

RIP IT UP

No.51 OCT 1981

20,000 MONTHLY



NEWMATICS UB40
CRAMPS STRAY CATS
BLIND DATE GORDONS

The politics of poverty make meat and drink for protestors, yards of copy for journalists, and occasionally some very good music, especially if you follow the Marxist philosophy that music should reflect the culture and lifestyle of the people who make it.

If music is politics, then reggae is the left wing, be it from Kingston or Brixton, or in UB40's case, Birmingham. Ali Campbell of UB40 happily refers to their music as 'subversive.' They are an unashamedly political band, whose members grew up together in the working-class district of Moseley, Birmingham.

An English record company executive (not Richard Branson), recently claimed that the recession had spawned lots of new bands and new ideas. The man equated hardship with creativity, a viewpoint I repeated to UB40's lead guitarist, Robin Campbell. He wasn't impressed:

"There may be a lot of bands because there are a lot of unemployed people, who've got nothing else to do. I don't know whether it's healthy, I think there's a lot of revival stuff that's pretty crappy — soul, swing, etc — but there's very little that's new or different. Another trend gets snapped up by the press and given the big treatment, and it lasts for maybe 12 months. Everyone is panicking these days, trying to find a new trend."

"A new 2-Tone," chimes in brother Ali. "The only new music that's happening is reggae," Robin continues. "It's in the strongest position it's ever been. It's still such a young music, it's only in its first stages, and there's still more to come."

"There's a really strong British reggae movement, and the British audiences don't hear enough of it. It's improving slowly, but the media aren't prepared to play it."

"Reggae has been constant over the years, but because it's not a trend, the media ignore it, and so people don't get to hear it. The radio is that strong, it has that much control of what's being heard. If 'Food For Thought' hadn't been played to death by the radio, then we wouldn't be in the position that we're in now."

Is there an element of racial prejudice against something that is still essentially considered black music?

"There is, when the lyrics are Jah-dominated. I think it helps that our lyrics are a lot more accessible. But at the same time, I think that to a large percentage of the people, the lyrics are irrelevant. They take no notice of the lyrics, they're into the music, which is danceable. But to some people, our lyrics and our standpoint are our greatest strength. It was a conscious effort on our part to play accessible music. Subdue them with that, and hit them with the lyrics."

Is that a militant approach?

"Well, we don't have the solutions, we don't incite anything. We don't offer any answers. All we do is reflect the situation as it is. It's up to the individual to make up his mind what to do about it."

"The whole situation about lyrics influencing people is purely personal, anyway," says Ali.

UB40's music reflects personal experiences as well as prevailing conditions, not that the band was born from hardship.

"I don't think it's poverty that made us start," says Robin. "It's just that those of us who were working didn't want the jobs they were doing. Basically we were social misfits. He's never had a fulltime job (referring to Ali), but I've worked and I've



UB40, Mainstreet.

earned good money. It's just that I haven't wanted to do the jobs that I've done. We've all known each other for 10 or 15 years, and we've always talked about forming a band. And when half of us were unemployed and half were doing jobs we didn't want to do, we said: 'What the f**k are we playing at, why don't we do it instead of just talking about it?' And that was it. Those of us who were working gave their jobs in, and we went on the dole to form the band."

UB40 have had their share of hassles, leading to their split from their original label, Graduate, and the forming of their own label, DEP International.

"Basically, it was a breakdown in communications," says Robin. "We were with Graduate for 12 months, and we signed with them because their ideas and our ideas coincided. They offered us a really good deal, no money, but a good percentage, which no other record company would offer us. But over that 12 months, we grew apart. Things happened that we didn't know about, things happened that we didn't want to happen."

An example was the release of the band's *Signing Off* LP in South Africa, with the track 'Burden of Shame' deleted. UB40 didn't know about that until a journalist phoned them, asking for comment.

"That really upset us," Robin recalls. "One place we really wanted 'Burden of Shame' to be heard was South Africa. That was the last straw. Our option came up at the end of the year, and we said: 'No, forget it.'"

"We decided we could do it ourselves, and we proved it with 'The Earth Dies Screaming', which we recorded, pressed, packaged and released by ourselves. That sold the same as every other single in Britain, it went top 10."

The problems didn't end there, though. Graduate took UB40 to court, and the injunction meant they couldn't record for six months. With nothing coming in, they were flat broke when they started recording again in May of this year.

However, UB40 are now riding the crest of a wave (in their own words), with *Present Arms* going straight to number one in Britain. They're happier with it than its predecessor, again because it's all their own work.

"After we'd finished gigging, we had three months to get it together," says Robin. "The dub ideas came from first takes, we made them up as we went along. There's no plan beforehand, the mix just comes out as it comes out."

"We find that songs lose a lot if you rehearse them too much. We prefer to produce our own stuff, because nobody else wants to do things the way we want them. *Signing Off* was a compromise because Bob Lamb was involved. We're not running him down, but his ideas weren't the same as ours, and the end result was an album that we weren't entirely happy with."

Eight tracks from *Present Arms* have also been re-worked in dub form. The album has just been released in Britain, and we should see it here before long. UB40 are also putting together their own studios and rehearsal rooms in Birmingham, which they plan to let other up-and-coming bands use as well. Once DEP International is self-sufficient, they want to sign other groups.

"There are too many bands about that just don't get the chance to be heard," says Robin. "If we've got a successful label, and it's UB40's label, then hopefully everything we release will automatically get some kind of airplay. We're a truly independent label. Nobody's pulling our strings."

The Sunday night show at Mainstreet was a bit of a mess, with little time to set up the gear properly, or do a decent sound check. Herbs had real problems because of this, yet the capacity crowd was right with them. The anti-Springbok demonstrations of the previous day were still fresh in everybody's minds. Despite the sound difficulties, the enthusiasm of bands and audience alike won the day.

The following night was miles better. Herbs played an exuberant set, with Astro and Michael from UB40 at the back, nodding their approval.

UB40 make peerless head and gut music. The audience understands their message, and sings it back to them:

*I am the one in ten
A number of a list
I am the one in ten
Even though I don't exist ...*

Their records only hint at their power onstage. A living, breathing, sweating rhythm, so irresistible it makes you want to laugh and cry all at once. Hundreds of bodies move in unison. Occasional collisions are shrugged off with a smile at each other. The feeling is that good.

Astro, the life and soul of the party, introduces 'Madame Medusa'. Usually their 'rock against Thatcher' number, tonight it's 'rock against Springboks.' This band appeals to the conscience.

*There's no-one coming with that freedom train
There's nowhere you can go where you feel no pain
Take the blinkers off your eyes
The power's in your hand
Stop waiting for your ticket to the promised land
Don't let it pass you by ...*

In contrast to the Sunday show, where nervous frowns were the order of the day, the band is wreathed in smiles. They know when they're playing well, and those who went to both shows will appreciate the difference.

Even on a bad night, UB40 are world-beaters. Music you can feel as well as hear. I'm still dancing.

Duncan Campbell

I'd love a Beer.



NEWMATICS Broadcast o.r.

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RIOT SQUAD

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CROSSED WIRES

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Brent (Syd) Pasley Guitar
Jeff Smith Bass
Ben Staples Drums
Simon Clark Alto Sax
Kelly Rogers Tenor Sax

Recorded at:
HARLEQUIN STUDIOS

Engineered by
STEVE KENNEDY

Co-Produced by
NEWMATICS, DON MCGLASHAN
and STEVE KENNEDY

Thanks to: Paul Rose, Simon
Grigg, Tom Samton, Screaming
Blains, Nikau St. and Mark Bell.
Tim Mahon and Don
McGlashan for "Riot Squad"

Sleeve Design
MARK CLARE



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Three New York natives resident in Britain have somehow struck a cool, catchy formula that kids don't see as a rockabilly revival because they weren't around when that stuff was going down. It's a development. The elaborate, high-piled hair, cartoon pussycat, girlie tats, bike boots, black leather with chains, and assorted emblems, denim, and cut off t-shirts go with it.

People are adopting the style. "Everywhere we've been, it's been," Brian Setzer comments. The first gigs the band did in Britain, Lee Rocker explains, drew a punk crowd, because no one had really done the "Cat thing" before, but eventually they started growing their hair out and got quiffs.

Young Brian (he's just over 20, Slim Jim, and Lee Rocker are just under) has been playing guitar for 14 years. Heard 'Be-Bop-A-Lula' down at Max's, and fell in love with the '50s.

"I'm very limited. I'll take it in from about 1948, actually, — Junior Parker did some good stuff. Elvis was great for the four years before he went into the army. He was the best."

But he denies the man is his number one influence. He claims guitarist Scotty Moore who recorded with Elvis in the early '50s on the Sun label affected him to a greater extent, because "he was the sound." "It's not Elvis' moves, nor his vocals, but the image" he's entranced with.

A second Stray Cat album is just about due for release. "It's a doozy!" Brian reckons. Not slow blues, but fast blues. Jump blues. "A little bit like this," and he presses a tape recorder which obediently burbles a bluesy harmonica number.

Eight of the songs on it are band originals, about "being on the road, bitchy women, alcohol, whisky, Manhattan, a girl who cooks good, a black man eating eggs." It was recorded in the West Indies and produced by the Stray Cats.

They're agile movers. Lee Rocker stands on the curve of his double bass. He plays it every which way — lying down, like a normal guitar, side on. Sometimes it falls apart, but only when he kicks it. Strings break, and the point at the bottom has been known to go through the stage wiring.

A drummer full of tricks, Slim Jim does the splits perfectly natural.

They give the Sunday St James audience an eight rating on a one to ten enthusiasm scale. And that's bearing in mind they are fresh from Japan where they've been overcome with star treatment. Followed everywhere, people outside the hotel rooms in sleeping bags. Mostly women. True fans? "True lunatics," Brian counterpoints.

The St James works well. The sound is good, and people dance in the orchestra pit. At one point, Brian sings 'Rumble in Auckland, instead of 'Rumble in Brighton'. The highlight is 'Storm the Embassy', and of course 'Stray Cat Strut' draws a singalong reaction. For encore, 'Runaway Boy', and Chuck Berry's 'Little Queenie'.

They use a backdrop of West 49th Street, — a rough part of town. Brian likes the idea of having a big white cat for the stage, "with big eyes, a big suit, and swingin' a gold pocket watch."

And if it all ended tomorrow? Lee would go back to working in a liquor store, Slim Jim would go back to sponging off his parents (according to Brian), "and I'll just play in some street corner bar."

AnnLouise Martin

RUMOURS

Auckland

Vinyl in stores includes Herco Pilot's double EP, Fury's *Rare Record* EP, Newmatics' *Broadcast o.r.* and Techtones' *T.T.23* ... Danse Macabre have finished their Reaction 12 inch EP. Sounds rather neat and hits stores November. Tracks are 'Torch' (new version), 'Conditioner', 'Between The Lines', 'ECG' and an instrumental with no name ... also EPing are Clean with five Hood/Knox 4 track goodies out soon on Flying Nun.

Hip Singles are no more, Dick Driver has joined Blam Blam Blam the band who as Whizzkids lost Andrew Snoid when he replaced Dick in Pop Mechanix ... Rem recording artists Alms For Children have split. Paul and Ben may form a new band. Drummer Daron will return south and singer Gary is open to offers.

New are Wild Matadors with Kerry Buchanan, Alastair Rabbit, Peter Mesmer and mystery singer ... big buzz at Mainstreet Newmatics gig were Prime Movers

with Nick Crowther (guitar/vocals), Chris Mathews (drums) and Kevin Howlett (bass) ... also new and 3-piece are Dabs with ex Ainsworth Rowan (guitar), Geoff (bass) and Steve (drums) ... Bongos (Gill, John and Phil) debut at '5 Band Special', Mainstreet Oct 21.

New R&B/blues venue is DB Waitemata, Albert St. Featured in October are Sonny Day Band, Al Hunter's Torpedoes, Shakin' Jimmys and Deros. Bookings phone Ian, 762-075.

Ex Waves man Graeme Gash has recorded an album at Harlequin. It's on Siren in Australia and through Festival in NZ.

There is a meeting for rock'n'roll musicians, 5pm Nov 3, Symphonia Hall (details on page 4 ad) to discuss ways to improve situation for bands. Don't miss it!

New Neighbours drummer is Dave Hinton. They are recording for Stebbings, 'Lovers Never Crawl' and 'All My Dreams' ... Andy's hand is better and New

CONTINUED ON PAGE 4

Rip It Up has five autographed copies of the Swingers' debut album *Practical Jokers*. The five readers who send the best practical funny to Rip It Up SWINGERS COMPETITION, PO Box 5689, Auckland 1, win an autographed album. Post by October 30.

