, and even Wolfman Jack offers a cameo as a somewhat unconventional man of the cloth. This is not forgetting neat parodies of Romero's Zombie films when the human vegetables walk the night intent on revenge, and Tobe Hooper's *Texas Chain Saw Massacre* as the hero and villain have their final duel in the meat-room. And then there is a hysterically bizarre scene where two would-be "swingers" allow themselves to be bound and gagged ready for "planting", totally unaware that it isn't all part of a "swinger's motel" everynight service. Watch out for this one, and don't even consider a motel at Westfield.

Excalibur Director: John Boorman

The battle of the blockbusters as *Star Wars* meets *Camelot*. Burne-Jones inspired visuals and lashings of Wagner and Carl Orff on the soundtrack, as Boorman treads the same ground that both Bresson and Rohmer have already tackled within the last few years. Nicol Williamson, in a fey performance as Merlin, is the touchstone to the film's success, for when he is involved and the mood is either magical or humorous, it all works perfectly. Alas, as soon as we are left with the triangle of Arthur-Guinivere-Lancelot, the pace slackens and the film's 136 minutes wear their welcome rather thin. The royal couple's rustic accents fit uncomfortably with their roles, and what was obviously intended to be genuinely moving doesn't quite make it on the emotional level Boorman was aiming at. An interesting failure.

William Dart



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RIU, AUGUST 14 TO SEPTEMBER 9

MON.

TUES.

WED.

THURS.

FRI.

SAT.

SUN.



Australia, from August 16 to Sept 6 ... new bands in town: Prime Movers etc, Massey Hall August 22, Who Slapped John, Station 17-18, Corners with Missing Tremble and Alms For Children play Mainstreet 20-22 ... Dick Driver's Hit Singles hip Hamilton then Auckland, 20-22 & Station 26-27 respectively ... Penknife Glides are out in the open August 26 to Sept 12 ... early week at the Rumba August 17, 18, 31 & Sept 1 features the Furys plus two bands ... will Alms For Children and Danse Macabre make the Gladstone by Sept 3.

Look Out For ...

George Thorogood roams the land August 14 to 17 ... Screaming Blam-matic Roadshow has

final fling at Mainstreet 13-15 ... Dave McCartney and the Flamings are joined by D.D. Smash for a final national tour before

14 AUGUST

Willie Dayson Globe
Puppets Framptons
George Thorogood, Town Hall, ChCh
Bertold Brecht died in 1956
Tom Sharplin Hillcrest

13, 14, 15

Blue Flames Rumba
Coup D'Etat Station
Spaces Gluepot
Screaming Blamatics
Mainstreet
Vivid Militia, AFC Reverb

15

Puppets Framptons
Neighbours Terminus
George Thorogood Town Hall, Dunedin
First day of Woodstock, 1969, on the two hundredth anniversary of the birth of Napoleon.
Tom Sharplin Hillcrest

D.D. Smash Milford
Movies Greerton
Survivors De Bretts
Visitors Bellblock
Instigators Lennons
Hip Singles Hillsborough
Playthings Gladstone

16

Pink Flamings, D.D.
Smash Logan Campbell
George Thorogood Town Hall, Wgtn
Hip Singles Town Hall, ChCh
Let's all drink to Kevin Ayers' birthday.
Tubes special on Radio With Pictures.

TUBES ON TELLY

17

Who Slapped John Station
George Thorogood Town Hall, Auckland
Steamshack Oxford, Levin
Neighbours Terminus
Movies Hillcrest
Last night of Woodstock, and Pete Townshend clouts Abbie Hoffman with his guitar. Peace and love, huh?
• New David Johansen, Screaming Meemees' 'See Me Go' in stores.
Furys & 2 bands Rumba

18

Willie Dayson Mirage
Who Slapped John Station
Movies Tainui
Pink Flamings, D.D.
Smash Hillcrest
Marianne Faithfull hears that by going to Aus. with Mick she has missed out on Woodstock and attempts suicide.
Furys & 2 bands Rumba

MEEMEE-GO

19

Teddy Boys Station
Meemees Marcellin College
Willie Dayson Mirage
New Entrants Gluepot
Movies Tainui
Pink Flamings, D.D.
Smash Bellblock
Steamshack Rutherford
Mockers Terminus
Oroville Wright's birthday.
Say happy birthday, Wilbur.
Hip Singles Hillcrest
Androidss Rumba

20

Teddy Boys Station
Willie Dayson Globe
Pink Flamings, D.D.
Smash Vic. Uni.
A black day for the Left.
Trotsky and George Jackson both got theirs on August 20.
Androidss Rumba

20, 21, 22

Blind Date Gluepot
Tom Sharplin Milford
Corners, Missing Tremble, AFC Mainstreet
Survivors Trees
Spaces Albion

21

Willie Dayson Globe
Rhythm Method Station
Dance Macabre Rumba
Blue Flames Framptons
Pink Flamings, D.D.
Smash Quinn's Post, Hutt
Steamshack Ashburton
Jackie DeShannon's birthday.

New Entrants Lennons
Puppets Onekawa
Mockers Terminus
Hip Singles Hillcrest
Clean Gladstone
Mirrors Maceys

22

Rhythm Method Station
Dance Macabre Rumba
AFC, Prime Movers,
Famous 5 Massey Hall
Blue Flames Framptons
Pink Flamings, D.D.
Smash Quinn's Post
Steamshack Ashburton
Regular TV began in 1936, and we still can't make good rock and roll shows.

23

Hammond Gamble, Furys
Logan Campbell
John Lennon's wedding anniversary. (No, not the Japanese one.)

