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U2: Bono In Dublin

One of the most exciting debut albums of last year was U2's *Boy*. It mixed terse emotion with the full sound that most bands only dream of. Currently, U2 are in Windmill Lane studios in Dublin, recording the final tracks for their second album, tentatively called *Scarlet*. After a couple of words with ace producer Steve Lillywhite, I am passed on to chief lyricist and voice Bono Vox.

In his soft southern Irish accent, Bono wants to talk about this side of the world. After five minutes, I steer the conversation around to U2.

"U2 didn't really form," he says. "We sort of evolved. We were just four adolescents who got to know each other and our instruments at the same time. We started playing seriously about two years ago."

One key factor in the U2 sound is Lillywhite's production. How did the union come about?

"We always wanted a really big sound — like surround sound. We felt that Steve was also working towards that sound. Before that, we worked with Martin Hannett, but we approached Steve anyway. We were lucky really. Both guys are not prepared to accept the norm, and it has spurred us into working exceptionally hard in the studio."

Were the songs on *Boy* stage favourites?
 "They were actually written over a period of two years. 'Out Of Control' was written quite a long time ago, whereas we came up with 'I Will Follow' just prior to going into the studio. You can see the progression from well-trying live pieces to studio numbers like 'The Ocean'."

"The new album is different because all the songs were written in the space of three weeks. We did a lot of travelling in the last year, then we had three weeks off. It was like a valve opening, and all these songs just came about. Only one or two have been played live. At this stage we have about five days in the studio left. I'm very pleased with the way things have gone so far."

On *Boy*, the songs seemed to revolve around the theme of growing up. Was that deliberate?

"I never sat around and said there was going to be a theme. I haven't done that for the new album either. Most of the lyrics on *Boy* were written on stage, because I felt more honest that way. The only real theme is adolescence

through my eyes. I had a very aggressive adolescence, and I was trying to come to grips with it. The next record is more influenced by travel, and what has happened in the last year. I sense dishonesty in a lot of band's lyrics and I think it's because they are writing about things that they don't really care about.

"I suppose I should be writing about Northern Ireland, but although it's happening only fifty miles up the road, it still hasn't affected me enough to make me feel I can write about it. Maybe if I sat down and thought about burning issues to write about, that would be the one. But the emotions I feel when I'm writing are quite abstract. Consequently, so are my lyrics.

Do you think establishing yourselves has been harder because you are from Ireland?

"Making it out of Ireland has been a struggle I am grateful for. Breaking out of Dublin was just a rehearsal for London. We couldn't find places to play when we started, and our audience couldn't get in to see us. We had problems with under-age drinking, and kids hanging around outside pubs. In the end, we would play a carpark in the local market on Saturday afternoons. We were attracting about seven hundred people. But it is still a struggle here.

"In London, people are spoilt. There are always places to play, cheap studios and record companies chasing you. I don't think people from London or New York would have the same level of endurance as someone from Dublin or Auckland.

How important is touring to the band?
 "People have to see you live to form their own opinion. That was the point of the punk explosion. We need that excitement of the audience and the band becoming one. That seems to be lacking in some of the larger cities. They don't seem to be giving anything, just trying to see who can pose the best."

And the States?
 "I was knocked out by our reception in the States. I thought they would be very conservative. If they are exposed to new music, American audiences can be very positive. Before we went to the US properly, we did a two week tour, playing with anybody just to see what sort of reaction we got. I'd recommend it to any band.

"If you get the chance to play Linda Ronstadt's dressing room, do it!" There's no point in playing to the already converted. I want our music to break barriers, not make them. I can't understand why youth culture has to be broken down into little groups — mods, skins, punks or whatever. If you enjoy the music, what difference does it make what you look like?

"We used to attract a very intellectual audience. I can't handle the way they monitor your performance without any reaction. Our music needs a reaction — even if it's negative.

What are our chances of seeing U2 in New Zealand?
 "We will be there early next year, April at the latest. It is very important to us to get out and see what is going on. We want to know who plays our records and writes about us. I'm opposed to bands who keep to themselves when they are on tour. We want to meet as many people as possible."

Mark Phillips



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Gladstone 17, 18, 19
Dunedin.....Cook 23, 24, 25, 26
Auckland.....Station 2,3

RUMOURS

UK & USA

Stray Cats are recording in Montserrat, prior to NZ tour. Brian is producing. A Little Richard sax man is present, as is piano man Ian Stewart ... after two months in a Cologne ballroom, Ultravox have completed *Rage In Eden* ... Skids roll on with Jobson and Webb joined by Associates' McKenzie and Rankine and Ken Lockie on the single 'Fields' and album *Joy* ... Teardrop Explodes are recording an album for Xmas, *The Great Dominions*. An album of Scott Walker solo tracks compiled by Teardrops' Julian Cope is out on Zoo in the UK ... funk bassist Busta Jones has been asked to play on next recordings by Gang Of Four, Talking Heads and the Rolling Stones ... Chic have revealed where they got their chic look from — Bryan Ferry on TOTP in 1975, and that they abandoned Aretha Franklin sessions when Aretha insisted on disco. Edwards told NME: "I didn't want people mad at me for turning Aretha disco." ... Debbie Harry's solo with Chic, *KooKoo* is out soon. If ya got your old *Blondie* albums dirty, don't worry, Santa will bring a hits package ... album title of the month goes to *Sleepy LaBeefe* with *It Ain't What You*



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Tom Verlaine's 'Dreamtime' soon.

Eat, It's The Way How You Chew It. Runner-up is **Orange Juice** with *Love Is Patient and Kind, Love Is Not Jealous And Boastful; It Is Not Arrogant Or Rude. Love Never Ends* ... **U2** have a double single in UK. Four live and two new studio tracks ... **Simple Minds** will release a twin album *Sons And Fascination* and *Sister Feelings Call*, in two sleeves but packaged together ... **Elvis Costello** has completed his album of country covers, recorded in Nashville with Billy Sherrill producing ... **Ruts DC** have quit Virgin and formed Bohemian Records ... new medley single is **Friendly Hopeful's** 'Tribute To The Punks Of '76'. Includes 'In The City', 'Career Opportunities' etc ... **Cars'** vocalist Ric Ocasek has signed to Geffen while **Kevin Coyne** now records with Cherry Red ... **Pete Shelley's** solo single is 'Homosapien' ... **Siouxsie and Banshee, Budgie** have recorded an EP, drums and vocals only. **Banshee, Steve Severin** will record with **Robert Smith** ... **Andy Summers'** solo album will be produced by **Robert Fripp**. Police newbie is **Ghost In The Machine** ... **Tenpole Tudor** has UK hit with 'Wunderbar' ... **Joe Cocker** is vocalist on new **Crusaders'** single.

New in UK are **X Wild Gift** (Rough Trade), **Delta 5 Whirl** (Pre), **Gregory Issacs More Gregory** (Pre), **Culture Vital Selection** (Virgin), **Gladiators Vital Selection** (Virgin), **Mighty Diamonds Vital Selection** (Virgin), **Carlene Carter Blue Nun** (with Nick again),

Meatloaf Deadringer, **Cabaret Voltaire Red Mecca**, **Thin Lizzy Trouble Boys**, **Ian Hunter Short Back And Sides**, **Bob Dylan Shot Of Love**, **Blue Oyster Cult Fear Of Unknown Origin**, **Warren Zevon The Envoy**, **Funkadelic The Electric Spanking Of War Babies**, **John Foxx The Garden**, **Eyeless In Gaza Caught In Flux**, **Joy Division Still** (live and more), **Bob Marley Chances Are** (previously unreleased pre-Island material on WEA) and **20/20 Look Out**.

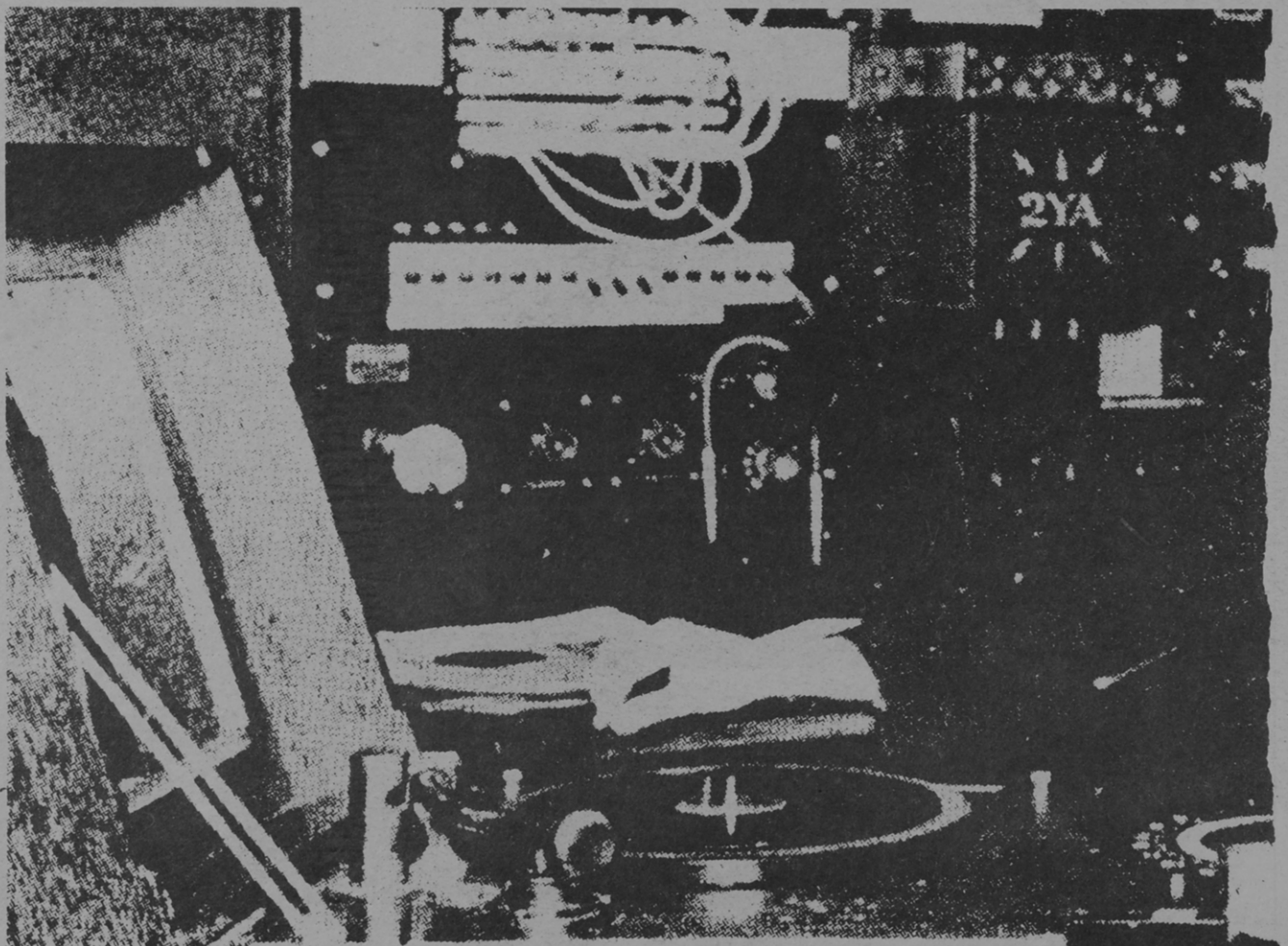
Wellington

Things looking up on the live front. An organised lower North Island circuit kicks off soon with two Wellington gigs, **Quinn's Post** and new club **Studio 7**. After a successful first week with **Mockers** and **Naughty Boys**, **Studio 7** looks set to fill the hole left by the demise of the **Resort** (bookings phone Don Mackay 847-157).

Also new is **Beware House**, a vacant warehouse off Cuba Street, which has hosted a couple of gigs including 'Not the Royal Wedding Party'. Performers have included **Smelly Feet**, **Neoteric Tribesmen**, **Naked Spots** (who have lost their vocalist), **Second Nose** and **Knives Of West Eleven**.

BRF are now drummerless but like **Steroids**, are celebrating recent chart showings. **Bunk** has gone under just when it was starting to make headway. Closure of **El Clubbo** is bad news for Palmerston North people. **Les Crew**

NEWMATICS



Limited
Edition

Broadcast
Crossed Wires

George Thorogood & The Destroyers
Auckland Town Hall, August 17.

From the moment the young man with the white guitar took the stage the congregation (his term not mine) was up out of their seats. And by the time the first number, an incandescent 'House of Blue Lights', was over it was obvious that few, if any souls would remain unconverted tonight.

George Thorogood preached born-again blues and rock'n'roll with an energy and intensity that infused that old hall with the spirits of his acknowledged masters. Chuck Berry, Little Richard, Bo Diddley, John Lee Hooker became no longer just names from the past but renewed and vital forces in the hands of this remarkable musician and his powerhouse band.

Thorogood may seem something of a paradox: far too young to have grown up with this music in its original context yet powered by a commitment to keep it alive; abrupt and almost unwilling to discuss it in conversation yet enormously, even exhaustingly, giving on stage; constantly touring in his desire to reach the people yet he refuses to leave his tiny independent record company to take advantage of a major label's promotion and distribution facilities.

All of which, of course, demonstrates not only his pure revivalism — he plays no original material — but that his great love is performing live. It is evident in everything he and the band do: from the blistering guitar solos to the classic duck-walks; from his gritty but fun-loving vocals to the call and response of sax and guitar ... And in a packed town hall on a cold winter's night we were blessed to get so near to the fire.

Peter Thomson

Black Slate, Herbs
Auckland Town Hall, August 12

Herbs have improved out of all recognition since I last saw them at Sweetwaters. Their rhythms are choppier, more



George Thorogood, *Dunedin Town Hall*

Photo by Nigel Yates

assertive. They have a brace of fine original songs, and now an exemplary little album.

They opened confidently with Steel Pulse's 'Macka Splaff' and never looked back. Their own 'Dragons And Demons' showed Toni in great voice, and the harmonies soared into the Town Hall's cloistered heavens, suggesting more than ever that this should be a single. Herbs are on the up, and could even afford to toughen their sound a bit. However, that's bound to happen, if they follow their instincts.

Black Slate and their audience perpetrate a giant hoax, and ultimately, they're only fooling themselves. The band's recordings are pleasant but vapid, nothing offensive. On-stage, however, they insist on

wrapping it up in tired old Rasta cliches. This band has as much in common with JA roots as the bagpipes, and for Keith Drummond to pass off their watery semi-disco as 'roots, rock, reggae' is a gross misrepresentation.

Duncan Campbell

Androidss
Green Eggs & Ham
Rumba Bar, August 8.

Price \$2.50. Bloody good value!

Green Eggs and Ham gave their first public performance with an introductory set — zany music with raw edges.