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RUMOURS

'AK RUMOURS' FROM PAGE 3
Entrants return with new material, Rumba Oct 20-21 ... next Mirrors single is 'The Park' ... near legend, Smelly Feet has done a film clip of his classic 'Vegetable Market' ... bassist Phil Toms is staying with Herbs.

The first Harlequin Studios Production School commences Nov 28. Four classes run simultaneously and in the final workshops, top producer Roy Thomas Baker and his engineer Ian Taylor will participate. Thomas Baker's credits include Cars, Queen, Foreigner and Alice Cooper. The QEII

Arts Council is assisting and if you want more info phone Mike Chunn (09) 779-353.

Working out in a Taihape woolshed are Daggy & the Dick Heads ... Knox's TEAC had four kittens, three tortoise shell and one black ... National Gallery purchased two Bryan Staff Pop Shots pics - one of Jamrag and one of XS. The Corporation

Australia

Outdoor festival at Tanelorn, four hours north of Sydney, featured Split Enz, 'a blistering NZPOP (formerly Pop Mechanix), Mi-Sex, Pink Flamingos and Spys.

NZPOP are halfway through recording their album with Eddie Raynor producing ... Split Enz commence their seventh album late November at Sydney's Paradise Studios. Co-producer is English engineer Hugh Padgham (XTC engineer) ... Mi-Sex are re-recording several tracks for their next, *Shanghaied* ... major release likely for Fane Flaws single, 'Way You Get Your Way' with Peter Dasent and NZPOP rhythm section ... new Angels album is near complete. American Ed Thacker (co-producer Flowers' *Icehouse* USA version) is producing. L.B. Sands

Christchurch

Androids return Labour weekend and do Labour day special with Newtons and Playthings at the Gladstone. Their single 'Auckland Tonight'/'Getting Jumpy' will be out by then.

Balloon d'essai are releasing a comic, 'Balloon d'comic'. It will be available in record shops. A single will follow ... Sheer Fanatix got an excellent response supporting Stray Cats. They are recording tracks for *Dropa Kulcha* ... Pedestrians are recording 'Sunday Paper'/'Looking Out My Window'/'Stay', but drummer Peter Wood is planning to leave ... Playthings have declined an album offer from Music World ... Art Decade will record 10 tracks for their Tandem financed album. December release likely.

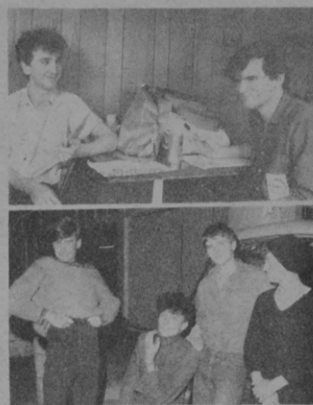
The Pin Group will do a Gladstone early week with Mainly Spaniards and Hey Clint, early October ... 12 Percent won't regularly play Star & Garter after mid October ... Mockers and Instigators play Christchurch soon ... Thumbs of Brass return from south late October. LM & RS

Labour day special at Hillsborough will feature five bands from 1pm. A free night Tuesdays is planned to showcase new bands. 3ZM Heatrave concert at Jellie will feature the unlikely mix of Kevin Borich, Zero Bars and Blam Blam Blam ... Dick Driver will be with Blams for Swingers dates ... look for summer concerts at the Arts Centre.

Special Cases now reside at Valley Inn ... Lance Parkyn has that Yamaha baby grand ... Holden Sound will have light hire facilities soon. JW

Snoid & Scott, Tanelorn.

Blams: Mark, Dick, Tim, Don.



Wellington

The venue problem continues to be a major headache. Studio 7 closed after only four weeks despite solid crowds for local bands ... Pub gigs may be looking up with the Royal Tiger and Cricketers Arms both testing the water ... Real action seems to be in the smaller, do-it-yourself gigs. Naked Spots recently played at Rawa

House, and Thistle Hall, commissioned for Rock Against Racism, hosted the Clean and Spines briefly until the law intervened. Police were called to eject a small group of trouble makers, but instead arrived in massive force, complete with riot batons and closed the show ... the Hard Hat Ball at the University featured Private Eyes, Riot III, Chaos, Flamewave and Mangaweka Viaduct ... the Viaduct have a 45 out, as do Network ... Spines' EP out soon will be the end of recent flood of Wellington recording ... Steroids (on N.I. tour) and Mockers recently headlined Wanganui's River City Rock Show.

Brown Trout Festival returns Jan 23-25 (Wellington Anniversary Weekend), Waitahora Valley near Dannevirke. Bands interested write to Brown Trout, 58 Trafalgar St, Dannevirke. Les Crew

UK & USA

No news of a new Talking Heads album, but Sire will soon release the Jerry Harrison debut, *The Red And Black*. Meanwhile Tom Tom Club - a temporary

aggregation - Talking Heads' Frantz and Weymouth, Andrew Belew (now in new King Crimson) and Tyrone Downie, have released an album, *Tom Tom Club* ... also in New York, Mink DeVille album *Coup De Grace* is complete. Willy wrote all but two tunes ('You Better Move On' and an Eddie Hinton song) and produced with old producer, Jack Nitzche ... also in New York, Blondie are recording - Chris Stein, Debbie Harry and Jimmi Destri ... Ian Hunter cohort and London Calling producer, Guy Stevens died recently (heart attack) ... first Ian Dury Polydor album is *Lord Upminster*. Band is Robbie Shakespeare, Sly Dunbar, Chas Jankel and Tyrone Downie. Stiff will counter with compilation *Stiff's Greatest Durys* ... Rita Marley and Island Records' Chris Blackwell are appalled by the release of *Chances Are*, the first of four albums of material recorded by Bob Marley between 1968 and 1972 and owned by once Marley manager, Danny Sims. The early recordings were overdubbed in

CONTINUED ON PAGE 6

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BRIAN KNIGHT A Dark Horse BRY 1

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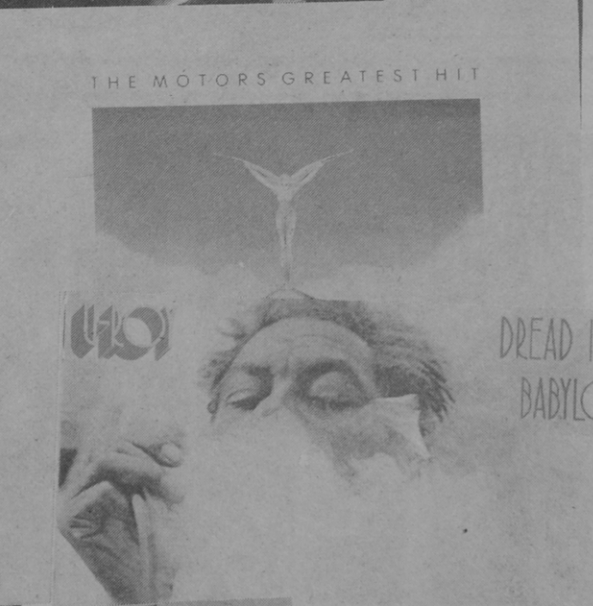
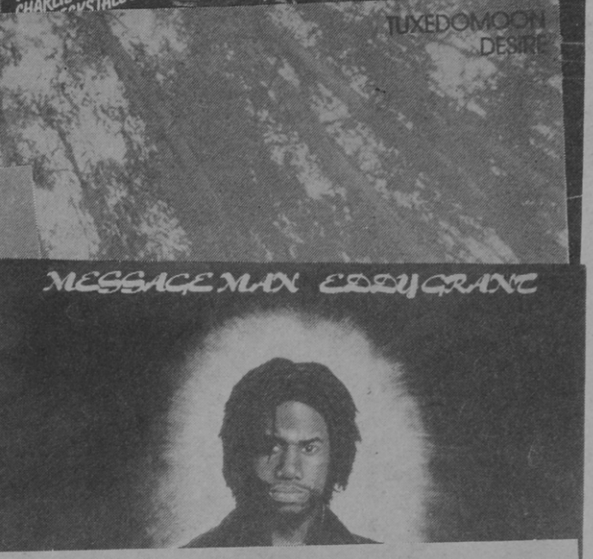
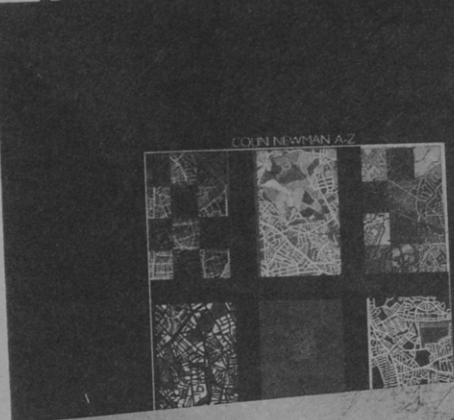
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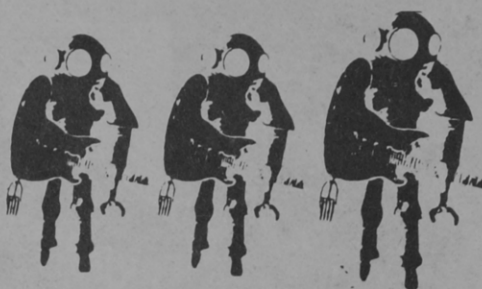
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RUMOURS' FROM PAGE 4

New York after Marley's death ... UK indie Do It are now distributed by Virgin. Expect Adam Ant's *Dirk Wears White Sox* and recordings by Mothmen and Anthony Moore soon ... **Human Condition** are Jah Wobble, Jim Walker and guitarist Animal. First pose is on tape only ... while we get Elizabeth, UK get 13 Clash gigs in October ... Dave Fielding of Manchester pop group (yeah, they got one) the Chameleons told NME — "we went to see the Fall once and they had two local bands supporting them. We saw the Fall three times that night." While on the subject of the Queen and all, the final bastion of pommie imperialism, NME, described Blam Blam Blam as "three aging

musicians" ... David Fenton, the singer, writer and guitarist for Vapors has left ... ex Selector **Pauline Black** is in studio with Bob Sargeant producing ... as **package** replaces the term **product** in the record biz, **Rip Rig and Panic** excel with a debut album in the form of two 12 inch 45s, with sides not known by mere numbers but titled red, yellow, blue and green ... the Gary Numan band now records as Dramatis. Meanwhile Gary is flying around the world in six weeks in a single engine Cessna 210 Centurion. His new album is *Dance* and *RIU* thought he was into cars ... **Teardrop Explodes** are now three. Gone are the bassist and the keyboards man ... **Bob Geldof** will play Pink in Pink Floyd movie *The Wall* ...

Gordonoise



The Gordons are New Zealand's mavericks of maximum impact performance. They are intensely original and almost completely self-contained. They can make their own instruments, posters and build their own recording studio. They don't play often. In Christchurch they can draw audiences of 350 to their Gladstone Hotel gigs.

Their songs are almost mesmeric, dense walls of closely-related, repeated musical phrases, with vehement vocals and some startling guitar playing, delivered with the amps turned up. Initial reaction is to stand on the spot and be blasted. Then to do it again the next time they play. This sort of thing leads to cult followings.

Alister Gordon (guitar), Brent Gordon (drums) and John Gordon (bass, vocals and guitar), formed the band in Christchurch 18 months ago. They have played up and down the country, released one EP on their own label here and in Australia, and have made a film clip for *Radio With Pictures*. They have no aspirations to the New Zealand pubrock circuit.

John: "We don't play a lot — we don't like to. We want to perform as a special thing, rather than as work. We can play a lot better, not going through the motions every week. This is the first time we've had anything to do with promoters. At present we're doing four gigs in a row and it spoils the music; because we hype ourselves up to play. Two nights a week is enough. A Gordons' song has no commercial content, if we start playing it too much it will get commercial."