24

Hot City Cats Terminus
Movies Cabana
Steamshack Alberts
Vesuvius erupted 1,900 years ago today.
• Joy Division's Closer & Transmission released. As is Desmond Dekker's compass Point.

CLOSER COMETH

25

Hit & Run Gluepot
Hot City Cats Terminus
Movies Cabana
Steamshack Alberts
Pink Flamings, D.D.
Smash Shoreline
Pop Shots photo show opens at Closet Artists.
Chicago Police Department attack praying pacifists at '68 convention.
Were you watching, Gideon?

26

Furys Mirage
Hip Singles Station
Penknife Glides Mainstreet
Hit & Run Gluepot
Movies Cabana
Broken Models Terminus
Steamshack Alberts
D.D. Smash, Pink
Flamings Civic,
Invercargill
The Beatles sign on with the Maharishi.

27

Willie Dayson Globe
Hip Singles Station
Broken Models Terminus
D.D. Smash, Pink
Flamings Shoreline
Penknife Glides Hillcrest
Brian Epstein dies while the Beatles are away with the Maharishi.

27, 28, 29

Famous Five, Spaces, Hip
Singles Mainstreet
Blue Flames Milford
Newmatics Reverb

28

Blind Date Station
Larry & Ladders
Whangaparoa
Penknife Glides Mt Eden
Mem. Hall
Willie Dayson Framptons,
Lady Hamilton
Pink Flamings, D.D.
Smash Hillsborough
• Penknife Glides release their new record.

Rank & File Greerton
Spaces Rotorua
Puppets Albion
Young Lust Bellblock
Movies Cabana
Survivors Furlong

29

Blind Date Station
Penknife Glides Rumba
Larry & Ladders
Whangaparoa
Willie Dayson Framptons,
Lady Hamilton
Broken Models Terminus
Newtons Gladstone
Pink Flamings, D.D.
Smash Hillsborough

Steamshack Alberts
Dave Maybe Hillcrest
Valentinos Rumba

30

Steamshack Alberts
Penknife Glides Mainstreet
Matinee



31

Insitators Station
Rank & File Hillcrest
Movies Terminus
Hip Singles Cabana
Van Morrison's birthday.
Furys & 2 bands Rumba

ROCK STRIPS
WILL REPRINT



1 SEPTEMBER

Blue Flames Mirage
Instigators Station
Rank & File Hillcrest
Pink Flamings, D.D.
Smash Lion, P. Nth
Movies Terminus
Hip Singles Cabana
Steamshack Golden
Central
Barry Gibb's turn for paper hats and blowing out the candles.
Furys & 2 bands Rumba

2

Penknife Glides Rumba
Blue Flames Mirage
Hip Singles Cabana
Pink Flamings, D.D.
Smash Lennons
Movies Terminus
Steamshack Golden
Central
Gordons Arts Centre, ChCh
JRR Tolkien wafted off from this particular earthly kingdom in 1973.
Neighbours Hillcrest

3

Furys Station
Willie Dayson Globe
Penknife Glides Rumba
D.D. Smash, Pink
Flamings Gisborne
World War II gets under way, and the Nazi souvenir industry gears up.

4

Willie Dayson Gluepot
Valentinos Station
Furys Whangaparoa
Penknife Glides Rocks
Pink Flamings, D.D.
Smash Maceys
Androidss Rumba

3, 4, 5

Tom Sharplin Milford
New Entrants Reverb
Blind Date Windsor
Rank & File DB Taupo
Spaces Westown

5

Valentinos Station
Furys Whangaparoa
Willie Dayson Gluepot
D.D. Smash, Pink
Flamings Mainstreet
Penknife Glides Rocks
Young Lust Maceys
Androidss Rumba

Hit & Run Bellblock
Hip Singles Cabana
Puppets Lennons
Movies Lion, P. Nth
Danse Macabre, AFC
Gladstone
Steamshack Shoreline

6

Pink Flamings, D.D.
Smash Mainstreet
Bob Dylan plays his first Greenwich Village show twenty years ago.

7

Hip Singles Hillcrest
The world piano smashing record was set in 1968, and stands at two minutes, twenty-six seconds.

8

Willie Dayson Mirage
Rank & File Onekawa,
Napier
Hip Singles Hillcrest
Peter Sellers' birthday.

9

Willie Dayson Mirage
Rank & File Onekawa
Hip Singles Hillcrest
Happy birthday, Otis Redding, Billy Preston and Inez Foxx.



More To Come ...

Big news is that eight-piece UB40 play Logan Campbell Centre Sept 14, just as new album *Present Arms* hits Enzed ... with band in hand, John Martyn tours — ChCh Town Hall Sept 19, Wellington Opera House 20, Auck. Town Hall 21 and Founders Hamilton 22. New Martyn album *Glorious Fool* is produced by Phil Collins ... rumoured Stray Cats four centre strut late September, including Palmerston North. How ya fringes? ... Leo Sayer tours November ...

UB40 LCC SEPT 14

Swingers and Renee Geyer tour October. Phil Manning/Matt Taylor Band may tour ... next RIU (Issue 50) features Clean, Psychedelic Furs, Blind Date and more ... Iggy Pop may record some Tim Finn songs. Penknife Glides 4-track EP *Nervous* is released August 28. Polygram Sept releases include Passions 30,000 Feet Over China, Ian Dury Everyone's Doing It Doing It and Comsat Angels Sleep No More.

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

THE
JIM
CARROLL
BAND
Catholic
Boy

Epic

you've
got to
hear it