Nick Hansen, funny man supremo, leads the band with wierd, wobbling vocals. Timing and harmony are sac-

CONTINUED ON PAGE 22



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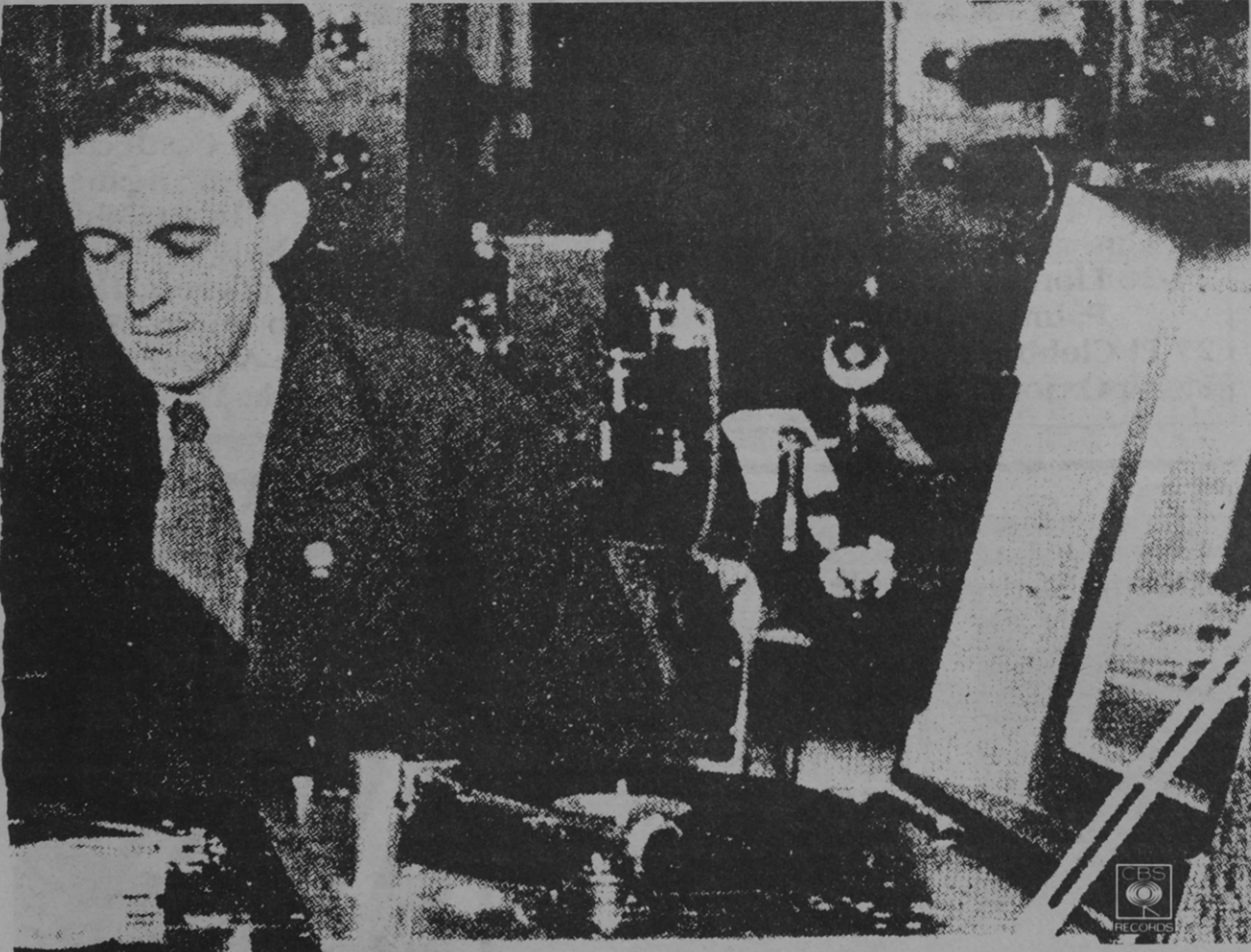
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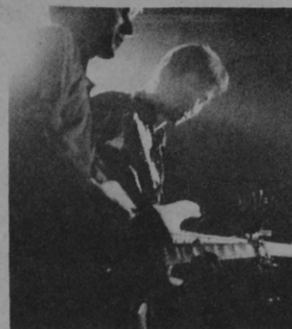
Newmatics' double 45 with gatefold sleeve is due soon. Tracks include superb 'Riot Squad' ... Penknife Glides 12" EP *Nervous* (in fab cover) is in stores now. They've recorded the rhythm tracks for their next EP ... Blind Date have completed a new single. Paul Crowther produced, tracks are 'In My Dreams' and 'Echoes' ... Androids' Ripper 45 is 'Getting Jumpy' / 'Auckland Tonight'.

The Tectones do-it-yourself album is complete and it will appear on the Ripper label. Of the 13 tracks, five are live (Gladstone or Albion). The rest were recorded on Chris Knox's Teac four track with Doug Hood and Steve Roach producing ... the ten track Willie Dayson Band live album will be out October. 'Ivans' features ... Dance Macabre EP is recorded.

Hip Singles moved their mixer into Studio 132 and recorded nine tracks. A four track EP is possible ... Blue Flames have recorded 'Let Me Bop' and 'Nuclear Rock' ... Rank And File are recording 'Once A Fascist' and 'In Love' ... Hit And Run have recorded three songs at Harlequin.

Sweetwaters 1982 will feature ten imported and 35 local acts on the big stage. Negotiations are in progress with several British bands. Expect more watts and a digital delay system on the main stage.

Chris Knox will do a ten minute special for RWP on the Dunedin scene ... New Entrants



Blind Date, Station.

are off the road for five weeks as drummer Andy Johns broke his hand ... Herbs are looking for a bass player at 768-747 ... Adam Holt and Terry Towelling have a band but no quality singer. Can you help? ... Nigel Burnham who compiled the fine *Hicks From The Sticks* album, is looking for bands for an 'overseas independent bands' album. If interested, send tape to High Bragg House, East Farndale, Kirbymoorside, York, England ... new in Tauranga are Ulster ... Freudian Slips are Jacqui, Alison, Elizabeth, Kathleen and Nikki. The Corporation

Australia

The Models, featuring ex-Swinger Buster Stiggs, have finished recording their new album in London. They will play 15 dates before returning to Australia ... Renee Geyer has a Top 10 hit in Oz (her first) with 'Say I Love You'.

Jo Jo Zep & the Falcons have not split. The new line-up includes ex-Skyhooks/Sports drummer Fred Strauks. They've released a 10 inch, 9 track record with 'Nosey Parker', 'Sweet' and other goodies not on albums.

Fast Forward cassettezine No.6 is out. It features Go Betweens, Hunters And Collectors and an interview with Robert Oertal of Glasgow's Postcard Records. \$3.99 (Aust) from Fast Forward, PO Box 5159 AA GPO, Melbourne.

Meo245 debut album, *Screen Memory* produced by Peter Dawkins is released ... Kim Hart and band had a truck and gear stolen while in Perth ... Sydney ska outfit, the All-nighters (with David Bebb on drums), have released an EP entitled *She Made A Monkey Out Of Me*.

The Corporation

Christchurch

Janine Saunderson has left Playthings and new guitarist/

bassist is Paul Kean ... Solitudes will stay together after losing vocalist Anton Jenner, with new synthesiser man Rick Tindall and new name.

Volkswagens, Pedestrians and Wrong Way Corrigan Band will play at a free Unemployment Benefit Concert Saturday Sept 12 ... Dunedin band the Verlaines debut in Chch with the Clean early October ... veteran rocker Richie Venus with the Blue Beetles and guests appear at the Gladstone Sept 21 & 22. LM & RS

Cowboys hit Dunedin and Nelson while Narcs head for the North Island and Zero Bars tour the South. Newz will headline 3ZM Jellie Park show early summer.

Shots has closed due to lease problems but will reopen elsewhere ... Lance Parkyn will buy a Yamaha grand and form a band with Gary Nottingham ... Hillsborough will start free night, Wednesdays late September, to showcase new bands.

Sheer Fanatix continue to play excellent, discreet covers and attract attention ... Ken Ackroyd and others are in Aussie style Head Injuries. JW

Dunedin

No Drill is no longer. Chris Davies has joined with ex-Mother Goose Pete Dickson and ex-Strictly Blues Neville Anderson and Russell Scoones, to form New Zealand Landing Party. A single 'I Can Hardly Wait' is imminent.

Millie Grunt's Last Deal, now just Last Deal have an offer from Melbourne's Sting Records ... ex-Cruze and general soundman, Barry McConnachie has joined the Intruders.

LA/jazz/soul/funk/you name it band, Sugar Iced Tea have been brought out by the Shoreline to fill the resident spot ... Empire Tavern now caters for live bands and has so far hosted the Clean and the Verlaines. George Kay



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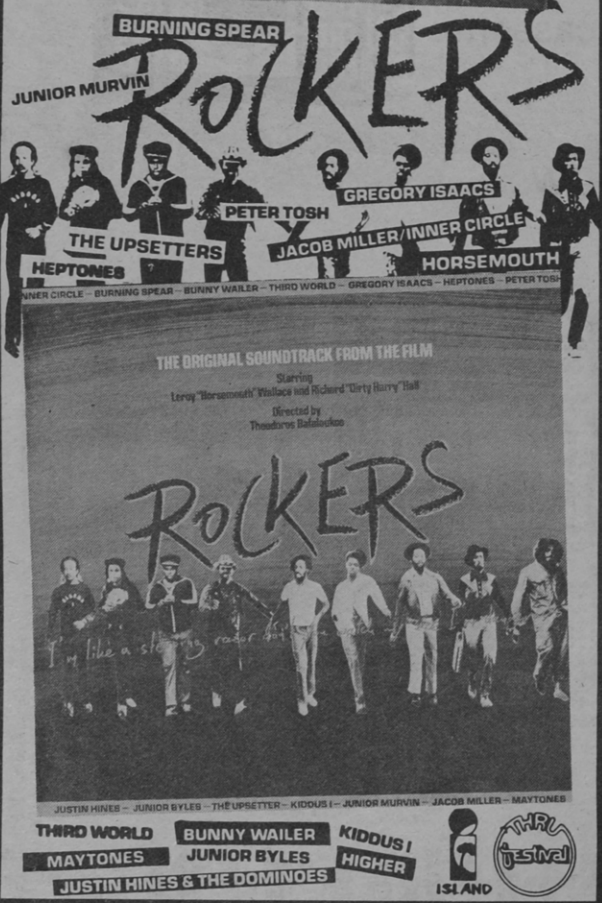
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Psychedelic Furs Talk

The Psychedelic Furs would probably resent being called a cult band, but when they started in 1976, amid Punkophilia, that's undoubtedly what they were, going very much against the tide.

The Furs were playing lengthy sets with 15-minute songs — definitely non-U at the time. Punk clubs were the only venues available to them, and they were often soundly bottled. But the Furs steadily built up a following and started filling some of London's better spots.

As the name suggests, psychedelic bands from the 60s were their strongest influence, though vocalist Richard Butler and horns/keyboards player Duncan Kilburn both confess a liking for Dylan in his *Highway 61-Blonde On Blonde* period.

CBS signed them in October 1979, and their debut single, 'We Love You/Pulse', was released the following month. In February 1980 came their second single, the classic 'Sister Europe', often remembered for its very Bowie-esque vocals and sax.

"When we did it in the studio, I sang it really harsh, like most of our other songs," Butler recalls. "And Steve Lilly-white, the producer, said 'Why don't you sing it a bit softer?' So I did. I wasn't trying to sound like anybody else, especially David Bowie, but a lot of people have said since that it sounds like him. Listening to it now, I have to admit they're right, but it wasn't intentional."

The Furs' first album was out at the end of February 1980. The band at that time was a great cacophony of sound, leading to charges of self-indulgence and lack of discipline. Asked how competent the Furs were individually when they started out, Butler mumbles "absolutely useless."

"John (Ashton, guitarist) and Vince (Ely, drummer) were both very competent musicians," says Kilburn. "During the time they'd been in other bands, the rest of us had been learning by ourselves."

Kilburn says he picked up the sax because he liked the sound, and admits his playing owes more to emotion than technique.

The first album had also been some three years in evolution, and by the time it came to recording, some of the material was no longer relevant to the band. The new LP, *Talk Talk Talk*, which was completed in four months, gives the Furs much more satisfaction.

"The first album was described as a wall of sound by a lot of people," says Butler, "and I think the new album is more a wall of melody. There's loads of melody going on, whereas before we were playing chords. Now, we're all playing melody at the same time, which still adds up to a massive sound."

Talk Talk Talk has been a long time coming — almost 18 months since its predecessor. Touring commitments in America kept the Furs from writing new material, so *Talk* was a rush job. Yet the Furs are happier with it, since its statements are much more immediate.

Like the Jam, the Furs like the chance to 'play in' their new material, get used to it and make changes, before recording. But the rigours of touring and recording to a schedule do not always permit this.

With *Talk*, they managed to strike a happy balance. Some of the new songs were already in the stage set late last year, and 'Mr Jones' was a late-1980 single. The band took a break from recording *Talk* earlier this year to play two nights at the London Marquee, and give the fans a taste of their new ideas. The reaction was pleasing, though in a different way.

"It's fine to have people dancing and enjoying them-

selves," says Kilburn, "but all you end up with is a pile of bodies. What I enjoyed was seeing people standing still, listening to what we were doing, and really appreciating it."

Lyricaly, the Furs have always been ambiguous. Butler writes the lyrics, and likes to play games with the listeners, letting them draw their own conclusion.

"It's like a collage," he explains. "If you stick any two pictures together, no matter how much at random, people will make a meaning out of it. It happens all the time in art galleries, an artist will do something totally banal, and people will come along and make up meanings."

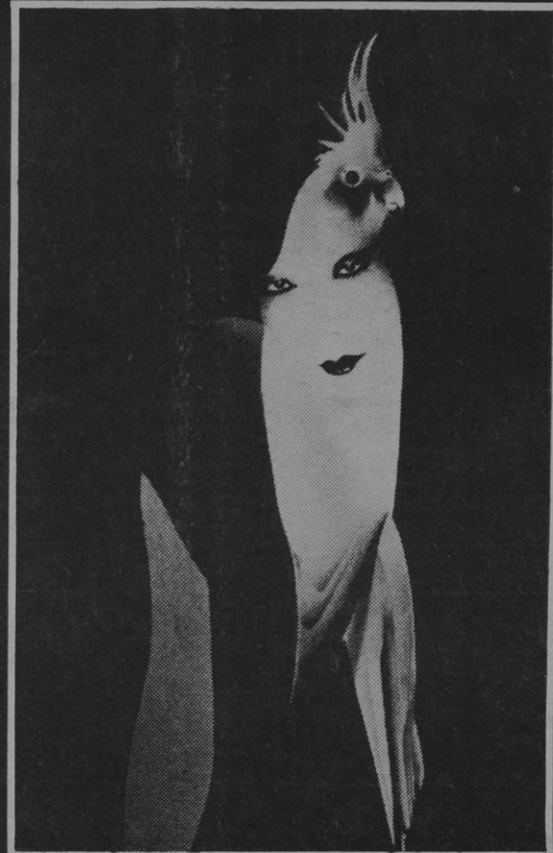
"Mind you, I think the new album is a lot more clear than the first one."

Really? It's kept me guessing. So what's it all about?

"Relationships."

And there the matter rests. You can play the record, read the lyrics, even watch the rather good video clips, and decide for yourself. The Furs aren't preaching to anyone. As the title of the new album implies, talk can be meaningless, or it can mean what you want it to. This is music for open minds.