The Gordons are determined not to compromise the strength

Icehouse (nee Flowers) cancelled part of North American tour after their gear truck hit a horse trailer in Canada. While in New York, Russell Mulcahy ('Vienna', 'Bette Davis Eyes', etc) made videos for 'We Can Get Together' and 'Icehouse' ... **Jimmy Page** will write soundtrack for Charlie Bronson flick *Death Wish II* ... new **Bowwowwow** album is *See Jungle! See Jungle! Go Join Your Gang Yeah, City All Over! Go Ape Crazy!* ... new UK Jam 45 is 'Absolute Beginners'/'Tales From The Riverbank' ... **Associates** have two new UK singles (five so far in '81), 'Message Oblique Speech' and 'White Car In Germany' ... future vinyl includes: **Heaven 17** *Penthouse & Pavement* (includes amazing 'We

Don't Want No Fascist Groove Thang'), **Orange Juice** *You Can't Hide Your Love* (includes cover of Al Green's 'L.O.V.E.'), **U2** *October, Passage Degenerates*, **Blues Band** *Itchy Feet*, **Knack** *Round Trip*, **Motels** *Apocalypse*, **Prince** *Controversy*, **Comsat** *Angels Sleep No More*, **T. Rex** *In Concert*, **Al Green** *Tokyo Live*, **The Sound From The Lion's Mouth**, **Genesis** *Abacab*, **Bee Gees** *Living Eyes*, **Saxon** *Denim & Leather*, **Mink** *De Ville Coup De Grace*, **John Foxx** *The Garden*, **Marianne Faithfull** *Dangerous Acquaintances*, **Billy Joel** *Songs In The Attic*, **Bauhaus** *Mask*, **Madness** 7 (13 tracks — all produced by Clanger Winstanley), **Orchestral Manoeuvres** *Architecture & Morality* and **Nils Lofgren** *Night Fades Away*.

of their musical statement.

Alister: "We aim for as much spontaneity as possible when we're playing, when a song becomes too much a mind thing you have to drop it. When we started off we knew we had something different, a new technique maybe."

The Gordons are in Auckland to make an album. Response to the EP in Australia has been encouraging, they say. They sent over 300 promotional singles which have all been taken by radio stations and retail outlets. "Because we're not based in Sydney, we're not well up on the playlist. But the record's a year old now."

They intend to record three records by Christmas.

John: "We're going to do an album in the time it takes to do a demo tape."

Alister: "And I think we're going to pull it off — we did our single in seven hours. Unless you can do the song first take, you lose the quality. What we're recording is a live tape made in the studio."

Brent: "We're swapping instruments on the album. I play some guitar, John the drums and Alister bass."

The album will be released on their own label for distribution in New Zealand and Australia in the next two months.

The Gordons don't sound like anything else and for sound reasons. Alister's bizarre slide effects are achieved with a piece of bone, a square of aluminium and a seven ounce glass. Anything else? "Sometimes I have used twelves."

John: "We've all been making our own instruments, we've got seven or eight guitars. We don't use special effects pedals — just guitars plugged straight into amplifiers."

Brent has been building a drumkit, making shells out of brass and aluminium. "I'm just looking for a distinctive sound. I've never seen shells made of those metals."

These three guys know what they're doing. They're serious, unassuming and dedicated. The Health Department bulldozed their recording studio down in Christchurch because the sound was 10 decibels over the limit. The Gordons aren't depressed, they just keep on plugging in.

Jewel Sanyo

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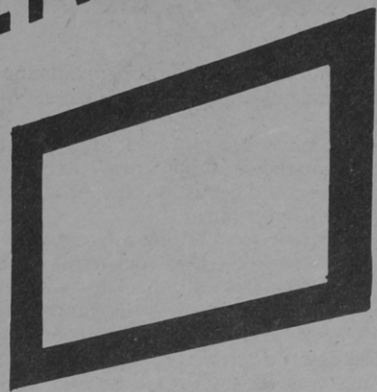


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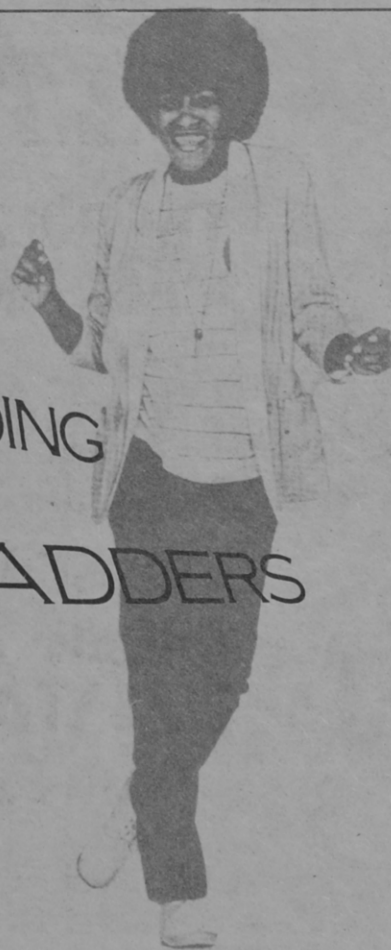
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Songs the Cramps taught us: Ivy in L.A.



The instructions were that while I was rubbing the sleep from my eyes at 7 am, Thursday, September 24, Cramps, rhythm guitarist Ivy Rorschach would be waiting beside a phone in Los Angeles for my call. Los Angeles? The band that reputedly spent the first twelve months of their existence watching sci fi movies on TV in a blacked-out New York apartment are in Los Angeles? *Living in Los Angeles?*

"Yeah, we've been here about six months," replies Ivy, for whom it is midday.

"There are some bad things here, but you're free to do what you want to do. And you can drive a car here, which you can't do in New York. I grew up driving a car, and I always thought driving around with cassettes playing was a part of rock'n'roll. We may go back to New York, but we've always been pretty transient."

So what are you actually doing in Los Angeles? The third album?

"We're between labels at the moment. We weren't happy with some things at IRS, and I'm happy to be making a new start. We think we might start on the new album around February, but at the moment we're just gigging around and writing songs. I can't say who has expressed interest in us so far, but we don't expect there will be any problem."

Overseas, the Cramps have released two albums, one extra single ('Drug Train') and a five-track EP. It seemed logical to backtrack.

"We started playing at Max's Kansas City late 1976. We auditioned first for CBGBs but we weren't accepted. Our first gig was amazing. We got four encores, but it was really strange, because we were out of tune all the way through the set. We'd just put new strings on coz we thought they would make us sound better."

The vinyl debut came on the tiny Vengeance label, with the

justifiably legendary Alex Chilton producing (the first two singles later came out as part of the *Gravest Hits* EP). So, why Alex Chilton?

"We met him through a mutual friend. He'd been coming to all the gigs, though we didn't know that, and he loved the band. He said he could get us into the Ardent Studios in Memphis, so we went with him."

Chilton, who was soon telling anyone who cared to listen that the Cramps were the best rock'n'roll band in the world, was retained for the first album. The awesomely raw trademarks of his own records were understandably a feature of his proteges' — that, and an almost obscene use of distortion. How did the engineers react?

"Everything was recorded in the red," says Ivy gleefully. "We used a really old microphone that distorted real bad — I love that sound, though some people don't. *Gravest Hits* is still my favourite of what we've done. It's real wild, it doesn't sound like anything else."

Chilton seemed to disappear without trace after the first Cramps' album. Those who remember wasted photos of him slumped at New York club tables in the late 70s might not be too surprised to hear Ivy talk of his 'problems' ...

"He's back in Memphis somewhere. He was in a band for a while but I don't know what he's doing now. I'd like to work with him again, but probably not for an album. He changes his mind a lot."

For *Songs The Lord Taught Us*, the Cramps went into one of rock'n'roll's genuinely famous studios — Sam Phillips' Sun Studios in Memphis. What did the veteran rocker think of the Cramps?

"He wasn't there during the recording, though we did talk to him one day when he came by to cut the hedge outside the studio — the branches were starting to obscure his name on the sign. Nick said he had all his records, and Sam told him he was real lucky. He's a very mysterious guy."

The thing that got most critics about that first album was the fact the band had no bass guitarist.

"It just sort of evolved that way. At the start when we didn't know much about playing, nobody wanted to play bass — and a lot of those old rockabilly bands didn't have a bass anyway. It's just an intuitive thing, but I don't think we need it."

They sure don't. Most (male) bass players would give their right ball to be in a band with as much graunch at the bottom as the Cramps. So how do they do it? Tune the guitars down maybe?

"No. Kid plays an open E tuning, but that's about it. I guess you're just hearing more tones. We don't play anything lower, though we might wind a note down at the end of a song."

Ivy furled a few eyebrows with the guitar she was playing on the sleeve photo for *Gravest Hits*. What was, or is it?

"It's a Lewis, a Canadian guitar. I've never seen another one, and I'm sure they're not making them anymore. I don't let anyone else play it."

Still obsessed with this guitar sound business, I enquire tactfully how come the live 'Tear It Up' on the 'Urgh!' movie soundtrack doesn't sound nearly as meaty as on the album.

"I think that was mastered poorly," she replies. "There's about 25 minutes to a side, and we sound too thin. I wasn't

too happy about it."

By the time the Cramps were ready for their second album (*Psychadelic Jungle*) they had replaced their outrageous lead guitarist Bryan Gregory with a person variously referred to as Kid Congo, Congo Powers, or even his real name, Brian Tristan.

Gregory must have been a hard man to replace.

"Not really. Kid had been in the front row of our audience for ages. We didn't hold an audition because we didn't know how to hold one — besides, we thought it should be a bit more magical than that. Kid is a real Cramps' fan, which Bryan wasn't. I think he fits in better."

After Gregory left the band, there were rumours of suicide. "I think he started a lot of those rumours himself to stay in the public eye. I've no idea what he's doing now. He tried to get a few bands together for a while. I'm really not that interested in him."

The Cramps kept basically the same sound for the second album, though some did feel it was a little less bizarre.

"We could have done with a bigger budget — we did it for about \$10,000 in ten days. The first one had a lot more time and money spent on it, and that could account for the difference. But many of the songs on the second album were from before the first album. I'm happy with the second album."

Both Ivy and drummer Nick Knox are fervent record collectors. So, did they get the sublime 'Green Fuzz' from the original, or the *Pebbles* — that and 'Primitive'. I love 'Green Fuzz'. The original was so simple but so beautiful. I hear the writer is real shocked about us doing it — he's a hippy down in Texas or something."

The conversation shifts to talk of great sixties' American punk bands. I suggest it's time the Cramps did the Fendermen's 'Mule Skinner Blues'.

"Yeah, we thought about doing that — it was the 'Surfin' Bird' of its era. We still might do it. At the moment we're doing Paul Revere & The Raiders' 'Hungry', Tommy James' 'Hanky Panky' and Red Crayola's 'Human Fighter Plane'. We always did half rockabilly and half sixties' punk, but I think on the next album there will only be one or two covers."

The obvious single to me on *Psychadelic Jungle* was 'Green Door'. Ivy agrees.

"I think we would have done Shakin' Stevens on that one — especially as he got the idea of doing it from us."

But 'Goo Goo Muck' got the nod. It was the first Cramps' single to get any radio play in America beyond 'special college programmes', but it certainly was no hit.

What, therefore, does Ivy think of those acutally reaping dollars from rockabilly at the moment — the faithful non-updating copyists like Stevens and Stray Cats?

"I don't think they're faithful, I think they're disgusting. The old rockabilly people didn't dress like that, or sing like that. The real rockabilly was too wild. These people are grabbing at the wrong things."

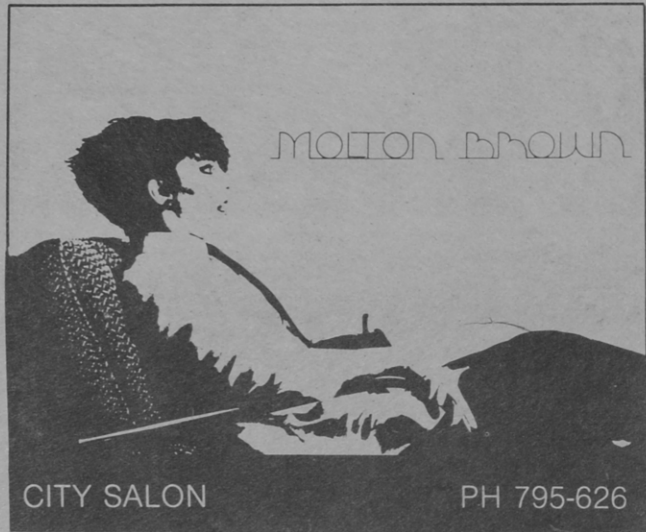
The Cramps have played with a few of the old rockers in America, and Ivy says there has been a degree of acceptance there. But a typical Cramps' audience shreds all boundaries.

"There is no typical Cramps' fan. We get a real mixed crowd, and I love looking out at that kind of crowd where there are people together who would normally not go anywhere near each other."

Time is running out. A final question — the writers in the feminist magazines are forever championing the many women teeming through today's rock charts. But ole Ivy never gets a single mention — even though she's climbed right inside a real traditional male arena, the aggressive electric rhythm guitarist arena, and come out shining.

"Yeah, I haven't had as much attention there as I would have thought. It's strange — there have always been women fronting bands — but it seems a lot more unusual doing what I do. Hard rock has always been associated with sexism, but the two don't necessarily go together. Maybe the feminists think our sort of rock is a bit backward."

Quite possibly they do. But as any real rock fan knows, backwards is where much of the fun really lies. Roy Colbert



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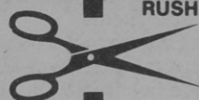
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Newmatics blending the clashes

When the Newmatics formed over a year ago, there were just four young mods, a couple of Vespas and an old house in Nikau St. For a more authentic ska feel, saxophonist Simon Clark was added, then came the departure of drummer Dick Reed and the introduction of new skin man, Ben Staples.

These days, there are six Newmatics, two successful tours, a double single and Nikau St is now firewood. Have the band achieved as much as they hoped to?

"We have in the sense that we have branched out and got across to a lot more people," says Syd.

"It has been gratifying touring the country twice," adds

Mark, "but we certainly haven't achieved as much as we would have liked to."

If you like to reach as many people as possible, why play only selected gigs?

"We like holidays," quips Syd.

Mark is a little more serious. "Jeff has been at ATI, and that has been limiting — especially on the 'roadshow' when he was only with the band for certain gigs. But that is coming to an end, so things will change. In a sense, we have played as much as we have wanted to. Things will obviously have to be stepped up a bit, especially from the financial angle. For a start, we are a couple of grand in debt for the EP."

Jeff sees the band as still being amateurs.

"Although we have supposedly turned professional, we try not to treat it as a job."

The band's most recent acquisition is tenor sax player Kelly Rogers. Mark explains why the band wanted a sixth Newmatic.

"We added Kelly because we wanted to get a brass section happening properly. It was probably born out of a change in attitude. We started as mods, then got into ska, then reggae. The whole thing continually changes. We like feeling our way."

"The brass was just another change of direction. We all decided that we particularly liked the brass sound, and wanted more of it."

"It all comes down to new ideas," says Syd. "We worked on the theory that six heads are better than five."

Does being a large band make things a strain financially?

"We haven't been paying ourselves very much," says Mark. "Adding one more member doesn't make much difference. None of us rely on the band for bread and butter. I think that if you are going to enhance your sound, you are going to benefit in the long run anyway."

Syd agrees. "We could probably draw wages if we were working six nights a week, but we don't want that. Obviously, it is healthier financially than it was six months ago. Basically, it is just cigarette money."

Did you enjoy the tour with the Meemees and the Blams?

Every one agrees, "Yes!"

Mark elaborates. "We would definitely like to do a roadshow again. I think it's an excellent idea for several bands to get together. Not only does it cut costs, but it means you get across to people you wouldn't normally reach. It was good to play to people who were there for the Blams or the Meemees."

"I hate the attitude of going it alone, thinking you are too good to need help from other people. A classic example of helping each other was the Blams stepping in to do a gig at Mainstreet when my voice went and we couldn't play. We'd have been in the shit if they hadn't done that."

Out now is *Broadcast O.R.* It is the Newmatics' third vinyl venture and the first to give them satisfaction.

"It's great to get out something that we are happy with," says Syd.

Included on the EP is 'Riot Squad'. Does Mark see the song as a political statement?

"It is more of a personal statement. We were playing XS last December when the place was suddenly full of task force boys beating people's heads in with no apparent motive. We found out that someone threw a bottle at some Ds. The inspector in charge said it was a matter of 'retaliation'. I have never seen police acting like that. It was like a glimpse into the future."

Simon adds, "They had those long riot batons that they used for the tour. I think it was probably the first time they used them."

What about the inside of the sleeve?

"That picture came from the *Star*," says Mark. "It was on the front page — new recruits on New Year's Eve. That photo says it all, out for a good time, batons in hand, and a smile on their faces."

How do they think their music has changed?

"We have attained much more of a natural tightness," says Syd. "We all have different influences. It's a case of blending our clashes."

Mark sees things continually changing. "We are trying to get into music that has more feeling, something more than a cold, hard riff. I think the brass probably adds to the soul feel."

Ben wakes up. "It's also probably got to do with the fact we have been listening to Otis Redding and Wilson Pickett — things we hadn't really taken the time to listen to."

What of future recording plans?

"An album," is the unanimous decision.

"We would like to do some dub," says Syd. "Perhaps with

'Five Miseries'."

Simon concludes, "What we would like to do is record here and take the tapes overseas to remix them. There may be someone here with the ability to reach the sound we want, but we don't know who they are, and they probably don't know who we are."

Mark Phillips



Blind Date have been going since February of this year, and have already established themselves as a very hot live act, combining their dynamic three-piece sound with a fine feeling for melody and a firm commitment that music is there to be enjoyed. They comprise former Street Talkers Mike Caen (25 years old, eight of them as a professional muso) and Andy MacDonald (26 and a good seven years of playing under his belt), and Lyn Buchanan (just 20, and already one of the hottest live drummers you'll see around).

After Street Talk called it a day, towards the end of last year, Mike spent a good three months mooching around, deciding what to do next. He takes up the story.

"The splitting of Street Talk was a very natural thing. Our music was taking very different forms, as everyone who saw us live realised. It came at a good time for everybody, because I was glad of the opportunity to do my own stuff."

"Songwriting for me is the best part of the whole thing. It's the most private, creative part."

During those three months, Mike wrote about a dozen new songs, which form the basis of Blind Date's current live set. It also includes four or five numbers from the Street Talk days.

"We've actually had a lull since the band started, with the pressure of promotion and keeping things going generally. I've only just started writing again. Once we've got a few more down, we'll be able to drop those old Street Talk songs, or just keep them as an encore."

Working as a three-piece has its limitations, but as the Jam point out, they're only there if you acknowledge them. Mike certainly doesn't feel restricted.

"We try to keep a smoothness running through. We're more interested in the continuity of beat, which people find easy to dance to. Personally, listening to the radio, I find that's a characteristic of all overseas music."

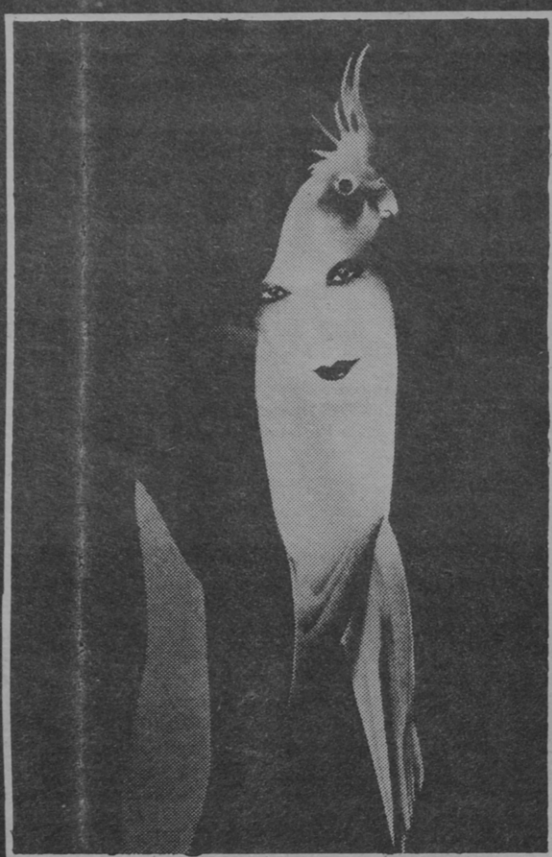
Getting that solid rhythmic 'bottom' to the sound is the hardest thing to achieve, Mike points to that incredible drum beat on the Pretenders' 'Message Of Love' as an example. Blind Date's debut single, 'Don't Let It Get To You/Apache', worked well, but there have been problems recording the follow-up. The band has been working with Paul Crowther, but isn't satisfied with the two tracks so far recorded. They'll probably end up as B-sides.

"That first single got us a lot of airplay, but not a lot of sales. It's done what we expected it to do."

Having decided that they've got better songs to record, Blind Date will be returning to the studio shortly to have another go. Having convinced Aucklanders, they're now off around the country to persuade others. It's a period of education for Mike as well.

"The thing that is a struggle for me personally is changing roles in the band. I'm not a frontman, as a frontman is supposed to be, and I sometimes have trouble coming to terms with that. But otherwise, it's been pretty straightforward."

Duncan Campbell



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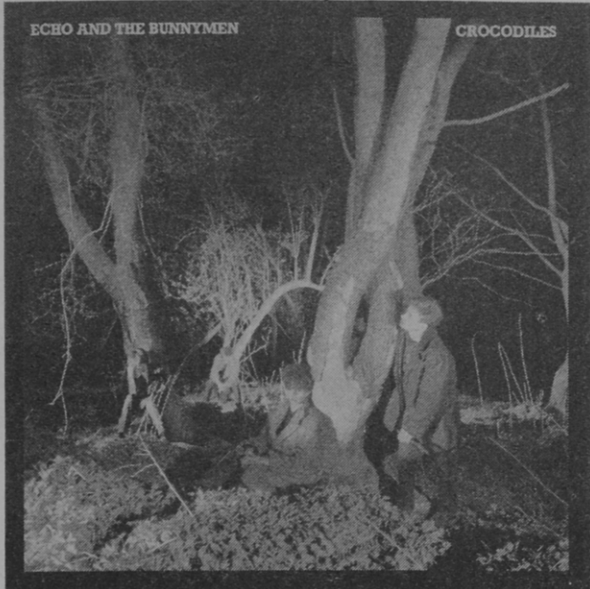
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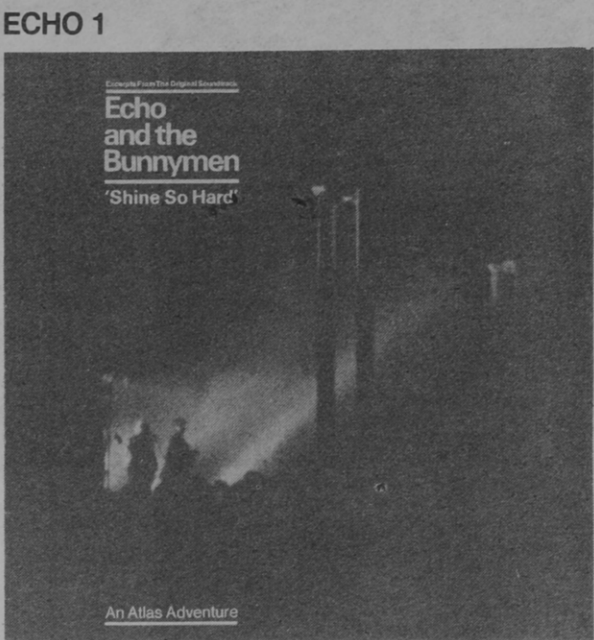
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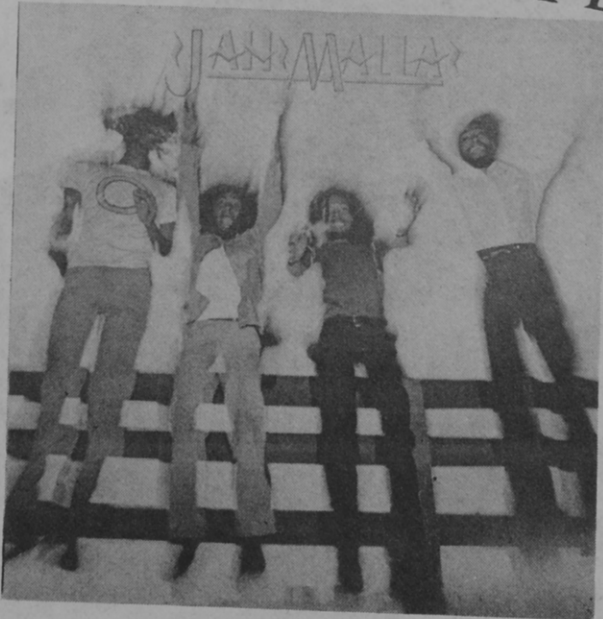


Under the careful supervision of Danny Sims — Marley's long-time manager and friend, 'CHANCES ARE' has been assembled as a unique tribute to Marley's incredible spirit and energy. All eight compositions on the album are previously unreleased numbers recorded over the last decade. This important album presents a side of the reggae king largely unexplored on his more recent albums. Highlights include 'Reggae On Broadway' (new single), 'Chances Are' and 'Dance Do The Reggae'.