Duncan Campbell



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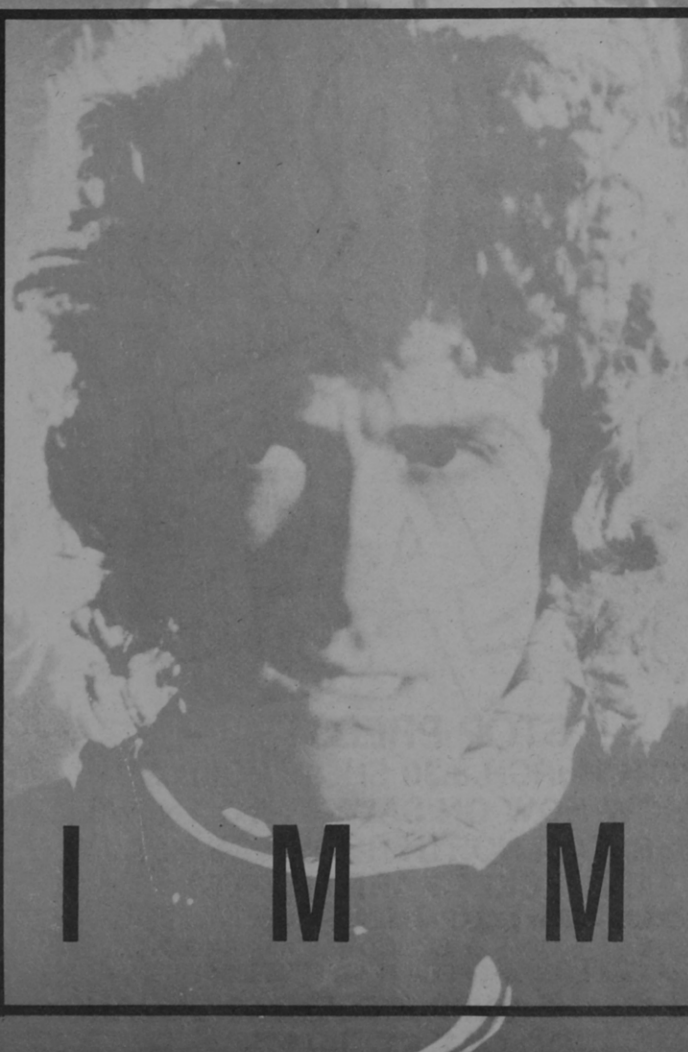
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COLIN HOGG
Auckland Star July 9, 1981.



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Clean Tally Ho



Photo by Carol Tippet

"It's obviously a sound beyond 'mistakes', but sometimes I wonder if you can make mistakes in rock & roll, besides being too careful about it."

Lester Bangs wrote that about Johnny Thunders. If he'd followed Dunedin's Clean through the last three years, he might well have drawn a similar conclusion. The Clean have truly done their 'growing up in public' since first emerging under the Enemy's wing in June, 1978.

That first Beneficiaries Hall gig in fact was yer definitive rock'n'roll cock-up — false starts, forgotten words, unintentional key changes, ignored cues, the lot, all of it linked by David Kilgour's white noise guitar and brother Hamish's magnetisation to the snare drum.

Since then there have been a succession of bass players, a singer (sorry Doug there isn't room for your name) and at one stage Hamish even went out front before retiring back to being a (better) drummer. Current bassist is Robert Scott, and there is absolutely no indication that this now-solidified line-up is about to change. Things are really starting to gel.

Two trips to Auckland have interrupted the band's three-year struggle to build a following in Dunedin, and in early July came the recording of the first single 'Tally Ho' at Arnold Van Buxtel Studios in Christchurch for Roger Shepherd's Flying Nun label.

'Tally Ho' cost \$50 (yep fifty) to make and it sounds a bit that way. If you're looking for mistakes, there are a couple of real boners in there. But it's a great song, its rock'n'roll heart-pumping hard. And those lusting after that unique Clean sound — thwarted somewhat on the A-side through the inclusion of prominently-mixed organ (played by the Chills' Martin Phillips) — have a live B-side, recorded at the Gladstone by Paul Kean on his trusty Ferrograph.

The Clean vision is as unified as a three-piece should be — and they all sing, distinctively — but it is David Kilgour's guitar which underpins the whole thing. Using a white Ibanez bought off Alec Bathgate (which Bathgate still wants to buy back) Kilgour's starting point appears to be an appetising menage a trois of Byrds, early PiL and Bathgate himself. The ability to fill suburban church halls with layers of sound was quickly learnt, but the real progress came when the band purchased a Revox and starting checking out what all of us out here were hearing. Then things really started to get interesting.

The many Revox taping sessions widened and markedly improved the band's writing to the point where there are now a host (twelve? fifteen?) of songs to look forward to in live performance.

Hamish says early on the trick was to work as much melody as possible into the white noise. Now things are more adventurous, and he talks of developing the experimental side of late sixties' pop which he thinks really wasn't developed nearly enough by those bands then.

The Clean all realise Dunedin isn't a place to base a rock'n'roll career. They are still considered as welcome as a police raid in the city's hotels (their sole non-support stint in a local tavern saw the power plug pulled by management with 45 minutes still remaining on a Saturday night) and their numerous local performances have almost all been self-organised.

Devoted Dunedin post-Toy Love hardcore notwithstanding, Christchurch has proved a friendlier place: and Auckland. So with the single done, the Clean, the Enemy, Ian Fraser and Sir Archibald McIndoe before them, headed north. Only bits and pieces were organised, but hopes were high and, with narry a daytime job or fallback career to be seen, the commitment total.

And don't you think the Clean is a great name?
Roy Colbert

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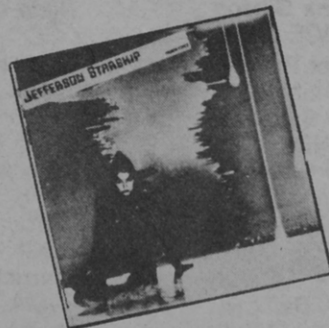
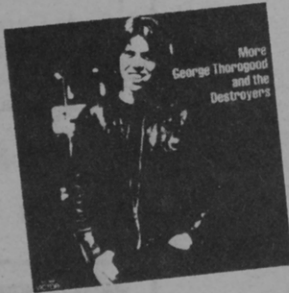
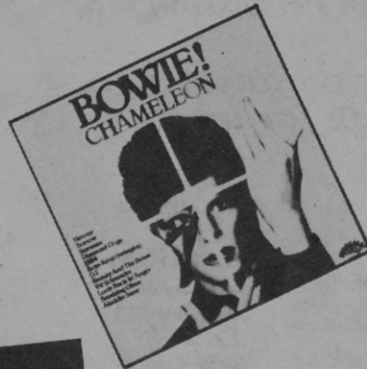
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RCA ROCK-KIT

The last time *RIU* caught up with the Swingers, 'Counting The Beat' was camped immovably at the top of the Australian charts — and zeroing in on number one here. The album was just about ready to start, the new drummer was working out well, and there were songs to burn. The pages of 'The Swingers' Success Story' seemed about to inevitably turn.

But then there was a mishap. Or two. Phil Judd, on the line from Melbourne the afternoon before the beginning of the band's four-month Australasian tour, looks first at mishap one — drummer Ian Gilroy breaking his wrist.

"For a couple of days it seemed like absolute disaster, but it's worked out so incredibly well. We've been doing the *Star Struck* movie for the last couple of months, and that's both kept us alive financially and sane at the same time. We've written music for it, been appearing in it, and it's been a lot of fun."

But some momentum must have been lost. "There was, yeah. We didn't play for five months — apart from in the studio, which doesn't really count — and we discovered when we went back into practice a couple of weeks ago, we spent a week getting nowhere. But some good things came out of the broken wrist, some good songs."

Mishap two was the follow-up single 'It Ain't What You Dance (It's The Way You Dance It)'. It charted reasonably high here, but Australia?

"It did badly," admits Judd. "There just wasn't any airplay at all. They didn't want to play it. We were told by various people in the business and DJs that it was too over the top for the singles-buying market — too busy. It wasn't something that would go in easily. But we've learned our lesson from that."

A cue, it seems, for the new single 'One Track Mind', which Judd and Tickle had recently finished mixing, along with the album *Practical Jokers*, in New York. So, what can we say about this crucial third single?

"Oh gosh, nothing as usual probably." Ummmm — the album then. Had it turned out as hoped?

"Overall it did, yeah. There are the usual disappointments, petty things, but overall we're very pleased."

And, aside from saying yes the first two singles would both be included, that was about it for *Practical Jokers*. I move sideways to producer Tickle. The last *RIU* interview — with Bones Hillman — had the bass player still concussed from a 14-hour studio stint on the second single just getting the bass drums right. Tickle, it seems, likes to spend a little



time getting things down.

"Technically he does, yeah, but he's got the patience to let us try out new things. Because he's young and fresh, he loves finding new sounds like we do."

Tickle is a proven performer at working with the bottom half of a record. Judd certainly has no complaints as to how he works with the rest — Judd's half — either.

"There are no arguments. We're the best of mates. The Swingers are his pet band — he's almost tempted to give up being an engineer to join the band. We don't think of him as a visiting producer, he's one of the team."

Judd stayed in New York with Tickle mixing for all but three tracks of the album. So what's in New York then Phil?

"I never saw anything," he replies. "It was twelve hours a day, bed to studio, studio to bed."

But while Judd was there, he did pick up some nice comments from people who heard the band's music, even if the band's immediate overseas future appears to lie more with England and Europe than America.

"'Counting The Beat' is coming out in England in a couple of weeks. I think it should go well, but in England it's pretty much a matter of luck as to what you bump up against."

Split Enz, with Judd as the group's chief writer, certainly bumped up against a whole lot when they first tried England. Do the whims of fashion accommodate The Swingers a little more easily in 1981?

"Well, we're the odd man out at the moment in Australia. There are a lot of new and different bands, and musically we appear to Australia as very much another indigenous New Zealand band. We've got our own sound, and it's worked to our advantage — they've got an open mind here about things now."

The Enz reference had not evoked any noticeable wincing over the trans-Tasman line, so I plunge ahead. How accurate were Tim Finn's recent *NZ Listener* recollections on how the initial Enz repertoire was put together?

"In those days we would sit around one afternoon and write a couple of parts, and then write a couple more the next afternoon, and sort of stick them together when they came instead of filing them away under various categories. A strange approach, a very naive approach, but it was fun."

The Enz-knockers used to say the songs were assembled that way of course — but try convincing us fans of it. Impossible.

"It's nothing to get embarrassed about, but we tended to let our minds wander a bit instead of repeating a certain phrase X number of times like one should do. But to entertain ourselves, we'd put all the parts in a pot and shake them."

Favourites from that period? "Under The Wheel", mainly coz of the way it came about. But they're all very special."

And what (he asked timidly) about Split Enz now? "It's hard to say. I've got a lot of respect for Neil Finn's pop writing talents, but I can't see it as the Enz that was something I formed. To me it's strange music — it's not the Enz I want to remember. They've had to compromise or else they wouldn't still exist, and I'm glad they still exist — particularly for Tim, because it's been such a hard slog."

Judd was intrigued to learn *RIU* had made it through to issue 50. The last he'd heard, in fact, was that the magazine had gone under.

"We were all very sad about that. It seemed like the death of an era."

I assure the man all is well, and we continue. We agree the rock press can be a great motivator for bands starting out, but how far should they go with the more established?

"I don't really care any more," says Judd. "Often the same person will say a different thing one day to the next. In England it seems to me that ninety percent of the writers are either ex-musicians or frustrated musicians, so a lot of twisted reasoning comes out in the critiques."

Judd was very much a part of New Zealand rock through the 70s decade, from Enz through the Suburban Reptiles and the Enemy changeover on to The Swingers. He backs away from overview comments on the decade, and while he admits he hasn't really kept up with the singles boom of the past 12 months, he still feels things could be a lot better here.

"It seems to me that nothing has changed. The record companies are still stuck in the same situation as far as putting out the pennies to help the bands."

Judd says the songs are still coming faster than the band can record — or even learn — them.

"When we haven't played for a while we get frustrated, and with most of our writing being done at practices, when we finally get together for a practice, some wonderful things come out of that frustration."

But it is the progress of the songs already recorded — the third single and the first album here, and perhaps principally, 'Counting The Beat' overseas, that holds the key to the band's future.

What happens after the current tour is uncertain, but Judd is sure England and Europe will be sorted out by then.

Fingers cross — and a final question: could the same pressures that forced Judd's exit from Split Enz ever occur in this band?

"No, nothing short of a nervous breakdown. In Enz we had some pretty earth-shattering experiences and it became obvious there would have to be compromises, and I didn't want to do that in that band. I wanted to die gracefully and start anew — which I did. I've realised that I love music and I love the business, and this time I'm going to stick at it no matter what."

It is, after all, not what you dance, but the way you dance it. Roy Colbert

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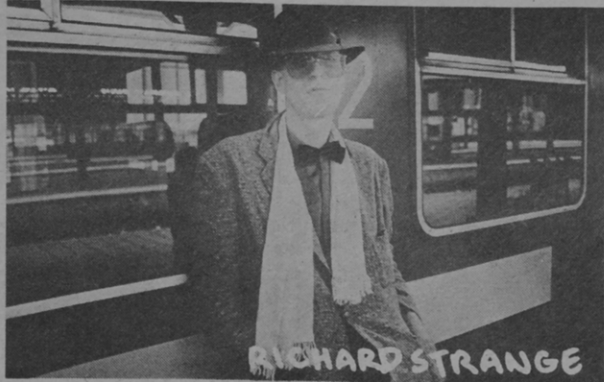
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RICHARD STRANGE



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INDIE FILE

INDIE LABELS MARKETING BY RTC



King of the Indies, the label which started it all, back in 1971, with Mike Oldfield's perennial *Tubular Bells*. Virgin gave other, bigger labels a lesson in marketing, and now stands firmly alongside them. Boss Richard Branson, never one to rest on his laurels, has branched the Virgin name into wide-ranging fields, from shops to studios to venues to books and back again.

John Foxx was one of the original guiding lights in Ultravox, a band roundly scorned in their early days, being strong on synthesisers when three-chord thrashers were in vogue. Foxx left after three albums to try it on his own. His influence on latter-day synth bands is obvious, and Foxx is now following his own dreams, with one LP, *Metamatic*, and another, *The Garden*, due in September. John also wants to sign new bands to his own Metalbeat label, distributed by Virgin.

Human League split in half towards the end of last year, Ian Marsh and Martyn Ware forming the British Electric Foundation, while Phil Oakley and Adrian Wright kept the home fires burning. The new League is more dance-orientated, having picked up a

coupla dancin' girls named Joanne and Susanne in a Sheffield disco. The new-look League already has a hit with 'Sound Of The Crowd', the follow-up, 'Love Action', is making waves, and the new LP, *Boys And Girls*, is on its way.

After quitting Human League, Martyn Ware and Ian Marsh formed British Electric Foundation, a production company to act as a cornerstone for various activities. BEF released a cassette of synthesised music called *Music For Stowaways*. At the same time, a project called Heaven 17 was being formulated.

With vocalist Glenn Gregory, they cut their first single, the now-famous 'We Don't Need This' Fascist Groove Thang. Since then, Ware and Marsh have been hard at work on Heaven 17's first album, *Penthouse and Pavement*, due out soon on Virgin. The 'Pavement' side is dance-orientated material, while the 'Penthouse' side is mind and body music. The BEF is also working on a project called *Music Of Quality and Distinction*, an LP of cover versions of sixties and seventies' classics, with BEF backing guest appearances by the original artists.

Richard Strange was known as 'Kid' in a previous incarnation, leading a bizarre little band known as the Doctors of Madness; highly influential in the pre-punk days. After their demise, he withdrew for a

while, re-emerging late last year with new material, playing solo gigs in Europe and America. In December 1980, he opened Cabaret Futura in Soho, a highly successful mixed media club which still thrives, although Strange himself no longer appears there.

His first studio album in three years is entitled *The Phenomenal Rise of Richard Strange*, based on a narrative song cycle which he describes as "a political fantasy."

Scotland's Simple Minds have recently signed with Virgin after quitting Arista. They've been recording at Rockfield studios in Wales, under the guidance of Steve Hillage, who also produced their debut Virgin single, 'The American'. They're keen to follow up on the success of their first single 'I Travel', which was a disco hit in the US, and the highly-acclaimed *Empires And Dance*. But first, they must seek a replacement for drummer Brian McGee, who's just quit because he's had enough of touring.



HUMAN LEAGUE

Virgin recently signed a deal with the emergent Glasgow label Cuba Libre, featuring two very exciting bands — the Shakin' Pyramids and the Cuban Heels. The Pyramids are an acoustic rockabilly trio,

who frequently busk in market-places, outside shops, in tube stations, anywhere there's an audience. The Cuban Heels have a reputation around Glasgow as a very hot live act, but had trouble attracting

attention further south. This led drummer Ali MacKenzie to form Cuba Libre. The Heels already have two singles, 'Walk On Water' and 'Sweet Charity', and are currently preparing their debut LP.

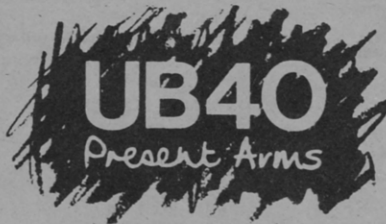
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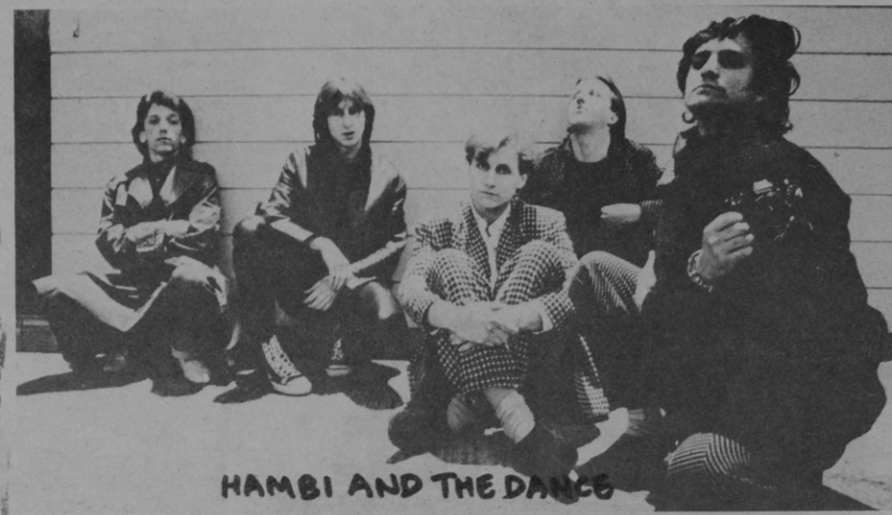
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HAMBI AND THE DANCE



BAUHAUS

INDIE FILE



Front Line was a label established by Virgin exclusively for reggae acts. And quite a stable it had too, many of the acts signed during a visit to Jamaica by Richard Branson and John Lydon. But the distance between JA and London meant a lack of quality control, and while Front Line undoubtedly produced some superb rhythms, there was also a lot of dross, and the label finally folded. However, by popular demand, Virgin are releasing a series of compilation albums of the best of the Front Line acts. Each compilation goes under the title of *Vital Selection*. Already in the pipeline are best-of LPs from three almighty vocal trios: *Culture*, the *Mighty Diamonds* and the *Gladiators*. If you didn't catch the original Front Line albums (may your locks fall out), then these will give you a hint of what you missed.

The *Passage* hail from Manchester, and are probably one of Britain's most subversive bands. To quote John Gill of *Sounds*: "Their metaphors are of the mortician's slab, the drug cabinet, the unidentified assailant(s) and the victim's relatives. You are now expected to get up and dance..." A dark band indeed. Their second LP, *For All And None*, is released on the Night And Day label through Virgin.

Mention the *Flying Lizards* and everyone automatically remembers that silly single of 1980, 'Money'. Fractured rhythms, deadpan vocals, outrageously minimal backing, and a most unlikely smash hit. It cost less than \$20 to record. A lesson for all aspiring artistes. Chief Lizard David Cunningham has more surprises in store with his new album *Fourth Wall*. Contributors include Robert Fripp and Patti Palladin.

Cimarons have been going for about 15 years, and have become a byword in British reggae. They worked with Bob Marley and the Wailers when they first arrived in Britain, but have also backed such JA superstars as Ken Boothe, John Holt and Dennis Brown. Now, the Cimarons are stars in their own right, and their new Virgin album *Freedom Street* shows how far they've come.

And who the blazes, you might ask, is Hambi Haram-bolous? Well, he leads a band called *Hambi And The Dance*, one of Virgin's more recent signings. Despite his exotic Greek name, Hambi actually comes from Liverpool. He and the other four Dancers have past associations with the likes of Pauline Murray, Adam and the Ants, and Wah! Heat. Hambi describes the band as "A big sound. Emotion ... big and tender! I really love Phil Spector's stuff. When you hear that big Spector sound, it sends shivers up your spine. I like hitting people in the heart." A romantic soul. Hambi And The Dance have a debut Virgin single, 'Too Late To Fly The Flag'.

Peter Baumann, ex-Tangerine Dream is currently working on his third solo album. Working with him, and possibly singing on a couple of tracks, is Robert Palmer. A strange association, but Palmer went running to Baumann after hearing a track from the rough tapes of the album while at his record company's office in Munich. The results of their collaboration will be out in September. Sounds intriguing.

DINDISC

Hot Gossip, the ones Kenny Everett takes a cold shower to. Arlene Phillips' raunchy, innovative dance troupe have captivated TV viewers for the last couple of years, and are now branching out to record their first LP. Producer is Kiwi Richard Burgess who has his own hit band, Landscape, and also produced Spandau Ballet.

The album features cover versions of some classic songs, some unrecorded songs from well-known artists, and some original material. Hot Gossip's debut single, 'Criminal World', is out and the album will follow shortly. Bet the video will be something else.

Modern Eon could easily be written off as 'another Liverpool band', at a time when polarisation is popular. But singer Alix maintains they've always deliberately avoided that scene, epitomised by the Bunnymen or Pink Military. Their sound is moody and atmospheric, but also tough and aggressive when the occasion demands. They acknowledge a large debt to ace movie soundtrack writer Ennio Morricone. Their debut LP, *Fiction Tale* is available on Dindisc.

Beggars Banquet

A widely divergent label, with an unnerving ability to get its acts into the charts. The label's biggest success has been Gary Numan (through WEA in NZ). Now he's retired from live performing, the spotlight shifts to BB's lesser-known but even more interesting acts.

Bauhaus are a four-piece from Northampton who have built up a remarkable following through some stunning live performances and a string of ground-breaking releases on the 4AD label, prior to signing with BB. The name is that of a German school of art, founded in 1919 by Walter Gropius. The only thing the band claims in common is an approach that is modern and void of excess. But it also boasts a gothic romantic element which is contradictory to the Bauhaus movement. The Bauhaus version of the T Rex classic 'Telegram Sam' spent two months in the British Indies chart. Their BB releases include 'Kick In The Eye' and 'Bela Lugosi's Dead' and the LP *In A Flat Field*.

Also on 4AD, which is distributed by BB, is *Modern English*, five men originally from Colchester, but who

moved to London in the middle of last year. Comparisons have been drawn with Joy Division and Wire, which the group find both flattering and confusing. They've released three singles, including the highly-praised 'Gathering Dust', and have just released their debut LP, *Mesh and Lace*.

The *Carpettes* formed in Newcastle in 1977, recording two singles for Small Wonder and did several John Peel sessions before joining BB, for which they've done three more singles and two albums. Melodic three-piece pop, currently under the direction of Only Ones and Magazine producer Colin Thurston.

Colin Newman was until recently the guitarist, songwriter and vocalist with Wire, whose name needs no further explanation. Wire is currently suspended rather than split, to allow various solo projects. One of these is Colin's album *A-Z*, which has had rave reviews, but like most of Wire's product, little commercial success. A pity, because the time taken to appreciate Newman is time well spent. An uncompromising experimenter, he's recently assembled a live band that includes Wire drummer Robert Gotobed, and has been touring the USA and Canada. Newman's new single, 'Inventory', is also available on BB.

Spirit have been going, on and off, for longer than even they care to remember. They started out back in the days of psychedelia, and have split and reformed numerous times since. Devotees tend to be fanatical. The band has been in abeyance recently, but has re-emerged after Beggars Banquet picked up the tapes of the legendary but until now unreleased *Potatoland*. Renewed interest led to Spirit reforming with original members Randy California and Ed Cassidy, plus Liberty on bass and George Valuck on keyboards. Just goes to show that you can't keep a good band down.

Also in the BB portfolio are the likes of the Lurkers, still punking with all their might,

Ivor Biggun, whose best-known hit is too filthy to name, and New York instrumental combo the Raybeats, who bring back a little of the spirit of the Shadows and the Tornados. Truly a wealth of talent here.

RALPH

San Francisco's Ralph Records has had a firm cult following in this country for a couple of years since people started to drop the name of the *Residents*, the world's most faceless band. Nobody knows who they are, and they continue to keep us guessing, never sounding quite the same. They're a prolific band with a string of albums to their name, any one of which is as good an introduction as another. An acquired taste, certainly, but rather savoury all the same. Impossible to describe adequately in words, and just as impossible to classify, but if you take early Frank Zappa as a starting point and work your way through the obscure psychedelic bands of the *Nuggets* era, you might get the drift.

Philip Lithman, aka *Snakefinger*, was born in London in 1949, and was formerly best known for his role in the very-influential Chilli Willi and the Red Hot Peppers. He got his name while sitting in on violin at one of the rare *Residents* gigs in San Francisco in 1971. He's played numerous times on *Residents* albums, and has now lifted off on his own, gaining substantial attention with his *Greener Pastures* LP. Sadly, a planned New Zealand tour earlier this year was cancelled after Snakefinger suffered a heart attack in Australia. He did survive, however, and more is expected from someone who is certainly not yer average electric guitarist.

Tuxedomoon are Peter Principle, Steve Brown and Blaine Reininger, making up the hard core on reeds, keyboards, violin, bass and guitar at various stages. They're augmented by singer-composer

Winston Tong, film and light man Bruce Gedulig, graphic designer Patrick Roques, sound mixer Gerry Hesse, and anyone else who happens to be around at the time. They've been going since 1977, with their aim being "to synthesise a new art form from the seemingly disparate disciplines in the human quest to know." Can't add much to that. The curious could investigate their second LP, *Desire*.



Ice is the label owned and operated by one-time Equal, Eddy Grant. He operates his own studios, and gives cheap facilities to black musicians, especially those from Africa and the Caribbean. The label thrives, and provides a valuable outlet for many types of ethnic music. Best-known releases here, of course, are Grant's singles, 'Do You Feel My Love', 'Can't Get Enough', and 'I Love You Yes, I Love You'.

SAFARI

Basically, Toyah Willcox is Safari Records, and little wonder, with the impact she's made on Britain in the last couple of years. Now 23, Toyah gained an O Level in music at school and later attended a drama school in Birmingham. She later spent nine months with the National Theatre. She became noticed in 1977 when she played a part in Derek Jarman's punk film *Jubilee*. The same year, she formed her own band and started gigging, interspersing music with various film roles, including *Corn Is Green* and *Quadrophenia*, and later reuniting with Jarman, to play Miranda in his film version of Shakespeare's *The Tempest*.

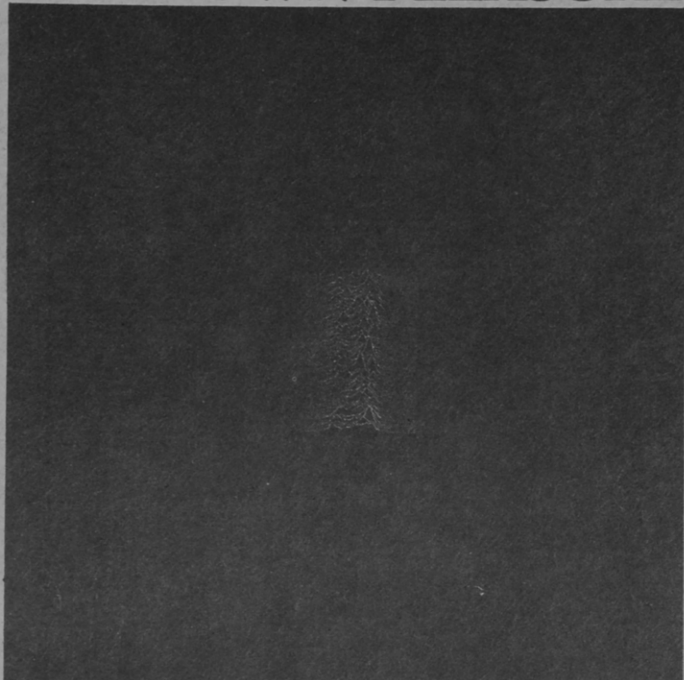
Her recording career has progressed just as well, with several chart singles, four LPs, and two EPs.

Toyah's new album *Anthem* (UK No.1) features 'It's A Mystery' and new single 'I Want To Be Free'.

JOY DIVISION

the story so far ...