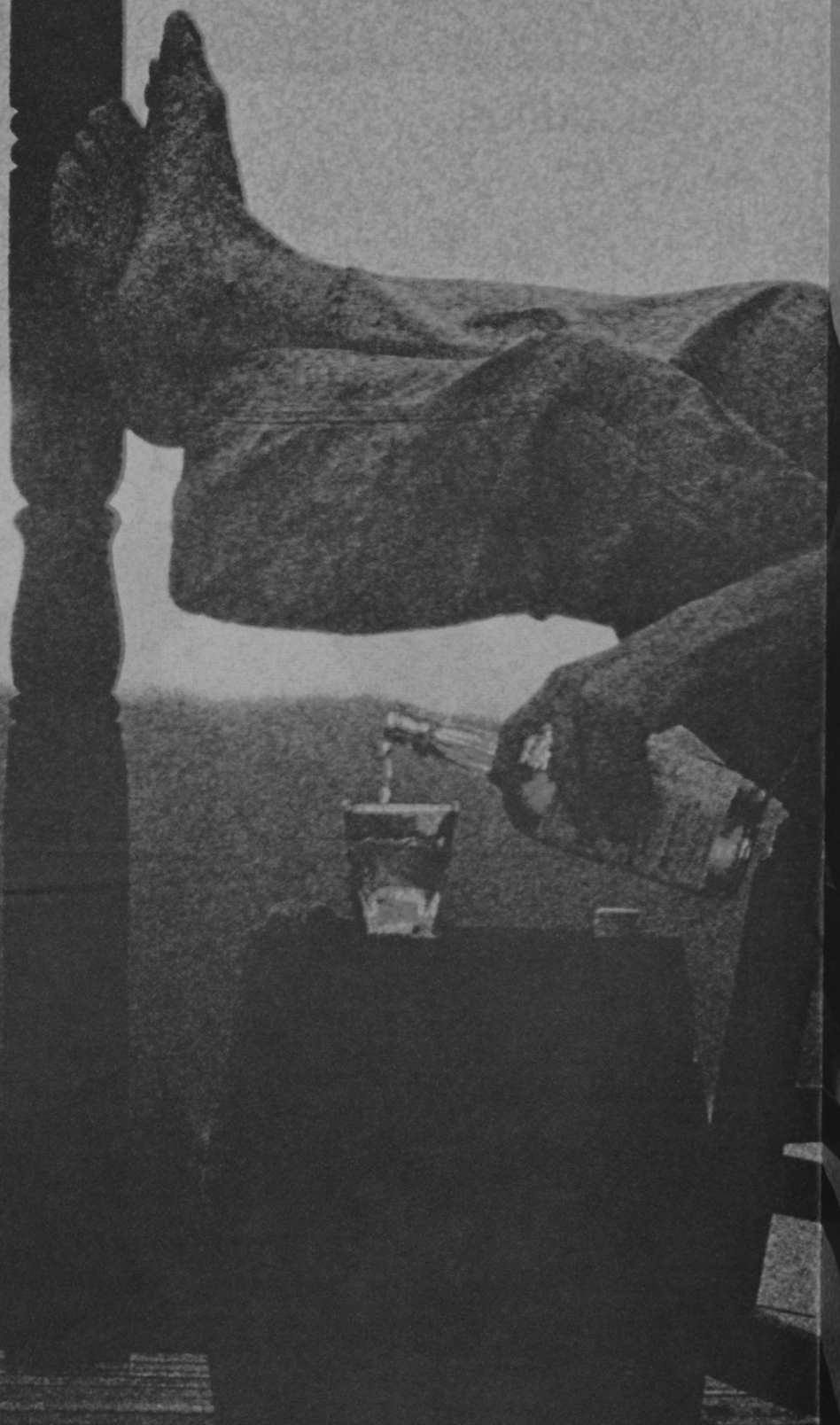
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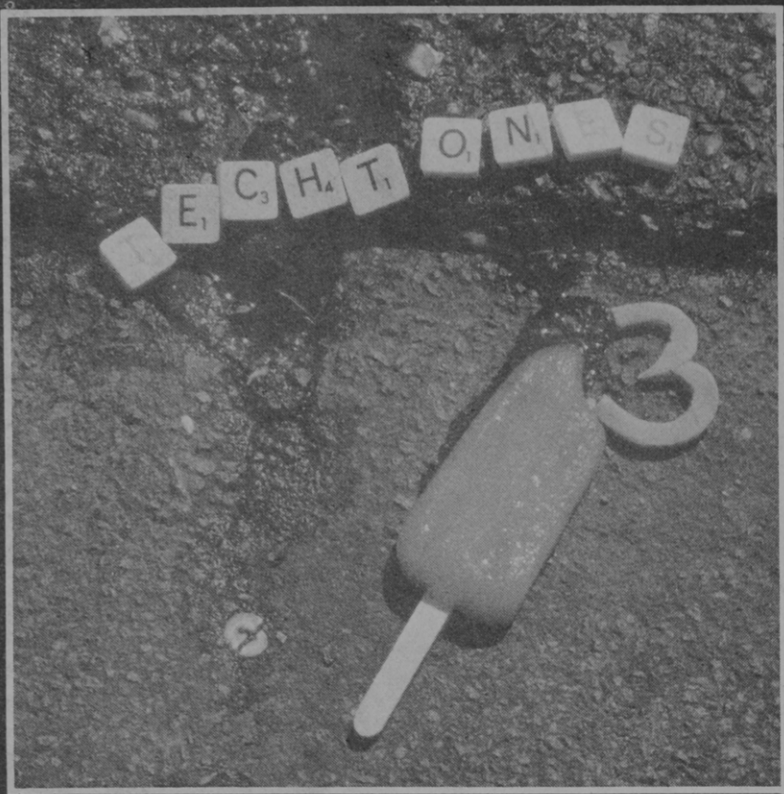
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Visually, Verlaine is the archetypal artist-in-angst — sanguine features, tall and frail with an acute intelligence and intensity. His music clearly reflects this persona.

Two Television and now two solo albums within a five year span ain't exactly prolific, but it's still a hearty effort if you consider the delays caused by band dissensions following *Adventure*, Verlaine's own fussiness and his change of record companies. He's put nary a foot wrong in the past (I'll even defend *Adventure*) and so it's no surprise that *Dreamtime* continues to develop his meticulous schemes.

The title may suggest introspection and reflection, but the music is Verlaine's most boldly belligerent to date. The rush of 'There's A Reason' opens the album and sets an intricate and tightly knitted aggression that also pays off on 'Mr Blur' and 'A Future In Noise'.

Singling out is tough, especially from an album this consistent, but 'Penetration' oozes class, a delicate melody making way for a riff-tough chorus. Then 'Fragile', ('I've got to face what's never there') a contradiction, underpinned by precise chording, and 'Mary Marie', a love song of contrasts, yearning and demanding, the only way to end an album.

Verlaine, like not-so-distant-colleague David Byrne, is totally aware of his art and its relation to his audience. This produces the perfect balance between personal revelation and musical exhilaration. *Dreamtime* is first off an album of songs, then guitar prowess and refined pain. The sum total is as close to individual brilliance as anyone has the right to expect in 1981.

George Kay

Black Uhuru
Red
Island

One of the quotes of the year, which several people have recited to me lately, belongs to top JA drummer and producer Sly Dunbar. Asked what Bob Marley's death meant, he responded: 'Means no more records from Bob, mon.'

Not a callous, throwaway line, but an honest statement, affirming that Marley's passing was not 'the day the music died'. His spirit, and the music, live on. Sly can say that with true conviction, being a major contributor to *Red*, my album of the year by a long chalk.

This is the LP every fan of Uhuru has been hoping for, a masterwork that takes the group, and reggae, a giant step ahead. Sly and compatriot Robbie Shakespeare's sound comes to full fruition on *Red*, pulsating and hypnotic, mysterious and magical.

Not that Sly and Robbie can take all the credit. Michael Rose, Duckie Simpson and Puma Jones have matured as a vocal trio, the latter two playing a much stronger role than before. Their chorus lines stamp every song with a cogent identity, while Rose's dark, passionate voice smacks of the self-assurance of a wonderfully accomplished singer. Just listen to 'Sponji Reggae', where he asserts his ideals in the face of condemnation, and you'll see what I mean.

Red is a fighting album, in that sense, but abhors the politics of warfare. On 'Youth Of Eglington',



Tom Verlaine



New Age Steppers

Rose appeals to the youths to lay down their guns and talk sense instead. The message is carried on with 'Carbine', which talks of Rose's self-imposed exile in New York, for fear of being shot dead back home.

I'll run out of space before I finish praising this record. There's more, much more. 'Utterance' and 'Puff She Puff' are hard, militant shots of Rastafari, filled with the joy of following, and the danger of challenging. 'Rockstone' is a work song, people dulling the pain and boredom of repetitive physical labour with liberal doses of herb.

Red is a monster. Bob did not die in vain, as long as there are groups like Black Uhuru to carry on.

Duncan Campbell

The Cramps
Psychedelic Jungle
IRS

Album two for the Cramps, and a different producer, different studio, and different lead guitarist. You'll be thinking they've lost the sound, but you'll be wrong — *Psychedelic Jungle* is soddan with all the raw reverberated aural dirt that made *Songs The Lord Taught Us* the guitar trash tour de force it undoubtedly was. Maybe a smidgin of craziness and sonic distortion has been lost, but there are improvements as well — and absolutely nothing you loved them for on the first album is missing.

At this point then, the Cramps are definitely a two-off, not the one-off everyone pegged them for after the debut. But what could hold them back from being a, gulp, three-off, are the very limitations of rockabilly itself. No matter that the Cramps are attending to the wildest extremities of that form, there is still a limit on how much of this stuff the public will eat. The answer seems to be some very positive sidesteps, and there are two of these here where the next album may well need four or five. 'Fever' was the coat-hook in the padded cell on the first album, and 'The Green Door' is the one

this time. A superb Lux Interior vocal, and a surprisingly tasteful arrangement.

But the killer is the opening track 'Green Fuzz'. An utterly inspired performance from all four Cramps on a magnificent song. The original, incidentally, was annotated thus on the 60s punk compilation *Pebbles Vol. 2* — 'Green Fuzz' is gotta be the rottenest recording I ever heard, but with more energy than anything the wimpy Sex Pistols ever dreamed of puking up. Ignore the comparison — but believe the evaluation.

Of the rest, check out the guitar in the middle of 'Caveman Rock'. Remember how the 13th Floor Elevators once had a motorcyclist thunder right through the studio in the middle of a song? This is the sound that band were after.

Roy Colbert

New Age Steppers
Action Battlefield
Statik

One of my favourite albums of 1980 was Jah Wobble's gloriously trashy and irreverent *Betrayal*. It took reggae rhythms and dub effects, fifties' pop and almost anything you care to name and mixed them together to produce some sort of eighties' post-punk bubblegum. This album does similar sorts of things with similar success.

The New Age Steppers could not, even loosely, be described as a band. They are the creation of producer Adrian Sherwood using people like Slit Ari-Up, two members of UK reggae outfit Creation Rebel, one Aswad and a lady called Neneh who also happens to be saxophonist Don Cherry's daughter.

They take reggae standards and a few originals and turn them inside out. This music has no pretensions to social or political relevance. It is just totally mesmerising.

Those amongst us who take their modern music oh-so-very seriously may not be amused, but I find it hard to imagine how anyone but the most passionless could fail to fall victim to the joyous elastic sounds of 'My Love' and 'Guiding Star'.

Simon Grigg

Tom Waits
Bounced Checks
Asylum

A compilation album described by Waits as "a collection of songs put together from six albums that never went anywhere — now they're back." Waits' many faces are all here — biting R'n'B, beat-style free verse, wry humour and in 'Tom Traubert's Blues', bleeding alienation. Only his debut, *Closing Time* is not represented.

Two alternative studio versions are included. 'Jersey Girl' is an exquisite love song which doesn't quite match the original *Heart Attack and Vine* version with its string arrangement. A slowed-down 'Whistling Past the Graveyard' improves on the hectic rendition on *Blue Valentine*.

The live 'Piano Has Been Drinking' shows Waits is no sluggard on the humorous rap. More like a routine than a song, it has improved with age. The unreleased out-take, 'Mr Henry' tells a familiar tale of booze and hypocrisy.

Waits sings and narrates his slices of life in a voice rooted in the bowels of the earth, tempered by gentle piano and bluesy sax. This is essential listening for the uninitiated, with enough carrots to tempt the believers who have the previous seven albums.

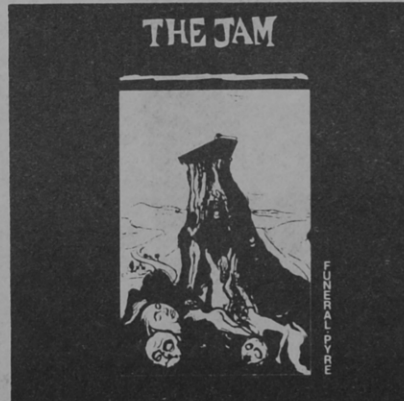
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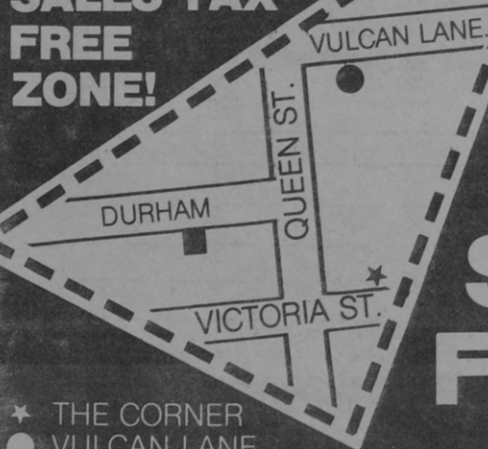
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27 tracks of previously unreleased live material, and a movie soundtrack, which explains why one man recorded twenty-five of them over just thirty-five days in four different countries (England, America, France and, heh, heh, Hollywood). The linking theme is 'new music', and within that very broad chapter heading no-one here sounds too out of place.

Of the bigger names (Police, Pere Ubu, Cramps, Echo & The Bunnymen, Gary Numan, Gang of Four, Orchestral Manoeuvres, Devo, Magazine and XTC) none are riveting, but none are disgraced either, with Gang of Four arguably coming out on top ('He'd Send In The Army').

There is plenty to intrigue about the rest — from the bizarre, bouncing Oingo Boingo to the arresting New York operatics of Klaus Nomi. Be intrigued also on how Gary Numan receives the best audience reaction of all 27 acts, or how Joan Jett's band get a better guitar sound than the Cramps. A recommendation among the lesser-known? Unmistakably, the Fleshtones on side four.

Roy Colbert
Culture
The Gladiators
The Mighty Diamonds
Vital Selection
Virgin

These three albums are a sort of epitaph for Virgin's Front Line label, created to give JA artists worldwide exposure. A noble gesture, but one which sadly backfired. Virgin looked set to rival Island for breaking reggae, and Front Line undeniably produced some wonderful sounds. But, because Virgin seldom knew what material they'd be getting, they were often forced to release inferior products, which ultimately lead to the label's folding.

The fault is not Virgin's. It just illustrates the rather casual attitude to marketing adopted in Jamaica, where acts release their work on any one of half a dozen labels, most of them subsidiaries of various studios. When you're working on a shoestring, you're generally not fussy about how your stuff is released, and Front

Line received the same treatment as anyone else.

So, as proof that the label did frequently make the grade, Virgin have released these three greatest hits collections from Front Line's three best acts. All are vocal trios, and all are pacesetters.

The Culture album makes the best listening, being mainly derived from *Harder Than The Rest*, their finest Front Line work. The bonus is the 1978 single 'Natty Never Get Weary', a treasured song, plus the dub version tacked on at the end. To hear Joseph Hill sing is to hear a unique mixture of raw emotion and dignity.

The Gladiators and the Diamonds plough a similar furrow — sweet and soothing falsetto harmonies that should make both collections mandatory summer listening. Dig the Diamonds' live 'I Need A Roof' (previously unreleased). Is there more of this lying around?

Duncan Campbell
Rolling Stones
Tattoo You
Rolling Stones Records

What a patchy affair this is. It kick-starts with 'Start Me Up', falters, catches its breath, puts on a super burst, and peters out on the home run.

I didn't care much for 'Start Me Up' at first, but neither was I mad initially for 'Satisfaction'. It's the sort of thing that worms its way into your spine. Now I'd rank it with the Stones' better, sex-rhythm nonsense, like 'It's Only Rock and Roll'.

The heat goes up with the steamy 'Slave'. The guitars lay down an archetypal Stones crotch rhythm for a very cooking and uncredited sax player.

As is his wont, Keith Richards sings one song. Unlike recent efforts, it's a dog. 'Little T & A' is the sort of unfinished riff he used to give Ronnie Wood for his solo albums.

The boys redeem themselves in grand fashion on 'Black Limousine'. The Stones have always been adept at the throwaway blues and they surpass themselves here.

Side One races to a close with 'Neighbours' — uptempo and solid, but too close in construction to 'Bring It To Me' from *Emotional Rescue*.

Side Two starts promisingly with 'Worried About You', one of Jagger's falsetto ballads. On 'Tops', though, his tongue is so far back in his cheek as to swamp the track in an almost ludicrous send-up of soul music and showbiz promises.

The soft tone of Side Two continues with 'Heaven' — phased vocals, reggae-ish guitar licks and synthesisers. Reminiscent of that other piece of Stones' "atmosphere" filler, 'Winter' from *Goats Head Soup*. Silly.

The final tracks, 'No Use in Crying' and 'Waiting on a Friend', are inconsequential ballads. The

latter has some stunning saxophone.

There it is, track by track. Not a perfect critical method perhaps, but *Tattoo You* seems to call for it, because for each great moment, there is a corresponding vacuum, often back-to-back.
Ken Williams

Police, Go-Go's, URGH!



Colin Newman
A-Z
Beggars Banquet

If you cast your minds back four or five years you may remember an album entitled *The Roxy, London W.C. 2*. It was a very messy and noisy, but seminal, live album that contained tracks of varying quality by many of the early UK punk bands. Some of the bands disappeared almost as soon as they appeared and some went on to make much larger and more lasting impressions.

One of the latter group was Wire. They made three albums that developed from *Pink Flag*, a series of short sharp fragments of songs with one or two chords, to the lush and accomplished *154* that was one of my albums of 1979. At the end of that year, Wire went into abeyance, after problems with their record company, for a series of solo projects that continue to this day.

Colin Newman was the vocalist and guitarist cum conceptualist with Wire and A-Z, originally released in 1980, was based around what was to be the fourth Wire album.

That, alongside the fact that Wire drummer Robert Gotobed and producer Mike Thorne are also involved, means that this album could easily pass for a Wire album. If you follow the development from the second Wire album, *Chairs Missing*, through to *154*, it's obvious this is a similar

progression from the last album.

That said, if you appreciated Wire as I did, this album is every bit as good as you'd expect. It matches stark minimalism with textured experimental pieces and yet is still oddly accessible.

This album manages to remain totally modern without the wetness of the nouveau-moderne romantics. It has the style but not the sterility that afflicts so much of the music in this field.

Simon Grigg

Young Marble Giants
Colossal Youth
Rough Trade/Gap

The appetising one minute-plus of The Young Marble Giants on the Rough Trade sampler earlier this year is largely brought to enjoyable fruition on their album. The trio (Alison Statton, voice, Philip Moxham, bass, Stuart Moxham, guitar and organ) have an affinity of sorts with our own Tall Dwarfs in that their made-in-the-front-lounge music sounds unfinished. Yet it is that very absence of conventional finishing touches that gives the songs their real charm. Holes are left everywhere, and while wizened musos will find them primitive, and audiophiles will grin at the tape hiss, it is technique, and not the technical, that matters most here.

Some of this suggests writer Stuart Moxham has been moved most in his listening life by *Another Green World* period Eno, but there are mainstream rock songs, albeit stripped even beyond demo form, here as well. The title track is a bit like The Ohio Express with half the instruments missing, and 'Searching For Mr Right', 'Music For Evenings' and 'Brand New Life' are all quite memorable.

Maybe not the record to put on in the white-hot part of a hedonistic night, but as one punter remarked to me, just great to wake up to on a Sunday morning.
Roy Colbert

Debbie Harry
Koo Koo
Chrysalis
Kim Wilde
RAK

Debbie and Kim. Sigh. The pair that the press are respectively terming the Marilyn Monroe and Brigitte Bardot of rock.

Naturally I got excited to hear that Debs was recording with the Chic organisation. Wow, can't you imagine! 'Heart of Glass' meets 'Spacer' — a sexy disco-moderne apotheosis!

Silly boy. Rodgers and Edwards have not only failed to come up with one decent song but as producers they've allowed Deb's voice to stand exposed in all its weakness. (At least Blondie's producers had the sense to smother her voice in productions as thick as treacle.)

As for the cover by H. R. Giger! It's like his special effects for *Alien*:

stunning and disorienting at first but increasingly banal thereafter.

Ahh ... but the concept of Kim. From elpee cover to seductive video clips, it certainly looks a case of Wilde about Harry. No matter, 'Kids In America' was pretty nifty and — surprise, surprise — the album's not half bad either. Sure it's trashy, and not in the same league as Blondie's debut, but there's a good half-dozen tracks you can turn up real loud and leap around being silly to, and '2-6-5-8-0' is a shamelessly kinky ska rip-off that's catchier than the single.

If Kim Wilde looks set to take the place Suzi Quatro vacated when she went MOR, Debbie Harry is in danger of becoming the Cher of the 80's — all dressed up and nowhere to go.

Peter Thomson

Bob Dylan
Shot of Love
CBS

Bob Dylan alienated many of his old fans with his recent, overtly religious albums. For those still prepared to listen, bend an ear to the title track of *Shot Of Love*. What a rocker! One of Dylan's best since things like 'From a Buick 6', a harsh, percussive storm of sound.

Dylan has a hot, hot band (Jim Keltner, Tim Drummond, Danny Kortchmar) and for this track he went back to his roots and brought in Little Richard's old producer, Bumps Blackwell. 'Shot of Love' is ferocious.

There may be nothing else on the album that achieves these heights (although 'Trouble' with its crashing, dirty guitars comes close) but it is very good all the same. This band pushes as hard as the groups of the *Highway 61 Revisited* days.

It's not the gospel that's hard to take on this album, it's a song called 'Lenny Bruce', a dirgy tribute to the iconoclastic American comic, which is even sillier than his tribute to gangster Joey Gall on the *Desire* album. A lapse of sense more than of taste.

There are tracks, 'Watered-down Love' for instance, that could be by Sam and Dave or other Stax/Atlantic R&B folks. Consider something like Chuck Willis' 'What Am I Living For' or Al Green's 'Take Me to the River' as a hymn (and who says they're not?) and I think you're getting to what Dylan is about here. One thing is certain, *Shot of Love* is one of those great leaps forward, just as *Blood on the Tracks* was.
Ken Williams

Devo
New Traditionalists
WEA

Guilty of calling Devo a packaging prank when *Are We Not Men* came out in '78, I have to admit it's time to retract.

The *New Traditionalists* sleeve contains a single-size Devo rendition of the old Allen Toussaint song 'Working in a Coal Mine'

which is positively addictive. Side One and Two are identical. There's a limited edition poster reminiscent of the Baba elephant cartoon books, but of course, it's of Devo, a piece of paper telling you what you can buy from Club Devo, and the album.

It's an album of songs about modern plyths with thoroughly modern lyrics. Through with Being Cool' is a great line. Robert Louis Stevenson said "give me the young man with brains enough to make a fool of himself," and here's Devo agreeing.

'Soft Things' is full of funky percussion.

*Her mind seems so chaotic
Her posture was erotic
And her voice was so exotic
I acted so neurotic
I thought it idiotic
And her dance was so technotic
She became hypnotic.*

The sound is simple, the phrasing minimal. It's Devo's fourth album, and they've still got a way of getting under your skin.

AnnLouise Martin

Matt Taylor/Phil Manning
Band
Oz Blues
Full Moon

A very competent album from two legends of the Australian blues, backed up by the precise rhythm section of Roy Daniels on bass and Ric Whittle on drums.

Their credentials are impeccable. Both Taylor and Manning were mainstays of the highly-esteemed Chain a few years back. Taylor was also in Western Flyer and Manning in the John Paul Young All Star Band. However, some of these songs don't quite make it.

All you blues pundits out there would probably disagree, and savour some excellent harp from Taylor and some mighty fine guitar from Manning. It is a good reunion album, which augurs well for the future.

Greg Cobb

Linx
Intuition
Chrysalis

British new wave funk they're calling it, and Link are the front runners. Initially, the disappointment is how little is really new. The production values hew pretty closely to those adopted by Quincy Jones for Michael Jackson and the Brothers Johnson, but slowly the distinctive approach of Linx seeps through.

Over the funk base, they place clear pop melodies sung in a style that owes more to classic British pop than American soul, more to Gerry and the Pacemakers than Otis Redding. These influences can give rise to a sappy ballad like 'There's Love', but at times, as on the three British singles, 'You're Lying', 'Intuition' and 'Rise and Shine', there's a liveliness and invention that should see these young Londoners winning out against any of the American competition.