Album: UNKNOWN PLEASURES



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—JOY DIVISION—

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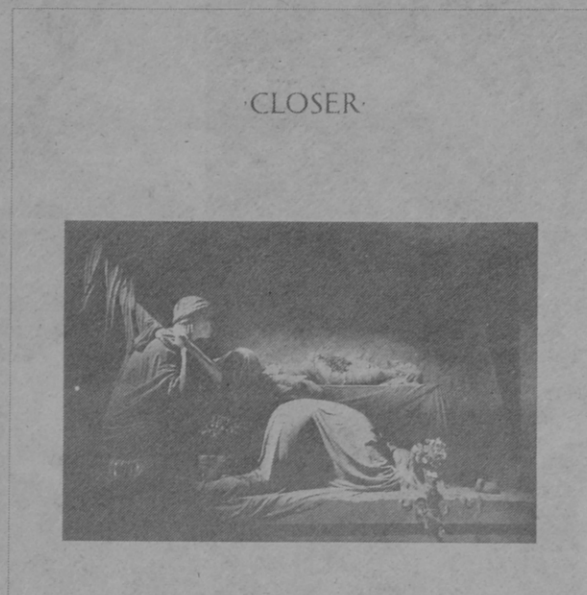
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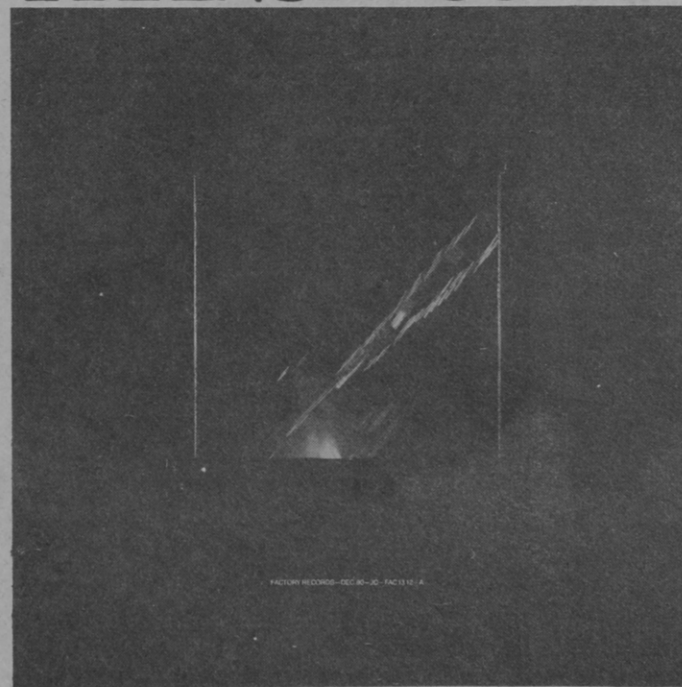
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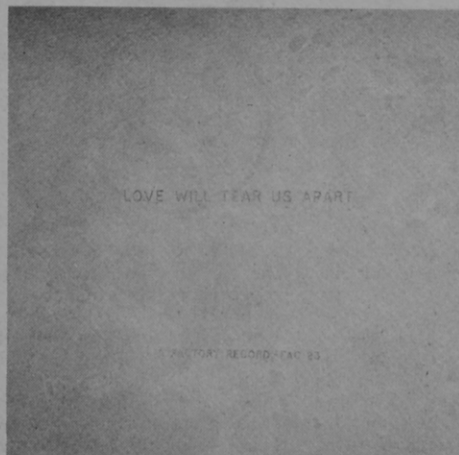
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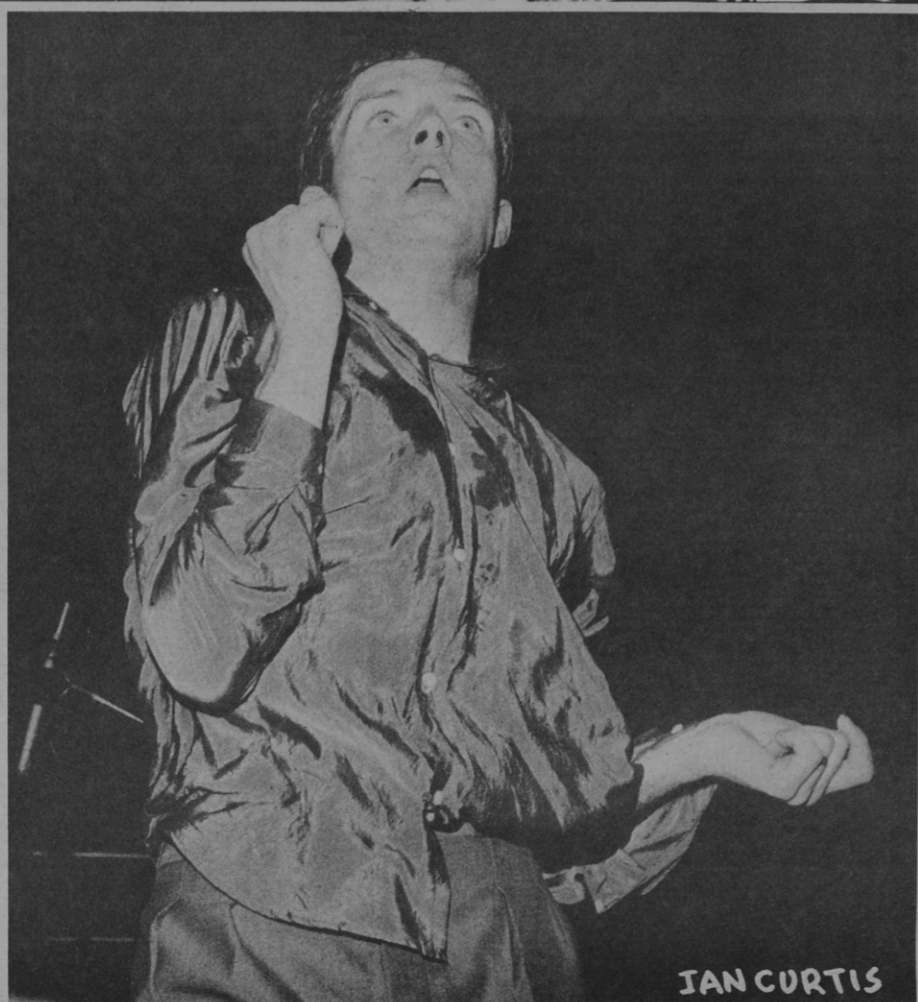
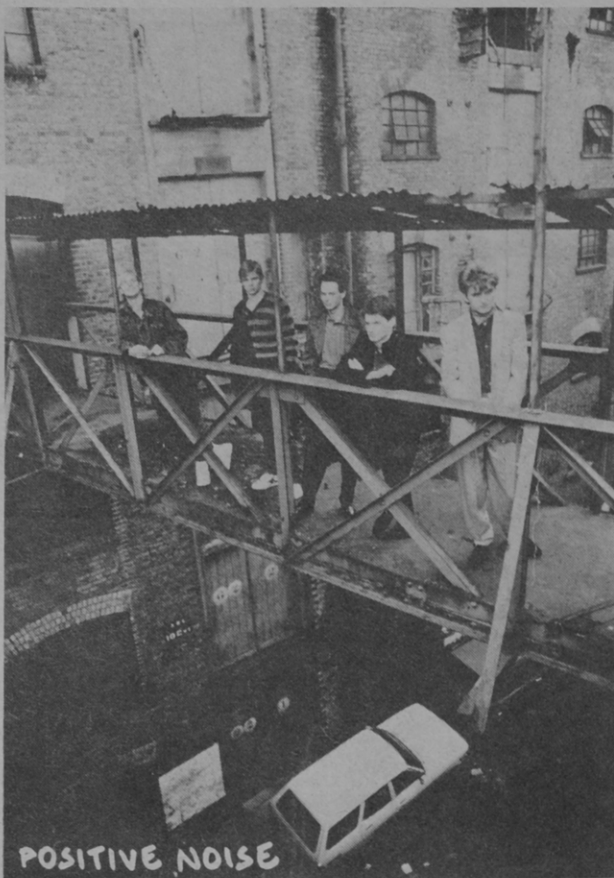


Picture cover FAC 23

7" single: TRANSMISSION



Picture cover FAC 13



ALBION RECORDS

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A company that acts as both recording outlet and management to a small but highly select enclave. Pays to keep the whole thing under one umbrella, making for less hassles all round.

Albion's hottest news has to be Hazel O'Connor, actress, singer, dancer and one-time au pair. One of Britain's best-known new faces, she burst on to the scene last year, starring in the movie *Breaking Glass*, with *Quadrophenia* star Phil Daniels. The story is a more realistic version of *Rock Follies*, looking at the rise of a lady rock star. The LP of the same name has gone gold, and two singles, 'Give Me An Inch' and 'Eighth Day', have both been chart hits. Hazel's new album, *Sons and Lovers*, was produced by Nigel Gray, who also does the Police. A face and a talent to be reckoned with.

Chris Stamey's previous gigs include an obscure but not unrecognised pop band called the Sneakers, and some gigging and recording with Box Top and Big Star Alex Chilton. Now Stamey leads a band called the dB's, and the critics are impressed. Clean, commercial pop, very like the Move or the Raspberries, but not without its quirky touches. Their debut LP is *Stands For Decibels*.

999 have been around since 1976, and have been associated with Albion for about as long. They were a hard-core punk band in the early days, and many critics were prepared to write them off when the climate in Britain began to change. But 999 disappeared to America, where they played to sell-out houses. They returned in 1979 and astounded audiences with their evolved sound. Their third LP, *The Biggest Prize In Sport*, has sold impressively in the USA, where they're a major live attraction.

Ian Gomm is an unassuming guy who was last noticed



HAZEL O'CONNOR

working alongside Nick Lowe in the seminal Brinsley Schwarz. Despite being overshadowed by his former workmate, Ian is quite capable of holding his own in the singing and songwriting field. A charming feller.

The Members need no introduction to New Zealanders, who voted theirs the best gig of 1979. They've now switched from Virgin to Albion, and their new sound is probably best described as 'English funk.' It's certainly changed from the days of 'Solitary Confinement', but you'll soon be able to judge for yourselves when their new single, 'Working Class Girl' is released.

PVK RECORDS

PVK pulled off a big coup when they managed to sign Peter Green, back from many years in the wilderness. Stories abounded about Green after he walked out of Fleetwood Mac in 1970. He'd apparently turned his back on music, sold his guitars, and gone heavily overboard for religion. He emerged from time to time in different places, working different menial jobs, but his legend lived on as perhaps the greatest British blues guitarist ever. He finally decided to return to recording in 1977,

after a period in a private rehabilitation centre. He resisted signing with any large labels, turning instead to PVK where the lack of hype made him feel more secure. Since then, Peter has made a quiet but impressive comeback, recording three albums, *In The Skies*, *Little Dreamer* and *Whatcha Gonna Do?* All are low-key affairs, but they leave little doubt that he's still got the magic touch.

Duffo would be one of the wierdest signings any label has made, with only PVK being brave enough. The strange expatriate Aussie describes himself as 'totally asexual' and 'a real exhibitionist.' He's been booted offstage and attacked more often than not, being given to outlandish, sometimes blatantly offensive displays. He enjoys provoking people. Visually, he's obviously well influenced by early David Bowie. Musical satire with very trashy backing is his style, and people are now starting to applaud rather than abuse. See what you think on his first album for PVK, *Bob The Birdman*.

Brian Knight is an unsung leader of British R&B, a low-key performer regarded as one of the foremost exponents of slide guitar in Europe. He plays with the likes of Charlie Watts, Ian Stewart and Dick Hexstall-Smith. They say you can judge a man by the company he keeps ...



Statik Records are one of those bright and thriving little independent labels that abound in Britain these days. Numero Uno is Laurie Dunn, once a leading light in Virgin, who decided to go it alone. Statik's main attraction is *Positive Noise*, a frontrunner in the clutch of exciting new Scottish bands, better known as the Tartan Wave. *Positive Noise* have made a major impression

on the independent record charts with their single 'Give Me Passion'. Their first LP, *Heart Of Darkness*, is now out.

New Age Steppers are a mixed bag of shifting personnel, blending influences that vary from roots reggae to free jazz. Their line-up includes Neneh Stepper, daughter of famed trumpeter Don Cherry, and George Oban, one-time bassist for Aswad. Their debut, self-titled album has had wide acclaim, and the follow-up, *Action Battlefield*, is just out on Statik. The modern dance begins here.



Born of Manchester, raised on industry, and it damn near took a caesarean to get it out here. RTC managed it, and the time it took was not due to lack of effort. Factory operates virtually as a co-operative. Its mainmen are TV personality Tony Wilson, producer Martin Hannett, Alan Erasmus, designer Peter Saville (who did the Joy Division sleeves), and the same band's manager, Rob Gretton. All four draw an annual income share rather than a salary. It took many months of negotiations to gain distribution rights here. Distribution even at home is notoriously erratic. But the wait was worth it, and two successive number one singles prove that.

Joy Division heads the list, even though now defunct. As so often happens with modern music, the tragic irony of the death of Ian Curtis has only added to the aura that surrounds them. 'Love Will Tear Us Apart' and 'Atmosphere' need no embellishment here. *Unknown Pleasures* and *Closer* are already available. Both are precious. The remaining members now comprise New Order, whose 'Ceremony' single continues the legacy. Also on the way is an un-

released and live JD album, *Still*.

A Certain Ratio have been innovators in the Brit-Funk movement. Its members are shy and disinclined to talk, but they're highly respected in the dance circles. Grace Jones has worked with them, though the results have yet to emerge. Their 'Do the Du' single shows how they understand black rhythms, without being patronising. Watch for their LP, *To Each*.

Durutti Column are a studio collaboration between guitarist Vini Reilly and Martin Hannett. Their album *Return Of Durutti Column* is a hazy, eccentric instrumental work that George Benson would have recorded if he'd had the good fortune to be born in Manchester. Reilly is notoriously reclusive and has had a very messy personal life. He sometimes plays live, most recently with Bill Nelson.

AURA

Another small but exquisite label, featuring two of music's most exquisite ladies, Nico and Annette Peacock. Nico came to fame in the 1960's with the Velvet Underground, and later recorded some classic solo albums, including *Chelsea Girl* and *The End*. Her rich Teutonic voice (she's German by birth) and harmonium accompaniment gave her music a hymn-like quality. For her first Aura album, *Drama Of Exile*, she uses a conventional band, spinning a palpable atmosphere with some of her best singing in years.

Annette Peacock has functioned on the fringes of rock and jazz for some time, often living only by her wits and the charity of friends. Her 'I'm The One' attracted the attention of David Bowie and Mick Ronson, both of whom covered it. Annette deserves a wider audience, but she's not about to compromise herself to get it.

Her new album is entitled *The Perfect Palace* and it's in the 1981 Book Of Rock.

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Ian Curtis

RECORDS

Joy Division
Closer
'Transmission'
Factory

Apart from the just-released (in the UK) double compilation/live album these two records represent the last two planned releases in the JD schedule. The rampant necrophilia that has surrounded these records has been all a little distasteful and along with the (unwarranted) accusations of chart rigging, has tended to overshadow the music a little. That's unfortunate because these records do deserve a lot of attention, not only because of sheer power and beauty of the music, but also the undeniable influence Joy Division have had on popular music in the last eighteen months.

'Transmission' was the first of the trio of twelve-inch singles to come out in the UK, and is much closer in sound to *Unknown Pleasures* than the second album. In my opinion, the finest JD single, 'Transmission', a song about the last radio broadcast, and its B-side, 'Novelty' have a very raw feel and need to be played at volume to be appreciated.

In contrast, *Closer*, the second album, is a good deal more sombre and in a way is the *Sgt Pepper* of its generation, being indirectly responsible for the scores of doom laden seriousness-than-thou young men currently treading the boards worldwide. Despite this, *Closer* is a magnificent album, taking the experiments begun on *Unknown*

Pleasures one step further. The sound here is denser yet, seemingly more fragile than on the first album, with Curtis making use of his natural voice rather than the forced Morrisonesque of earlier recordings.

It would be easy to search this record for epitaphs, and if you looked hard enough you'd probably find them. But that would be a mistake, this album was not intended as such. Just listen and appreciate ... and beware of imitators.

Simon Grigg

UB40
Present Arms
DEP International

Since last summer's *Signing Off*, UB40 have had a tough time, splitting from their record company, and being unable to gig through legal hassles. They've finally resolved this by founding their own label, but they've been left flat broke in the process.

The good news is that *Present Arms*, with its strength and confidence, proves UB40 have survived their trials and tribulations.

They plunge ever deeper into roots reggae, getting more adventurous with production, and allowing several numbers to stretch out instrumentally. These lead often into dubs that are spare, solid and interesting, with the bass and percussion mixed up good and hard. This makes for smart skanking.

The standouts are 'One In Ten', a savage attack on the statistics of poverty and indifference, and 'Don't Let It Pass You By', featuring a formidable toast from Astro. The title track is anti-war, as the



UB40

name suggests, and 'Lamb's Bread' warns of the dangers of dope dealing.

'Don't Slow Down' and 'Silent Witness' will probably get the most airplay, being the sweetest melodically and the least threatening lyrically.

As a bonus, you get a 12 inch dub 45 featuring two brisk and beefy instrumentals, which make a swell introduction for the uninitiated, to the delights of dub.

The black and white boys from Birmingham have done it again. Let's hope our born-again Rastas will give UB40 some attention when they tour here shortly, to show us what a real reggae band is like.

Duncan Campbell

Pere Ubu
The Modern Dance
Rough Trade
Cabaret Voltaire
The Voice of America
Rough Trade
Stiff Little Fingers
Inflammable Material
Chrysalis

Three uncut Rough Trade diamonds finally available for local scrutiny.

Cleveland's Pere Ubu, inspirationally led by the rotund figure of David Thomas on vocals, first notched up *The Modern Dance* on Mercury in 1978 (the same year as their second album, the magnificent *Dub Housing*) and it remains as a brilliant fusion of punk ideals and Beefheart musical structures and delivery. It scratches, scrapes, twists and drives its way to true innovation. Thomas's nerve-end falsetto dips, dives and quivers and

songs like 'Life Stinks', 'Humour Me', 'Real World' and 'Non-Alignment Pact' remain as some of the most expressive examples of rock-is-life.

The Modern Dance is simply one of the best albums of the last five hectic years.

The same extreme plaudits can't be showered on Sheffield's Cabaret Voltaire, but their *Voice of America*, released last year, is proof enough that they've at last managed to channel their restlessness and impetuosity into a coherent and provocative album.

Their music is fashionably stark, electronic and impressionistic but on the taped segments, repetitive motifs and general moodiness of this album they manage to construct a series of perceptive songs ranging from the building intensity of 'Damage Is Done' to the pathological tones of 'Step Out of It' and 'Obsession'.