Alastair Dougal




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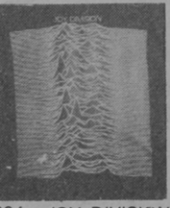
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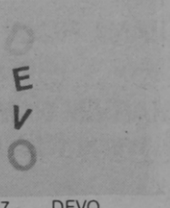
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B R I E F S

Bob Seger & the Silver Bullet Band
Nine Tonight (Capitol)

After the last Fleetwood, Mac and Eagles' releases, could it be that the double-live set is becoming the terminal gasp of seventies megastars? Bob Seger too? He's worth more than both the above outfits combined. Actually, this is Seger's second live-double. The other served as a red-hot clearing-house for many of his great songs prior to international popularity. *Nine Tonight's* contents are nearly all well-known and these versions do nothing other than show how good the band is. In 1976 *Live Bullet* was an important album; in 1981, though better played and better recorded, *Nine Tonight* is not. PT

Little Feat
Hoy Hoy (Warner Brothers)

As the last testament from a band that dominated so many turntables (including mine) for over half the 70s, *Hoy Hoy* is an oddly shapeless collection. Spread over four sides, it is neither all previously unreleased — three tracks are off the first two albums — not really even all Feat's; there's a couple of Lowell's solo efforts and a new, definitely non-Feat number by Bill Payne. Many of the best cuts are live and generally superior to 1977's flatulent *Waiting For Columbus* live set. Via liner notes and a very worthwhile booklet, the compilation does achieve some focus as a momento to Lowell George. Featfreaks will want *Hoy Hoy* regardless: the unconverted are still advised to start with 73's *Dixie Chicken*. PT

Ian Hunter
Short Back N' Sides (Chrysalis)

The theme of this outing could be something like: old raincoats never let you down. Hunter has seen a few years and for his new

album he wisely employs the services of Mick Jones as co-producer and musician. The shades still exist but the haircut, like some of the songs, is new. Hunter has opted for balanced diversity. Old ideas (Lisa Likes Rock'n'Roll) mix nicely with classy ballads like 'Rain' and the *Sandinista*-styled social concern of 'Gun Control' and 'Theatre of the Absurd'. Hunter: growing up (old) gracefully. Respect him. GK

Sol
Reaching For The Sun

Very attractive instrumental textures and arrangements, turn-of-the-70s lyrics, and over 50 minutes playing time on this indie cassette done at Harlequin by an aggregation of seemingly like-minded Coromandellians. Especially nice when the ladies are singing together. If Joy Division are standing at one end of the tunnel of love, then Sol and his friends are very definitely at the other. Available for \$9.50 from Reaching For The Sun, Coromandel Post Office. RC

The Equators
Hot (Stiff)

Calling all ska freaks: If you loved the debut albums by the Specials and the Beat, but didn't think much of the follow-ups, have a taste of this. The Equators (according to the blurb) are all under 21, all come from Birmingham, and have enlisted ex-Rumour Bob Andrews as their producer. The music's not bad either, if about 18 months out of date. This band's mentors have passed on to other things. But listen to this album's 'Age Of 5' and 'Mr Copper', and you'd swear nothing had changed. The same cheese organ, the same horns, the same melodica, toasting like Ranking Roger, and at least two songs directly stolen from 'Gangsters'. DC

Nick Mason
Nick Mason's Fictitious Sports (CBS)

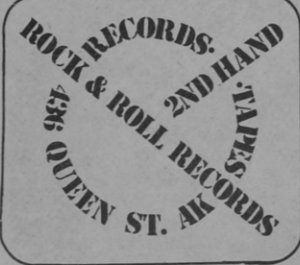
The amazing thing is that the Pink Floyd drummer could turn out such an excellent album. The credit goes to Carla Bley, whose band provides the muscle on this album and who wrote every track. Kudos, too, to Robert Wyatt, whose keening vocals dominate. Chris Spedding, Gary Windo and Gary Valente also make sterling contributions. The

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BRIEFS

'BRIEFS' FROM PAGE 17
best tracks on this blend of rock and jazz are 'Siam', 'Hot River' and 'I'm a Mineralist'. GD
Any Trouble
Wheels In Motion (Stiff)

Despite a couple of very fifty singles (which should've been hits), Clive Gregson remains saddled with an Elvis Costello problem. Any Trouble's sound and style is still close enough to Costello's to evoke the comparison, yet, while continuing to pen smart ditties, Gregson stays a league or two below the master. Nor has he as much discretion or discipline. Costello would keep these songs tight and peppy at under three minutes. Gregson sometimes allows them to sag at over four. PT

Foreigner 4 (Atlantic)
Foreigner continue in the same bland, predictable way. If they ever did a Best Of ... it'd be hard to tell a lot of tracks apart. Lou Gramm's vocals are still scratchy, Mick Jones guitar is still paunchy, and the lyrics dire to say the least. It's currently number four in the States, they're making themselves and the record company megabucks, and everyone's happy. Not



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me, mate. Do yourself a favour and buy ZZ Top instead. GC

Angelic Upstarts
2 Million Voices (EMI)
The AU's have inherited the crown of political concern that once belonged to Pursey's Sham 69. With the Geordie gab of Mensi, and the Upstarts' traditional punk-fury approach, they romp around like dinosaurs refusing to call it a day. There are one or two likeable bows in the direction of melody - 'You're Nicked' and a soppy 'I Wish'. A cut above the Subs, sure, (who isn't?) but well below what's needed. And yeah, it's now 3 million voices. GK
Joe Jackson's Jumpin' Jive (A & M)

Strictly speaking, there's no earthly reason why this should be reviewed in a rock mag. It's pure, unadulterated 1940's jump'n'jive'n' swing - no pop or new wave messing about at all. (And thanks be to Joe for that.) One wonders about its market, but then if Billy Field can hit why can't this? Joe Jackson's a lot more gutsy. PT
Brian Knight
A Dark Horse (PVK Records)

Brian Knight is a forgotten gent of the 60s, a man who used to play the blues with geezers like Charles Watts, Ian Stewart and Brian Jones. Like fellow blues artist Peter Green, he's been brought out of retirement to replay old R&B and blues licks, and on A Dark Horse, with a galaxy of old stalwarts, he plays neat if overly polite and passionless work-outs. Lacks bite but selectively enjoyable. Y'shouldn't be too hard on these old fellers. GK
The Laughing Clowns
Throne Of Blood/
Reign Of Terror (Prince Melon)

Ed Kuepper, guitarist for the marvellous and unlucky Saints, has extended the brass side of

The Saints' second and third albums still further in his new band. This 8-track compilation follows up last year's promising EP, and has saxophone and trumpet right up front in almost bagpipe-like discordancy ('Collapse Board' and 'Ghost Beat'). But harrowing as they can sound, the horns provide ideal colouring for Kuepper's discomfiting songs. Not pretty, not easy, and definitely not, to be ignored. Write to Box 1014, Darlinghurst, Sydney, Australia. RC
Eddie Grant
Message Man (Ice)

The 1977 debut album from the 1981 hitmaker who first struck gold in 1967 with the Equals. At least half the songs on this album are really strong, his voice is at worst distinctive, and at best gorgeous. The do-it-yourself approach to instrumentation makes for solidarity and inventiveness. Likeable. CK
Champaign
How 'Bout Us (Epic)

The same clear, sweet funk that characterised the hit single carries through the rest of Champaign's album debut. Cool is the word, and while not all the songs reach the same high standard as the single, and nobody's about to break out of the restrained groove, there's enough to suggest we may not have heard the last from this band. AD

REISSUES

Spencer Davis Group
Best Of ... (Island)

Spencer Davis, who played rhythm guitar in the band, said years later that he didn't really think Stevie Winwood had ever

done anything better than his work on this album, which was all done before Winwood was 20. Not all 14 songs are classics, but this reissue of a 1970 release includes the half dozen or so that were. One of the best voices in rock, captured in its prime. PG
Willie Nelson
Red-Headed Stranger (CBS)

A reissue of the 1976 album which is, quite simply, the best country record ever made. Passion without hysteria, power without empty fury, and beauty that never descends to mere prettiness. If you've never considered listening to a country album make an exception for this one. PG

Pete Townshend, Ronnie Lane
Rough Mix (Polydor)

A reissue of the classic seventies' collaboration. 'Keep Me Turning' and 'Streets Of The City' are among Townshend's finest. Lane's folkly style on 'Annie' and 'Nowhere To Run' complements Townshend's dynamics. This is best seen on the stand-out 'Heart To Hang On To', with the two of them swapping vocals over a tension-packed explosion of acoustic guitars. If you missed this gem first time around, the reissue in the original gatefold sleeve makes the wait worthwhile. DP

Beach Boys
Surf's Up (Caribou)

From 1971, this album remains most notable for the title track, one of the songs eccentric leader Brian Wilson composed for the lost Beach Boys' masterpiece, Smile, an unrealised album, canned by Wilson in the midst of one of his numerous breakdowns. The rest of the songs are good, but not outstanding. PG



The Specials
Ghost Town EP (Chrysalis)

After the drab More Specials comes this delightful piece of vinyl. Fruity horns, blended with bossa nova and Caribbean beats earned the song a number one spot in Britain. On the other side, we have 'Why' and 'Friday Night Saturday Morning'. The former is lightweight, protest reggae, the latter is possibly the best Specials' song since the first album.

Echo And The Bunnymen
Shine So Hard EP (Korova)

Live material from the band's movie, dispels any doubts about their stage sound. 'Crocodiles' and the title track are from their first album, and 'Over the Wall' and 'Zimbo' (formerly 'All My Colours') from the second. Hugh Jones produces, and the whole exercise is nothing short of excellent. But will we see the movie?

The Teardrop Explodes
Passionate Friends (Mercury)

A simple pop song, with a nice melody and fanciful lyrics. The sooner the Teardrops are recognised here as the excellent pop

band they are, the better. 'Christ versus Warhol' on the flip is a slightly dark exercise for Julian Cope's vocal abilities.

Alvin Stardust, Pretend (Stiff)
Shane Fenton makes his third comeback with a Gerry and the Pacemakers' hit. This should have them bopping in the aisles again. 'Goose Bumps' is more reminiscent of his last time around.

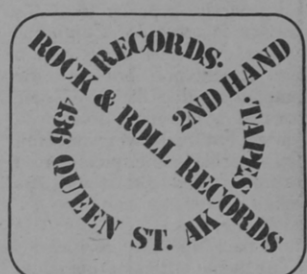
Dead Kennedy's
Too Drunk To Fuck (Alternative Tentacle)

Jello has a problem, doesn't he? Great hook, inane lyrics and some wonderful chundering noises at the end. Everything you need for a hit. Other track is 'The Prey': slow and withdrawn.

Ian Dury
Spasticus Artisticus (Polydor)
No Blockheads - Robbie Shakespeare and Sly Dunbar instead. This record has been deleted in the UK because of radio resistance, so get yours quickly. By the way, it's pretty awful, and B-side is the same thing in dub.

Britannia Waives The Rules (Stunn)

A sampler of Stunn artists. 'Miranda' and 'Oh No It's You' from the Passions. 'A Matter Of Gender' from the Associates. The irritatingly catchy 'Cult Hero' CONTINUED ON PAGE 20



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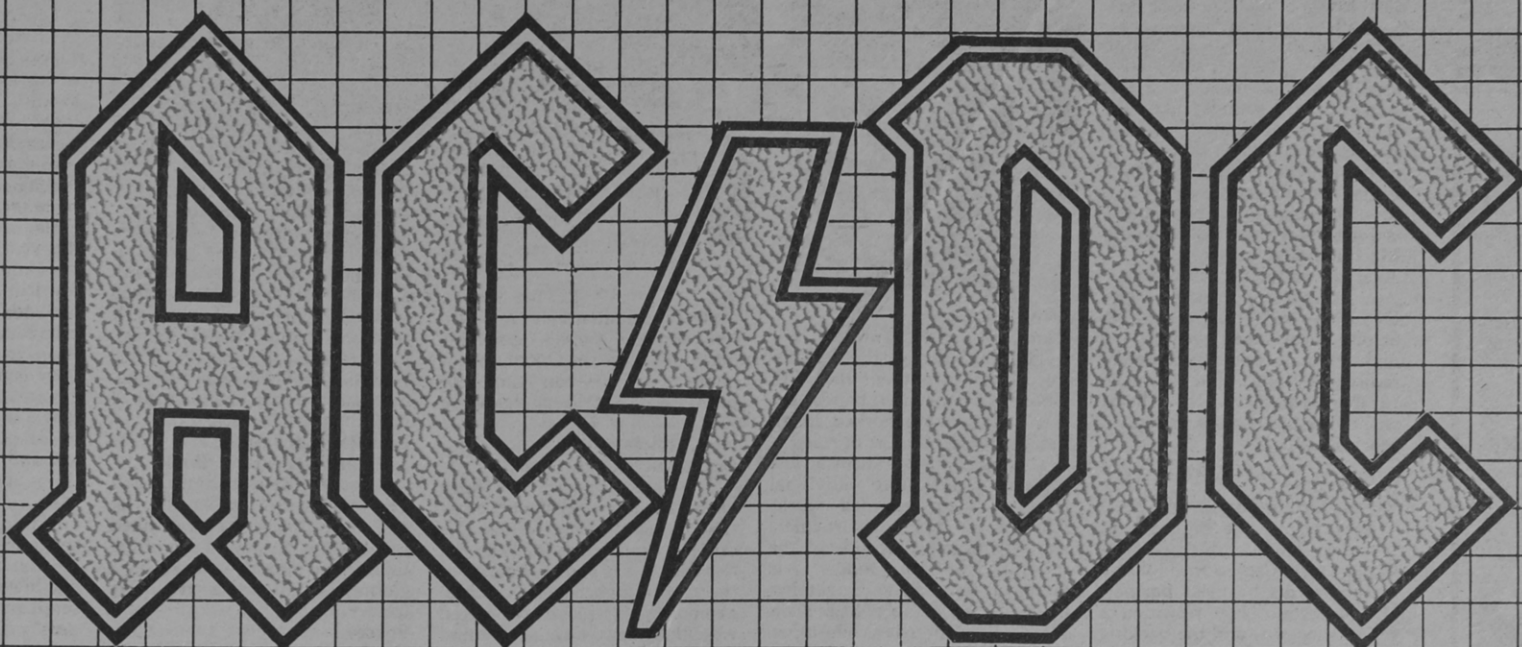
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45s' FROM PAGE 18
the people. Not bad value for
\$3.99, though.
Surf Side 6
Can't You See The Sign
(Phantom)