This album can be slotted ahead of Byrne and Eno's *Bush of Ghosts*, and that can't be bad.

And so to Stiff Little Fingers, whose *Inflammable Material*, released in 1979 on Rough Trade, was their first and best shot. The first side in particular is an eight round magazine, rapid-fire and no duds. The second side bogs down on a lengthy version of Marley's 'Johnny Was' but is redeemed with 'Alternative Ulster', their most potent and dynamic anthem.

George Kay

Duran Duran
EMI

English quintet Duran Duran came out of Birmingham,

Newcastle and London and took their name from the 'Barbarella' flick. Currently hailed as leaders in the New Romantic movement, the term seemingly referring to their high fashion chic and flashy disco beat. Duran Duran themselves scorn labels, but manage to work the key phrase into their much-liked single 'Planet Earth'. And they certainly dress up.

Keyboardist Nick Rhodes — 'we're just trying to make a more interesting dance music as well as keeping a foot lodged into the more obscure end of things.' Accurate enough. The beat is ever-solid, the bass player is clearly enjoying himself ('Girls On Film') and the keyboards surround everything with an encompassing dry-ice shroud of sound. A band who blend well together, guitar especially, and when the melodies leave the mundane ('Friend Of Mine', 'Careless Memories' and 'Planet Earth') then the formula wins.

Work to be done still, but a good debut.

Roy Colbert

Iggy Pop
Party
Arista

Iggy's importance in rock'n'roll lay in his outrageousness and associated mystique. He went through wars and wore the scars and his bravado inspired many a young stunt man. His tough living, drug problems and machismo were the things rock'n'roll legends lived on and he wasn't slow at picking up on passing trends and helping hands (Bowie) that cruised by in his showbiz career.

That was then. Now Mr Pop is beginning to look and sound like any other entertainer who has lost the ability to ignite the old spark. Last year, on the day, *Soldier* impressed, now it's weak, the first in a series of seemingly faltering steps of which *Party* is the second.

His new album is good-time American indulgence from the horn-packed 'Pleasure' to the conventional chunky raunch of 'Pumpin' For Jill'. Songs like 'Bang Bang' and 'Rock and Roll Party' deceptively twitch the old cheek muscles into that knowing smile of 'That's Iggy,

that's my boy', the world's most goddamned in fact.

But the whole deal-reeks of stale, myth-perpetuating egoism. Iggy is now in Jagger's leathers: to keep going means certain self-parody but to stop means defeat. Whatever, only Iggy sycophants need apply.

George Kay
Rupert Hine
Immunity
A & M

So who is Rupert Hine? Even his record company don't seem to know. On the evidence at hand he's obviously very bright, very talented and almost certainly British.

So what's his music like? A friend who heard the album (and consequently bought his own copy) quipped, 'Pink Floyd with brains' but that's hardly accurate. While Hine is certainly working within a conceptual framework, his disciplined intelligence and superior ideas recall Peter Gabriel or even David Byrne more than they do Roger Waters.

Yet Hine's work is tangential to all of the above. For example he continually avoids orthodox instrumentation. Rhythm tracks, for instance, may be processed from such 'found' sounds as traffic noise, water dripping or a human scream. Yeah, I know it sounds pretentious but it works to fascinating effect.

What's more the music is extraordinarily varied in mood: from expansive warmth to jagged and quirky humour, to almost frightening tension. It is also fairly readily accessible due to both its considerable rhythmic force and captivating melodies.

Hine's post-Bowie vocals are well suited to the surreal lyrics although the tantalizingly brief vignette from Marianne Faithfull makes me wish he'd used her more. (Maybe he'll produce her next album.)

Immunity has been packaged for the robot-rock market and so can easily be overlooked in the glut. Rather, it is synthesized, conceptualist rock of such high quality as to win over those who normally shudder at the very implications of the term.

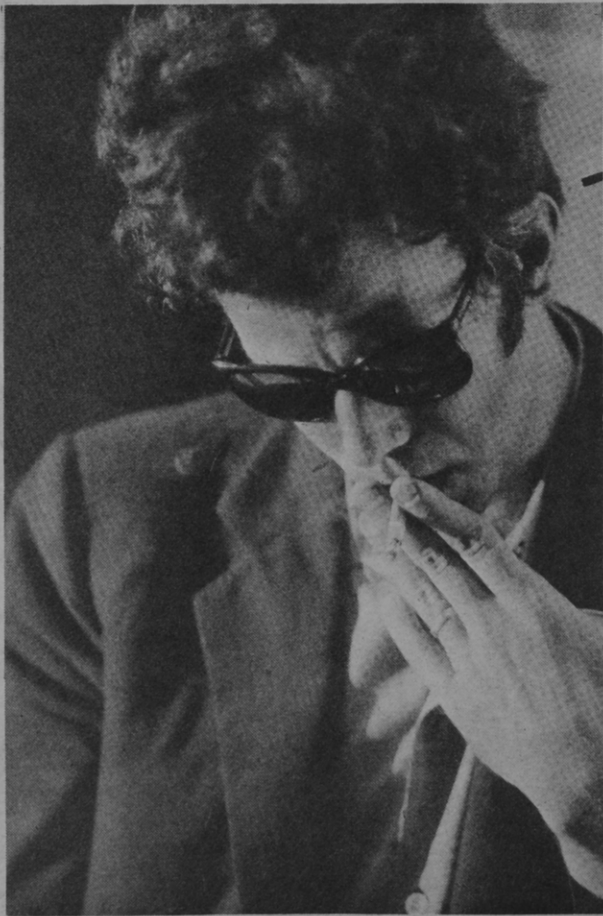
Peter Thomson

TOM WAITS

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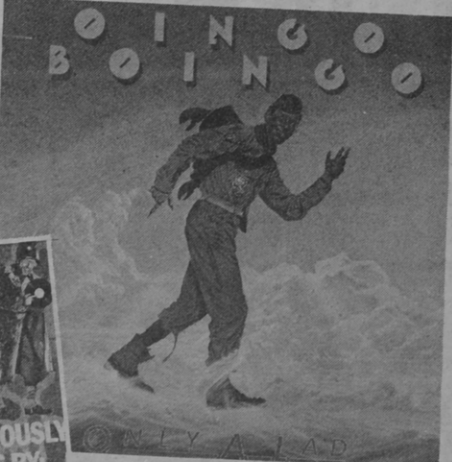


ULTRAVOX 'RAGE IN EDEN'

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OINGO BOINGO 'ONLY A LAD'

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URGH!

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CRAMPS, TOYAH, X....)



LOOK OUT FOR BIRTHDAY PARTY'S
'PRAYERS ON FIRE' LATE SEPTEMBER

RECORDS

Siouxie and the Banshees

Ju Ju
Polydor

With last year's *Kaleidoscope*, the Banshees established themselves as an important British recording act. Songs like 'Happy House' and 'Christine' verged on being commercial, without betraying their punk ethics.

It is easy to see *Ju Ju* as a successor to *Kaleidoscope*. The single, 'Spellbound,' is both gripping and memorable. The role of ex-Magazine guitarist, John McGeoch, is now more important. His playing moves through the subtle melodies of 'Into the Light' and 'Arabian Nights' and into the twisted chords of 'Halloween'. Then it's time for 'Monitor', the Banshees at their best.

Side Two is a slightly different matter. 'Night Shift' continues Siouxie's fascination with the macabre. It meanders into 'Sin In My Heart', a first rate chant over cascading walls of drums and guitars. The album closes with 'Voodoo Dolly', a cacophony of wailing voice and discordant instrumentation.

In a strange way, *Ju Ju* shows the Banshees mellowing. In the process, not only have they made themselves more accessible they have also produced a very fine fourth album.

Mark Phillips

Eddy Grant 'Can't Get Enough'

Ice
It's more than ten years since Eddy Grant had his first hit 'Baby Come Back' with the Equals. The success of that song was based on a three note riff and chorus. Thirteen years or so on, Eddy has a hit based round a two note riff and a three note chorus. It may not be the same riff or chorus as before, but it's with the same kind of simple and effective songs that Grant continues to make his mark.

However, the same effects which make a song naggingly effective as a single, when spread over the course of an album, can pall swiftly. Grant's an awkward singer at best and the sparse guitar and synthesiser based instrumentation he uses fails to add sufficient colour to save much of the material. There are some good songs here, as direct and effective as ever, yet because Grant provides all the backings singlehandedly, there's no instrumental interaction to make them into something special.

Grant may have parlayed his limited talents into a career but he still has to learn that just because it's simple, it doesn't have to be simple minded.

Alastair Dougal

U-Roy 'Dread In A Babylon'

Virgin
Prince Far I
Showcase In A Suitcase
Pre
Rastafari, and by extension, reggae, have always believed in the power of the spoken word, as well as the power of song and dance. Biblical prophecies carry the same weight, however they are delivered. This is why the DJ's of Jamaica have made as much impact on the recording scene as the singers and musicians. Their art is the spoken chant, intoning their message over the rhythm. They started doing this over the records of others, then began recording their own works as they grew in popularity.

Names like Big Youth, Tapper Zukie, Mikey Dread



and Dillinger crop up. Sadly, we don't see much of their product here. But all is not lost; the two named above are shining examples of the genre, and you can buy them here and now.

U-Roy, born Ewart Beckford, started in the mid-60s, and King Tubby hired him as his first DJ when he built a professional sound system in 1968. Both Tubby and Keith Hudson claim to have been the first to record Roy, who has since become a star in his own right. Duke Reid also laid claim somewhere.

Prince Far I has been around about as long, and does most of his work at Jo Hookim's Channel One studios. On this album he works with the likes of ex-Congo Roy Johnson. Far I takes his work far more seriously than Roy, his toasting being more formal and gruff, but Johnson's vocals add a lighter touch. *Dread In A Babylon* is more enjoyable, if only for Roy's wit. Both are eminently danceable, not at all high-brow, and should be given close scrutiny.

Duncan Campbell

David Johansen 'Here Comes the Night'

Epic
As former lead singer for the New York Dolls, David Johansen, for me at least, is a hero from way back. *Here Comes the Night* is his third solo album; it is also his most mature to date.

After *In Style*, Johansen was accused by many of selling out. A strange accusation when you consider that he traded a proven

formula for one that turned out to be commercially disastrous. *Here Comes the Night* is yet another change. Gone is long-time writing partner and fellow Doll, Syl Sylvain, and in comes ex-Beach Boy Blondie Chaplin. Also adding moral support is unsung hero Elliot Murphy.

Although the rockers prevail, it is the less-frantic numbers that give real proof of Johansen's writing ability. 'You Fool You' and 'Havin' So Much Fun' feature his most accomplished lyrics so far — a glimpse of love from a different angle. 'Marquesa De Sade' rumbas into searing guitar and some majestic piano from Bobby Blain. Of the up-tempo songs, 'She Loves Strangers' and 'My Obsession' are perhaps the best.

You can't please all of the people all of the time, but David Johansen tries his hardest. No matter what anyone tries to tell you, *Here Comes the Night* is a serious step in the right direction.

Mark Phillips

ZZ Top 'El Loco'

Warner Bros

The lil' ol' band from Texas have just released this, their seventh elpee, and a lil' peach it is, too.

It kicks off with a sleazy, dirty-vocalled twelve bar — 'I got a girl, she lives on the hill/She won't do it, but her sister will' — which sets the pace for a compelling first side. 'I Wanna Drive You Home' features superb slide guitar from Billy Gibbons.

A strange encounter with whatever in 'I Wouldn't Touch It With A' Ten Foot Pole' leads into 'Leila', a classic song of love lost, which surely deserves to be a huge hit, and the side winds up with 'Don't Tease Me'.

Side Two continues in the same vein. 'It's So Hard' falls into the same hypnotic feel as previous tracks. 'Pearl Necklace' features the pulsating rhythm section of Frank Beard and Dusty Hill under the jangly Gibbons Les Paul. 'Heaven, Hell, or Houston' owes more to an obscene telephone call than anything else. 'Party On The Patio' rocks out like the ZZ Top of old. Great stuff.

Subtle. Laid back mostly. But I love it y'all.

Greg Cobb

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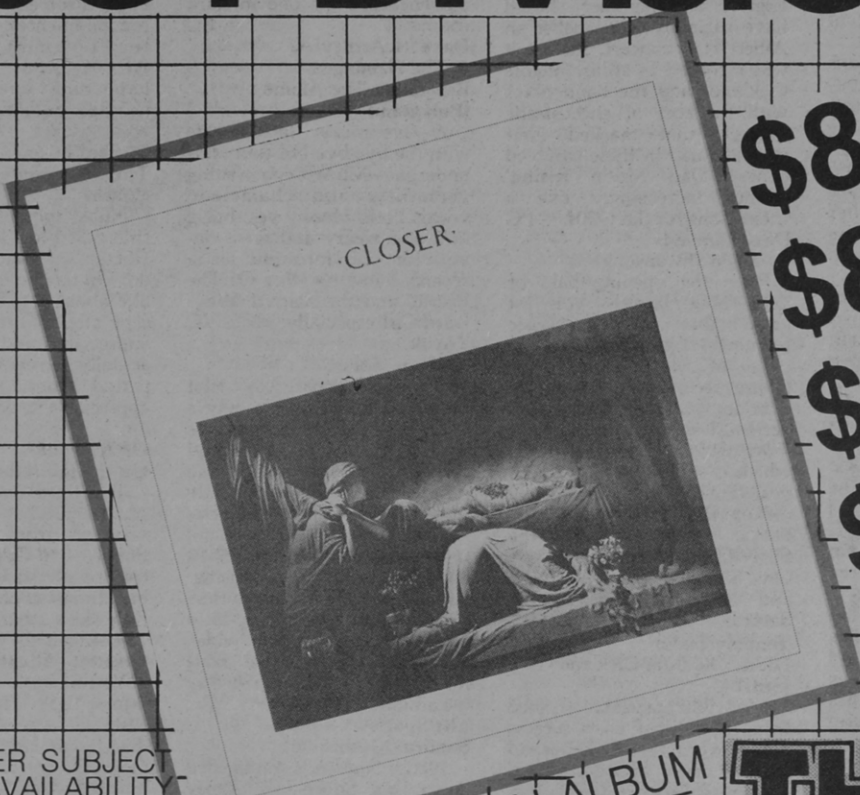
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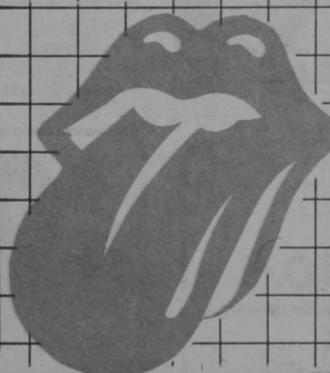
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RECORDS

The Reels
Quasimodo's Dream
Polydor
Jimmy and the Boys
Products of Your Mind
Stumm
The Dugites
West of the World
Deluxe

Products of Your Mind is the rockiest of this Australian threesome.

The 1979 EP features that unabashed 'get a grip on yourself' humour. Someone called Joylene Hairmouth, who's real name is Bill plays keyboards, and a double-jointed, classical ballet trained Ignatious Jones is the singer.

Four good, strong tracks.

The Reels' *Quasimodo's Dream* includes the number 'According to My Heart', and we're told on the inner sleeve the band was forced into it by the record company. This track will certainly boost album sales, and who knows mum might even pay for it.

Best tracks are the short, succinct 'Rupert Murdoch', and 'Ohira Tour'. 'Quasimodo's Dream', and 'Kitchen Man' don't get the depth of treatment they warrant, and 'Dubbo', plus the 'Cancer' song are downright dreary.

This is the Dugites second album. It's a mild-mannered, modern collection.

Keyboardist Peter Crosbie writes all the songs. Lynda Nutter sings them with a Blondiesque touch, and Gunter Berghofer adds some sparkly guitar.

AnnLouise Martin

Basement 5
1965-1980
Island

Basement 5 are British, and have been in action a couple of

years, going through two changes of lead singer before finding their ideal man in ace music photographer Dennis Morris, who had never sung or written songs before. On joining Basement 5, he promptly sat down and wrote all the songs for this, their first album.

Morris is scathing of British reggae, saying it's only copying Jamaica and going nowhere. Basement 5 play not only reggae, but a funky-up, semi-punk rock. Three of the four members, Morris included, are Jamaican-born and British-raised. The whitey of the group is ex-Pil drummer Richard Dudanski.

The sound closely resembles Pil's approach in parts, with frantic vocal chants over a solid dancing bass line and scratchy guitar. In other places, Morris uses the toaster style of vocal over beats that are very European. 'Silicon Chip', for instance, sounds like Kraftwerk on amphetamines.

This album has turned a lot of my old conceptions of new wave and reggae upside down, which is just what it aims to do. Basement 5 have neatly avoided the stereotypes that pervade black and white music in Britain, and have produced something truly inter-racial. Basement 5 are dancing to a new tune, and I'm impressed.

Duncan Campbell

Miles Davis
The Man With The Horn
Directions
CBS

Long-established jazz men often claim, albeit arrogantly, that everyone else has ripped them off, stolen their licks. Miles Davis can claim this with more justification than most. I doubt that there's a more influential, or more imitated, musician alive today.

Miles made waves and was a pioneer in the hard bop and

cool jazz eras of the 1950s. In the following two decades he gave the free jazz stylists a steer, and just about invented the term 'fusion'.

Since 1975, Miles has been a recluse, amid rumours that he was gravely, if not terminally ill. All untrue, and *The Man With The Horn* is proof. Miles was just biding his time, pondering and planning. Now he's back, and as always, full of surprises.

After the esoteric directions of the early 70's, which confused even the diehard fans, Miles Davis has produced one of his most accessible works. *The Man* bases itself largely on hard, urban funk, and leans strongly towards Weather Report, especially in the bass playing of Marcus Miller, an obvious Pastorius disciple.

Miles has gathered a very young crew for this outing, with his nephew, Vincent Wilburn, drumming on two tracks. Also present on skins is Al Foster, who made an impact on the *Milestone Jazz Stars* concert. Randy Hall had a hand in writing two tracks, including the title, which he also sings. Very smooth and soulful, and rather chart-worthy. Miles Davis in the top 40? Stranger things have happened.

Sample the man's playing after six years of silence. He shrieks and growls, twists and turns, soothes and caresses, as great as ever. On 'Aida', Miles is positively delighted, so you can almost see him smiling. Top marks too for saxist Bill Evans, who owes a wee debt to Trane, but at least knows the best people to emulate.

The Man With The Horn is a very welcome return by a true living legend.

Directions is a collection of previously unreleased tracks, spanning 10 years, from the time of *Sketches Of Spain*, up to and just beyond *Bitches Brew*. Personnel include Gil Evans, Wayne Shorter, Joe Zawinul, John McLaughlin, Herbie Hancock and Keith Jarrett, to name but a few.

CBS have imported a very limited number of copies, and if you look sharp, you might just find one left. If you're lucky.

Duncan Campbell

BRIEFS

Creedence Clearwater Revival
The Concert (Fantasy)

Probably the most underrated band of the 1960s. It is somehow typical that this excellent live album by John Fogerty and his men should have originally been labelled an Albert Hall concert. In fact it was recorded in unfashionable Oakland, and the band plays with the sort of enthusiastic honesty that marked their studio work. In these troubled times, 'Bad Moon Rising' sounds increasingly like a theme song for the 1980s. PG

Dave Edmunds

Twangin' (Swansong)
 From the opening bars of 'Something Happens' you just know that this is classic Edmunds, right down to the close of 'Baby, Let's Play House', recorded in 1968, hardly a boom year for Rockabilly, yet head and shoulders above most of the genre in 1981, which is something of a boom year. Stand-out tracks? Well, I reckon they're all stand-outs, but in particular there's the Stray Cats-backed 'The Race Is On', 'Baby, Let's Play House', and John Fogerty's 'Almost Saturday Night'. D.McL

Tenpole Tudor
Eddie, Old Bob, Dick and Gary
(Stiff)

More Stiff crazies still flushed from their British chart success with 'Swords Of A Thousand Men', a piece of pure medieval hokum that used Adam Antics to best advantage. But from their appearance on the *Great Rock'n'Roll Swindle* to this, their first album, is no great leap. Tenpole make anonymous, trim and disposable pop. Their image can't save them. Costumes without the drama anyone? GK

Dum Dum Boys

Let There Be Noise (Bondage)
 These guys must have been on ice for at least four years.

Paunchy vocalist Tony Stooze leads these belated Auckland punks through head-banging machinations that would have guaranteed record contracts and public adulation years ago. But now they seem pointless. Dear, where are my safety pins? GK

Chaka Khan
Whatcha Gonna Do About It
(WB)

Interestingly, the best track on Chaka Khan's third solo album is also the most adventurous. It's an up-dated vocal version of Dizzy Gillespie's bebop tune 'A Night In Tunisia'. Supported by contributions by Herbie Hancock, Charlie Parker and Dizzy, Chaka soars. For the rest, it's accomplished but somewhat characterless funk. There's some dynamite playing here but Chaka fails to stamp her identity on the proceedings. AD

Aspic, Absconded Damply
 Aspic hopefully are a one-off Auckland University student conglomerate who've decided to transfer their idleness and arrogance on to record form. Sounding like ten percent of the Residents stranded in a closet and funnelled through a paper megaphone, Aspic have no justifiable reason d'être behind this album. Even humour can't save them. GK

Tuxedomoon
Desire (Ralph)
 Recorded on Ralph Records

and drum machine in tow, Tuxedomoon can be appetisingly mood-evoking ('East') studiously crazy ('Victims Of The Dance') or genuinely paranoia-inducing ('Music'). Generally things work best when they're making sounds rather than singing words. I think Tuxedomoon would prefer to engage their listening audience one by one in dark rooms. RC

Dave McCartney
& The Flamingos
Remember The Alamo
(Polygram)

A five-tracker to coincide with the bye-bye-NZ tour, this underlines McCartney's writing versatility and chameleon vocals both. Hooky yes, but a little too weary and grow-on-you for pub fare. But as a record, I like it; 'Way Of The World' and the scarred 'Wayward Girl' especially. RC

Toyah

Anthem (Safari)

Toyah Wilcox was first presented to us on television's *Shoestring* and she came across as half-new wave, half-hippy. Incongruous but more than promising. Extended exposure on her first album suggests Kate Bush gone all heavy and inter-galactic. Mock dramatic and not nearly so promising. And lyrics? You want lyrics? How about 'the door is a whore/and it's open wide/naked as the best/we feast inside.' You want more? Buy the album. RC

The Sports

Sondra (Mushroom)

1980's *Suddenly* established Australia's Sports as utterly viable contenders in the Costello-Parker strong-songs-with-roots-in-R&B stakes. This new one is every bit as instant and accessible as *Suddenly*, and the song is still celebrated as the most important ingredient, but the riffs aren't as punchy, the peaks not as sharp. Begins well with 'Against The Dance' and 'How Come' but doesn't climb any higher. RC

B52s

Party Mix (WEA)

Three tracks from each album remixed by a trio who seem to have the dreaded Stars On 45 handclap uppermost in their minds. 'Party Out Of Bounds' is even more Stars On 45 than the original and clocks in at two minutes longer, merging effortlessly with 'Private Idaho', also longer. And so on. I hope this doesn't become a trend. Can you imagine *Frampton Comes Alive* with a party re-mix? Or, ahem, *Trout Mask Replica*? RC

Wazmo Narz
Things Aren't Right (IRS)

Interesting song titles here, but Wazmo's way of singing the words, sort of like gargling mercury, means that song titles are about as far in as you get. Nervous can't-sit-still melody lines spar with a variety of keyboard noises. Out on the edge and usually average — the man told you in the album title. RC

The Quick

On The Up Take (Epic)

Two Englishmen who met in America, The Quick are a singer and a keyboards/synth player. But like New York's Suicide they definitely are not. They play immediate pop with a dance beat at the bottom which radio stations frightened by Joy Division will like a lot. Likeable melodies. Three singles off this album already overseas. RC

AC/DC
Dirty Deeds Done Dirt Cheap
(Alberts)

Reissued because of their band's world-wide success, *DDDDC* is classic raw-boned heavy rock at its best, featuring the rasping vocals of Bon Scott. The band thunders through nine tracks with majestic force. Classic tracks include 'Ain't No Fun', 'Problem Child', a very tongue-in-cheek 'Big Balls' and the poignant 'Ride On'. AC/DC show that what is happening everywhere else should be happening here too. GC

Richard Strange
The Phenomenal Rise of
(Virgin)

I liked about half of the stuff that Strange's old band, Doctors of Madness, used to do. On this politicised Ziggy, I like about a quarter, but concept albums are meant to be appreciated and discussed not actually enjoyed. (See mid-period Who). A little bit of appreciation, end of discussion. CK

Dr Feelgood

On the Job (Liberty)

The third live album from the Feelgoods, featuring a fair selection from *Case of the Shakes*, and Gypie Mayo's last (recorded) stand. It dances, but, I must confess, it sounds a little like a cabaret show. DMcL

The Angels

Greatest (Alberts)

You name it — it's on here. 'Marseilles', 'Take A Long Ride', 'I Ain't the One', 'Shadow Boxer' and 'Am I Ever Going To See Your Face Again' make this a great compilation from a great band. Most of the songs were featured live on the band's recent NZ Tour. If you haven't got any Angels get this. GC

Freeez

Southern Freeez (WEA)

The inside cover says 'new wave jazz funk' but don't let that fool you. This album is closer to the discoid fuzzak of recent Herbie Hancock — except that these guys lack Hancock and co's prodigious technique. As for the 'new wave' bit, I guess that's because they're English and want to appear relevant. Really, there are far better homegrown alternatives available; from the poppy funk of Pacific Eardrum to the fine new jazz of Space Case. PT

Stevie Nicks
Bella Donna (WEA)

The gold-dust woman has obviously had more money spent on her album sleeve alone than the total budget of any half-dozen N.Z. groups combined. Her best move was getting cosy with Tom Petty, because he and the Heartbreakers contribute easily the best song and performance on this, the first solo spinoff from the big Mac. Otherwise there's only a passable couple of country-tinged numbers and a Don Henley vocal to offer distraction from Nicks' irritating warble. PT

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Smelly Feet
Toe-tapping songs

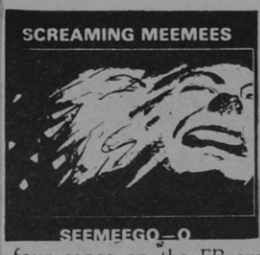
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Screaming Meemees
See Me Go (Propeller)

This is already a genuine number one, and it has been exposed on radio and TV, so you've no excuse for not making up your own mind about it. After their part in the Blamatic Roadshow tour, many of you should have seen them on stage, too. The question that occurs to me is, which is the real Meemees? The studio cuts seem to communicate little of the intense drive that make the Meemees New Zealand's hottest teen act. Listen to them live at Mainstreet on the 12-inch and you'll see what they are capable of.

Penknife Glides
Nervous (Reaction)

It didn't take me long to discover that I was a little isolated in liking PKG's first single. To me, it represented the best of the band on stage, and that's a pretty good achievement for a debut. 'Nervous' is definitely an attempt to move on — swapping the dense sound of 'Taking the Weight Off' for a more open, reggae style. The



SCREAMING MEEEMES

four songs on the EP are all handled differently, too, answering those who have claimed PKG are a one-speed band. The record's packaging is also a cut above — with, thank the lord, no lyric sheet for distraction.

The Clean
Tallyho (Flying Nun)

The Clean bring back the Jansen Transonic sound in what could well be a tribute to the Simple Image, and the days when a local record could be number one for six weeks. 'Tallyho' stands with the early Toy Love as an argument for Dunedin as New Zealand's home of the pure pop melody. The flip, 'Platypus' seems to feature vocals from a volunteer from the audience.

Instigators
Not Really Bad (Ripper)

A sophisticated offspring from an interesting marriage. The Instigators' Battle of the Bands' prize of studio time was overseen by the Blam's Don McGlashan and these two tracks are the result. 'Not Really Bad' and 'In Line' are both dense, with something of the Pop Mechanix about them. 'Bad' wins out on the strength of its vocal.

Smelly Feet
2nd EP

Second Nose
Skin & Nail Problems EP

Parts of the body make records. Second Nose don't sound as if they have been recorded, but rather like they might be practising down the road somewhere. Smelly Feet gets into your living room, and doesn't seem to want to leave. Before you reach for the odour-eaters, though, listen to 'A Song For the World'. Maybe the boy's got something.

Francis Stark

F I L M

Altered States
Director: Ken Russell

Generally acknowledged as a return to form for Russell after his eccentric forays into rock cinema (*Tommy*, *Lisztomania*), this film, based on a Paddy Chayevsky novel, explores the origins of life through various experiments with psychedelic drugs. It's like a two hour trip back to the late 60s. Right up-to-date however, are Russell's dazzling special effects as his scientist hero regresses to simian form, and the Dolby soundtrack (the first in Auckland) is brilliantly handled. But don't let the pyrotechnics distract you in this thoughtful and thought-provoking piece of cinema.

Escape from New York City
Director: John Carpenter

Escape is a totally preposterous and quite outrageous film that works so successfully that occasional illogicalities and loose ends are quite forgotten. A cross between black comedy and the 24-hour escape genre film, this takes us to the end of the century when Manhattan Island is an isolated prison from which the kidnapped President of the United States has to be rescued. Sleek and bleak night scenes set the initial mood, and the tension is maintained by the contrast of the various characters from Kurt Russell's laconic anti-hero and Adrienne Barbeau's edgy accomplice to Ernest Borgnine's gung-ho cabby. Watch out for Season Hubley's wry cameo in the Lotsa Nuts ice cream parlour.

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My Bodyguard
Director: Tony Bill

A "heartwarming" film that, alas, left this reviewer as cold as Alaska in winter. The plot of a put-upon bullied high-school junior protected by a loner 6 foot hulk sounds like D. W. Griffith on an off day strained through some misbegotten masterpiece of soft-core homo-erotica. The saddest thing of all is to see Ruth Gordon, once so charming in films like *Inside Daisy Clover* and *Harold and Maude*, doing the same old schtick in yet another "swinging octogenarian" role.

Clash of the Titans
Director: Desmond Davis

Davis made a tremendous impact in the early 60s with a touching film of Edna O'Brien's *The Girl with Green Eyes*. *Clash* marks his first major

CONTINUED ON PAGE 22

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See Rip It Ups 46, 47 & 48 for illustrations of the designs not printed here.

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Smelly Feet is essentially a one-man band. Just him, his guitar and the songs.

"I mainly play on the streets, but I did play an old people's home, where they clapped by banging on their wheelchairs. I would like to play clubs and pubs, but I wouldn't use a band unless I was doing the Town Hall. There are enough bands already, and people tend to categorise you."

Smelly Feet has just released his second single.

"I sincerely believe in my record. If it was on a juke box, I'd put twenty cents in and hear it. I do want it to be a hit."

"I'm going on a hitch-hiking tour soon. I've done it before, but I want to go to the small places that I didn't get to."

Another project is a hand-distributed comic.

"I did the comic because I couldn't sleep one night. It just started with me doodling with a pen."

Future projects include another comic, a possible album and playing a wedding in Palmerston North.

Corners formed about six months ago, with vocalist Pat joining about six weeks ago.

"We have no real band framework. There is no pre-determination. We don't want to limit ourselves to any particular audience. Our musical ideas are constantly changing." (Pat)

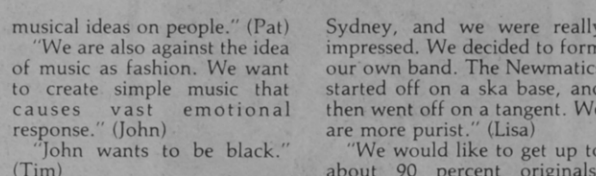
"A lot of it is improvised. We create different moods when we play." (Neville)

"We are quite idealistic. We oppose the indoctrination of

CORNERS (L-R) Mike Rowntree (guitar), John Fearon (percussion), Neville Hall (sax/flute), Pat Ulrich (vocals), Tim Calder (bass).



BLUE ASTHMATICS (L-R) Ljimon (sound), Fiona Anderson (vocals), Daniel Goldwater (guitar), Lisa Tremewan (vocals), Gerald Van Waardenberg (keyboards), Tim Bowman (bass), David Hazel (drums).



musical ideas on people." (Pat)

"We are also against the idea of music as fashion. We want to create simple music that causes vast emotional response." (John)

"John wants to be black." (Tim)

One thing that Corners dislike is playing in pubs.

"Live performance in this country is very limited. We need more concert-type venues for local bands." (Tim)

"Most of the stages in pubs are far too small to be adventurous." (Mike)

The Corners recently completed a video for *Dropa Kuleha*. They will be on tour from September 22 to October 3.

The Blue Asthmatics have no doubts about what they play.

"It's ska," says David.

"We saw the Allnighters in

Sydney, and we were really impressed. We decided to form our own band. The Newmatics started off on a ska base, and then went off on a tangent. We are more purist." (Lisa)

"We would like to get up to about 90 percent originals. Although we all write together, Tim does the bulk of it. He's our ideas man." (David)

Everybody in the band has an asthma problem, or at least suffers from bad colds.

"The band come from varied influences. Our keyboard player is very heavily classically-trained. He is also a very accomplished viola player."

"We're not into the Battle of the Bands, or that form of competition between bands. We are very grateful to the bands around town who have helped us. I think the whole thing is about everyone pulling together." (Fiona)

scads of covers over a couple of hours with some greats: 'Virginia Plain', Iggy's 'Passenger', 'Paint It Black', their 'AK Tonight', 'Fly's Mind's Eye', 'Getting Jumpy'. Jewel Sanyo

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OFF THE RECORD

There's a growing division between Auckland and Wellington rock and roll musicians and fans. That's what you have to conclude after reading Wellington magazine *In Touch*.

Personally, I can't see any point in imagining that Aucklanders are born with a silver spoon in their guitar case. While it may be a handy way of building up a sense of local identity, I don't think it goes very far towards explaining why there are so few places to play in the capital. Nor does it justify violence against Auckland musicians as happened on the recent Screaming Blamatic Roadshow.

The letters columns of *In Touch* seem to be more and more concerned with questions of whether Auckland is better /worse than Wellington, and *Rip It Up* than I.T., while comments about the easy life in Auckland surface in articles and interviews.

Perhaps if Wellington musicians and fans were less combative towards the rest of the country, and each other, they

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would be able to escape from the violent and negative slump they seem to be in at the moment.

And speaking of violence and negativity, Britain still serves as a fire for the New Zealand frying pan. One of the countless refugees in London is former *RIU* helper and *Hot Licks* editor, Jeremy Templer (remember when everyone used to call *RIU*, *Hot Licks*? Ahh nostalgia). He is just on the point of establishing a magazine in Britain, currently under the working title of *Mental*.

FILM FROM PAGE 21
piece of film-making for over a decade, and it is a mixed bag. In this mythological cartoon-come-to-life there are bonuses

such as Ray Harryhausen's monsters (of which the Medusa has a definite head start) and prime specimens of youthful beauty in the two romantic leads (Harry Hammill looks as if he spends 26 hours a day working out in a gym).

Charlie Chan and the Curse of the Dragon Queen
Director: Clive Donner

The plot has more holes than a piece of Swiss cheese and this disastrously unfunny spoof even manages to make fine comedy performers like Lee Grant, Peter Ustinov and Roddy McDowell hardly register at all. And after last year's *Nude Bomb*, I thought that up was the only direction that Clive Donner's career could have moved
William Dart

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'LIVE' FROM PAGE 3

ricified to expression in the delivery. He also plays keyboards wonderfully, sparsely, with lots of sharps, in almost enharmonic, disjointed harmonies.

Chris — equipped with a homemade, five-string guitar follows and fills out the keyboards. Unusual playing, there's no bass in this band.

Drummer Brian Tipa balances the eccentric front line with light, even rhythm and some salient percussive effects.

From a Stars on 45 countdown to the Beatles' 'No Reply', through their own

'Change Your Mind' and the Stones' 'Out of Time', they're an eclectic, humorous and highly entertaining band.

Bold. Spirited. Strident. The Androids play full-bodied surreal rock with a well-structured balance of instrumental techniques. Their lush psychedelic sound is achieved by Mark Willson's melodic keyboards and spatial effects, Mark Spence's lyrical, clean lead guitar, with Steve's manic rhythm and a fuller sound from Neil and Frank.

The Androids played a staggering songlist loud, fast, precisely — original songs and

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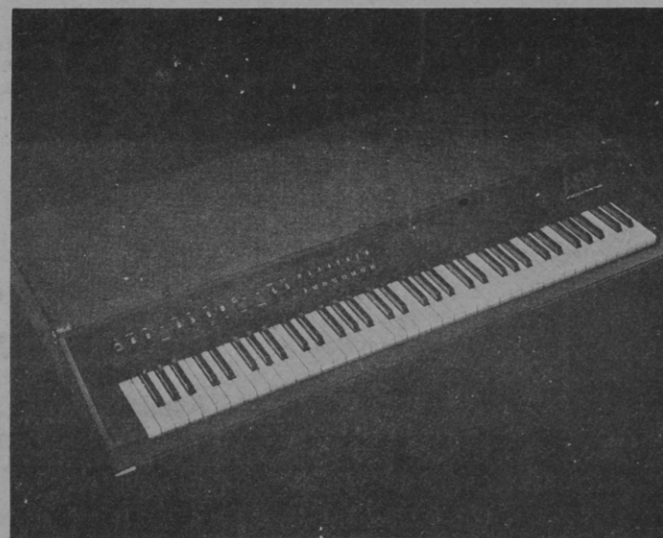
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generators on each key can be perfectly tuned or slightly detuned to warm-up the sound. The second tone generator may be detuned up to a quarter of a semitone for honky-tonk type effects, and the Master Tune shifts the entire instrument sharp or flat to bring it in tune with other instruments, records, or tapes.

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is assigned by a dual-purpose switch on the panel to be either a soft pedal or vibrato. In the "soft" mode, depressing the left pedal will reduce the bright percussive components of most of the voices; in the "vibrato" mode, it may be used to add vibrato for specific passages.

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The piano comes with four detachable legs, a keyboard cover, and the pedal assembly. Typical ARP quality goes into the manufacture of this instrument. State-of-the-art electronics assure you of the best sound in the business.

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CORUBA CALENDAR

RIU, SEPTEMBER 7 TO OCTOBER 7

MON. 7 SEPTEMBER	TUES. 8	WED. 9	THURS. 10	FRI. 11	SAT. 12	SUN. 13
Furys Rumba Rank & File Station Hip Singles Hillcrest Buddy Holly's birthday.	Furys Rumba Rank & File Station Hip Singles Hillcrest	Hit & Run Station Hip Singles Hillcrest Taste of Bounty Terminus	Hit & Run Station Taste of Bounty Terminus Jose Feliciano's birthday.	Neighbours Station Hit & Run Whangaparoa Ravi Shankar Akld. T.H. Furys, ATI Maria Dallas Windsor P. Survivors Framptons Penknife Glides Maceys NZ Export De Bretts	Neighbours Station Hit & Run Whangaparoa Androidss Rumba Maria Dallas Windsor P. Penknife Glides Maceys Survivors Framptons NZ Export De Bretts Taste of Bounty Terminus	UB40 Logan Campbell Ravi Shankar Wellington Opera House <i>The debut performance of the Plastic Ono Band, Toronto Peace Festival, 1969.</i>
Look Out For ... New York quiff three-piece the Stray Cats play three towns in three days — Christchurch Sept 25, Palmerston North Sept 26 and Auckland's St. James Theatre Sept 27. Cure those Joy Division blues ... D.D. Smash return home, Gluepot Sept 10-12 ... UB40 play only Enzed appearance at Logan Campbell Centre, Sept 13. <i>Present Arms</i> features in 'Records' this issue ... Techtones return to the stage, Rumba Sept 16, 17 ... Clean hit Auckland same bar, Sept 18, 19 ... a rare Missing Tremble gig at Station Sept 21, 22 ... Penknife Glides venture south (Gladstone Sept 17-19, Cook 23-26) as do Blind Date (Hillsborough Oct 1-3) ... we're told that Aussie great Renee Geyer plays Chips, Wellington Sept 29 to Oct 4 and Mainstreet Oct 7, 8 ... Tom Waits with bassist Greg Cohen and saxist Teddy Edwards play Auckland Town Hall Sept 26, Chch Town Hall Sept 27 and Wellington Town Hall Sept 28.				10, 11, 12 DD Smash Gluepot Blind Date Rumba The Clean Reverb Valentinos Milford Meemees Station Spaces Windsor Meemees, AFC Mainstreet		
14 Furys Rumba Vivid Militia Station Young Lust Hillcrest Ravi Shankar ChCh Town Hall • Released: Young Marble Giants, Plastics, Black Uhuru 'Red' Head Injuries Gladstone				17, 18, 19 Hip Singles Milford Furys Windsor New Entrants Gluepot		
15 Furys Rumba Vivid Militia Station Young Lust Hillcrest Naughty Boys Terminus Cannonball Adderley's birthday. Head Injuries Gladstone 				18 Newmatics, Blams, Meemees Akld Uni Broken Dolls Maceys BBC Whangaparoa Clean Rumba Willie Dayson Windsor P. L. & Ladders Framptons Valentinos Lennons Politicians De Bretts Puppets Terminus <i>'Jubilee' at Bridgeway, Northcote.</i>		
16 Garage Crawlers Station Techtones Rumba Bad Penny Potters Tom Sharplin Greerton Puppets Terminus New Bands Hillsborough B.B. King's birthday. Head Injuries Gladstone Penknife Glides Lunchtime Canterbury Uni. PENKNIFE GLIDES SOUTH				19 Blind Date Station BBC Whangaparoa Clean Rumba Willie Dayson Windsor P. L. & Ladders Framptons Valentinos Lennons Politicians De Bretts Puppets Terminus <i>'Jubilee' at Bridgeway, Northcote.</i>		
21 Missing Tremble Station Valentinos Rumba Clean Hillcrest The Narcs Terminus Leonard Cohen, a sort of one-man Joy Division, celebrates his birthday. • Released: Def Leppard 'High & Dry', Equators 'Hot', Polecats 'Are Go', Debbie Harry 'KooKoo', Venus, Beatles, 25cents Gladstone				24, 25, 26 Blind Date Gluepot Meemees Reverb Teddy Boys Milford		
22 Missing Tremble Station Valentinos Rumba Fusion Gluepot Clean Hillcrest Narcs Terminus Techtones Lake, Rotorua Corners Onekawa, Napier <i>'Jubilee' at the Starlight, Papatoetoe.</i> • Released: Newmatics 'Broadcast', Venus, Beatles, 25cents Gladstone NEWMATICS TWIN 453				25 Newmatics Rumba AFC, Smelly Feet, 2nd Nose Akld Uni Screaming Meemees, Blams Akld Uni Cafe Spaces Framptons Private Eyes Terminus Stray Cats ChCh, T.H. Willie Dayson Station Corners Lion P.N. Underworld Whangaparoa Midge Marsden Gladstone		
23 Valentinos Rumba Spaces Station BBC Potters Wheel Fusion Gluepot Hip Singles Greerton Private Eyes Terminus New Bands Hillsborough Techtones Cabana Corners Onekawa, Napier Birthday cheers for Bruce Springsteen, Ray Charles, Tim Rose and Roy Buchanan. Playthings Gladstone Penknife Glides Cook				26 Newmatics Rumba Tom Waits Akld T.H. Willie Dayson Station Underworld Whangaparoa Gordons Rumba Spaces Framptons Stray Cats Manawatu Stad Corners Lion P.N.		
28 Scheme Station Newmatics Rumba Tom Waits Town Hall, Wgtn Corners Quinns Post Well. Jimi Hendrix died 11 years ago. Blue Flames Gladstone				1, 2, 3 Meemees Mainstreet Tom Sharplin Milford Valentinos Gluepot BBC Hillcrest		BLIND DATE 
29 Scheme Station Newmatics Rumba Movies Gluepot Techtones Terminus Willie Dayson Club Mirage Renee Geyer Chips, Wellington Corners Kings Court, Ohakune Brigitte Bardot is 47 today. Blue Flames Gladstone				4 Renee Geyer Chips Anniversary of the death of Janis Joplin.		
30 Gordons Station Androidss Rumba Movies Gluepot Centres Henry VIII, Whangarei Hot City Cats Terminus New Bands Hillsborough Willie Dayson Club Mirage Renee Geyer Chips Techtones Rutland, Wanganui Corners Kings Court, Ohakune James Dean took that fatal ride, 1955. Blue Flames Gladstone				5 Clean, Verlaines Gladstone Centres Henry VIII Hip Singles Lennons Prince Tui Teka Greerton Blind Date Hillsborough Renee Geyer Chips		
5 OCTOBER Vivid Militia Windsor Strike Master Terminus				More To Come ... It's likely that Echo & Bunnymen will tour early November. Auckland show is at Mainstreet ... Swingers here in October for extensive tour commencing October 13 at Mainstreet (dates on back cover) ... also touring are Jimmy & the Boys (Oct), Matt Taylor/Phil Manning Band (Nov) and INXS (Dec) ... the Classic Cinema 'Rocktober' screenings include <i>The Buddy Holly Story</i> , <i>Gimme Shelter</i> , <i>Idolmaker</i> , <i>Jubilee</i> , <i>Quadrophenia</i> and lots more, using new Dolby System sound set-up ... a must-see, elsewhere in October is <i>This Is Elvis</i> documentary flick ... LATE NEWS: Paul Carrack has quit Squeeze to play keyboards with Carlene Carter's band. Singer/lyricist Ross Middleton has left Positive Noise. Scots, Josef K have split. The Fall will release compilation <i>Early Years 77-79</i> on Step Forward. Next Bob Seger is another live double, <i>Nine Tonight</i> . Human League 45 'Love Action' is No. 2 in UK. ... RIU 51 is out Oct 12.		
6 Vivid Militia Windsor LSD declared illegal in USA, 1966.				7 Vivid Militia Windsor Techtones Rumba Movies Hillcrest Furys Lady Hamilton Rose Bayonet Terminus Renee Geyer Mainstreet		



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SWINGERS

the 'Practical Jokers' tour

ON TOUR OCTOBER

13, 14 Mainstreet, Auckland

15, 16 Maceys, Hamilton

17 Underage Matinee, Waikato Uni.

18 Municipal Theatre, Napier

19 Opera House, Palmerston North

20 St James, Wellington

22 University, Christchurch

23, 24 Hillsborough, Christchurch

25 Regent Theatre, Dunedin

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the 'Practical Jokers' album soon!