A seven-piece from Aussie
making lots of noise on a fast
rocker that sounds like the
Sunnyboys with balls. They may
not set the charts on fire, but it's
a worthwhile effort. 'Beach
Party' is much as you'd expect, a
rampant singalong. 'Baci! Baci!'
is a slightly warped instrumental.
Machinations
Average Inadequacy (Phantom)
Classy synth-pop with a very
English sound from Australia.
Strong vocals and clever playing
make this a prime candidate for
radio air time. The B side,
'Arabic' continues the theme
without doing it quite as well.
Mark Phillips

Bob Marley
Reggae On Broadway (WEA)
Now begins the big cash-in.
Between 1968 and 1972, the
Wailers were tied up with Johnny
Nash and his business partner,
Danny Sims. They recorded a
series of demos, and the backing
tracks for Nash's 'I Can See
Clearly Now'. The other tracks
stayed with Sims, who's now re-
leasing the LP, *Chances Are*.
This single is a sample. Whatever
spark it may have had is buried
amidst great heaps of messy,
overdubbed drums, Las Vegas
horns and some positively
hideous heavy metal guitar.
Marley is in good voice, but is
ultimately drowned out. Con-
temptible.
Duncan Campbell



Newmatics
Broadcast o.r. EP (Furtive)
The third part of the Screa-
ming Blamatics put out their EP.
Unlike the other two bands, the
Newmatics have worked in an
area with a definite set of rules —
ska. This EP shows them at last
moving into a more individual
style in their recorded work.
'Doobie Do Boy', in particular,
shows a whole new side of the
band and as radio fodder it is
every bit as good as Screaming
Meemees' 'See Me Go' or Blam Blam
Blam's 'No Depression'. The other
tracks cover a range of styles and
this record should go a long way
to getting the Newmatics safely
away from being labelled last
year's thing.
Furz
Rare Record EP (Muchmore)
Surprise packet of the month,
sort of. Listeners to Radio B last
summer heard plenty of 'Auck-
land Fun', but it has taken this
long for it to reach the shops.
While the rest of the EP is pretty
much your standard raunch

stash, 'Auckland Fun' is defi-
nitely something else — someone
here has worked out what
happens when you turn the
drums way up. Great thumping
funk.
Herco Pilots
Double EP (Rem)
The Hercos seem to have
grown a synthesiser since the last
time I heard them. While this
doesn't exactly make them the
Residents, it is some evidence of
the rather higher, um, cerebral
content in this record compared
with the weedy buzz-saw sound
of their debut. An impressive
eight-song package from a truly
independent outfit.
Swingers
One Track Mind (Ripper)
Someone should be getting a
little worried at Swing Central.
After Phil Judd and pure pop
collided with 'Counting the
Beat', anything seemed possible
but it seems that they are con-
tinuing on their way pretty much
untouched. Another fascinating
exercise in layering, but some-

how it doesn't sit there and say
'buy me'.
Techtones
T.T. 23 (Ripper)
The Techtones have fled and
left us with this single and its
parent album. The home-re-
corded A-side is a little murky
but it has a strong tune and a
gratifyingly sophisticated
arrangement for a near-live
recording. Along with 'Too
Young' on the flip though, it
could do with a lot more volume
on the vocals.
Broken Models
Inside the Maze (Custard)
Another blow for Dunedin.
The Broken Models' record is
even better than 'Tally Ho', with
a good meaty production added
to all the other band's virtues. If
someone hadn't given me all
these records, I think this is the
one I'd buy. Then again, if some-
one hadn't given them to me, I
might never have heard it.
Beat Rhythm Fashion
Turn of the Century (Bunk)
Another BRF record? So soon?
This one is sort of like the last
one, only slower. I sort of liked
the last one, slowly. 'Turn of the
Century' is moody and perhaps
gloomy, might be just the thing
for you.
Spaces
Got Me at a Disadvantage (Epic)
I've just noticed that this is the
only record in this column that is
released by a major record com-
pany, and it shows. This is the
new music of middle New
Zealand. Owing plenty to Mi-
Sex and their chief admirers
Flight X7, bands like the Spaces
pump out stomping synth-heavy
pop to pub audiences who jump
up and down — just like clock-
work.
Francis Stark

L I V E
D.D. Smash
Blind Date
Broken Dolls
Mainstreet October 3
Broken Dolls nearly blew it on
the first number, Otis Redding's
'Dock Of The Bay', when they
screwed up the lyrics. Inexcusable,
and Roy Orbison's 'Pretty Woman'
fared little better. The Dolls
improved as they went into their
own material, soulful pop with a
cutting edge which has improved
since the lineup change. Typical
'Girls', one of my favourite singles
this year, was played early in the
set, and I felt a little kinder
towards them.
Blind Date are on their way up
even if their live sound still escapes
them in the studio. A live EP
might not be a bad idea. A fast,
enjoyable rock band, in days
when the term 'rock' enjoys the
notoriety of words such as 'wire-
less' and 'aerodrome'. Not that this
trio is outdated (no pun intended).
Mike Caen and Andy McDonald
are far from over the hill, and their
songs are as contemporary as any.
It's that lingering trace of rhythm
and blues, and their strong, innate
sense of melody, that sets them
apart.
Dave Dobbyn seems such an
unlikely star attraction, yet the
little guy is, no mistake, a star.
Shirt untucked, ginger curls
happily askew, face contorted into
a happy leer, he's obviously a born
frontman. He also has a voice
many singers would give their
right arms for; strong and full of
character, tons of range, and a
very useful falsetto. The youthful
appearance of Revox belies his
years of experience, and when he
CONTINUED ON PAGE 21

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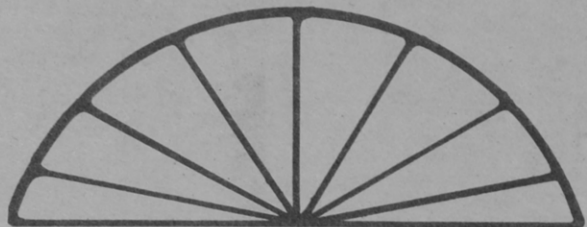
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F I L M

S.O.B.

Director: Blake Edwards

An elegant, if ultimately somewhat black comedy about the life and death of a Hollywood producer. After a first half of interlocking vignettes, the plot shifts into top gear in the last 45 minutes reaching a manic climax in the mock Norse funeral of Richard Mulligan. Fringe benefits include Julie Andrews baring her breasts, Robert Vaughan getting his kicks in ladies' underwear and Shelley Winters in a restrained lesbian situation, as well as enough scatological fun in one sequence to make Jonathan Swift clap his hands with glee.

Zombies

Director: George A. Romero

The second part of Romero's trilogy which started with *Night of the Living Dead* shows a small band of "humans" trapped in a shopping mall populated with flesh-crazed zombies of all walks of life from nurse to Hare Krishna follower. Although the inclusion of a motorcycle gang upsets the tone of the film a little, *Zombies* is a clever satire of our contemporary life-style and its values. Together with *Motel Hell*, one of the best specimens in this genre seen for some time in this country.

Myra Breckinridge

Director: Mike Sarne

Banned for ten years etc, etc, and it's not hard to see why it was banned in 1970. Even allowing for the premise that Vidal's witty comedy of manners would be a difficult job to put on celluloid, Sarne's flamboyant directorial style is a major contribution to the film's failure. Mae West is Mae West, John Huston does an

outrageously broad characterisation of Buck Loner and Racquel Welch is a very creditable Myra. An interesting failure, and all the more so for seeing it over a decade after it was filmed.

Caveman

Director: Carl Gottlieb

An unspeakably feeble update of *The Flintstones* written around Ringo Starr, who should be an actor in search of an agent. Jack Gilford, trapped in the role of Gog, a blind man, deserves better.

Seems Like Old Times

Director: Jay Sandrich

Goldie Hawn and Chevy Chase in a standard Neil Simon sit-com. I made the mistake of seeing it just after Howard Hawks' *Bringing Up Baby* which makes this recent affair seem a little on the flat side. Goldie Hawn is agreeable, but even her perennial kookiness is wearing a bit thin these days.

William Dart

ARRESTING
Tales



OFF THE
RECORD

Wellington readers have probably already spotted copies of *The Face* around town, but it has yet to reach the rest of the country. Armed with plenty of colour, glossy paper, and some of the best contributors to the English rock weeklies, it is well worth checking out. If it doesn't seem to be in your neighbourhood yet, pester the man at the bookshop and see if we can't get the importers moving.

In print in Australia is *Afterwork*, a free guide to a good night out in Sydney and Melbourne which replaces the pocket-sized, Sydney-based *Tagg*. Best-looking thing in the magazine is the old familiar Gordons advert with the diver and guitar.

I'm too much of a Tintin fan to be able to really appreciate head comics, but those who do should be warned about *Arresting Tales* from Dunedin's Soon Come Comics, of 34 Grey St, Port Chalmers. It's a high-class sort of production on large-format, good paper and can be yours through the mail for \$2.50. No sign of the Thompson Twins, though.

Francis Stark

Rip It Up, No. 51, October '81. Post all correspondence to *Rip It Up*, PO Box 5689, Auckland 1. Editor Murray Cammick. Assistant Editor Mark Phillips. Advertising Enquiries 790-653.

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Thanks to Ngila Dickson and Andrew Green on paste-up, Francis Stark for sub-editing and Deidre for proofreading.

Split Enz Winners

Winners of the 'I Don't Wanna Dance' 12 inch discs are: Nina Parsons Pakuranga, T.Rona Chch, Jack Mackrell Masterton, Sonya Smith Tokoroa, G. Thomas Chch, W.Lightowler Chch, Juanita Ellery Waiuku, Alastair Howes Lower Hutt, G.Burt Chch.

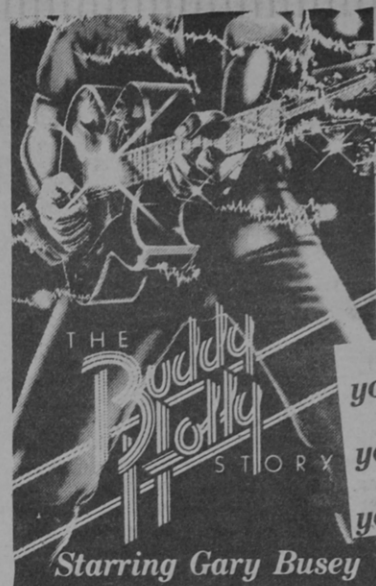
Starship 1
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10 VULCAN LANE
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TO MIDNIGHT
MONDAY TO SAT.

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& ROLL 2ND HAND
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CINEMA

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NOV. 6-13



The music
you'll love forever
The man
you'll never forget
The movie
you must not miss.

Starring Gary Busey

A BIZARRE WARHOLIAN VISION OF THE FUTURE ...

Derek Jarman's

Jubilee

"A significant force in
New British Cinema"

— Evening News



"The idea of Britain where a corrupted subculture has become a crazed elite retains a certain ghastly plausibility. Both visually and musically, the film develops a relentless, pounding rhythm celebrating the primitive joys of death, orgasm, and destruction ... the pills to purge melancholy and frustration."

— SUNDAY TIMES

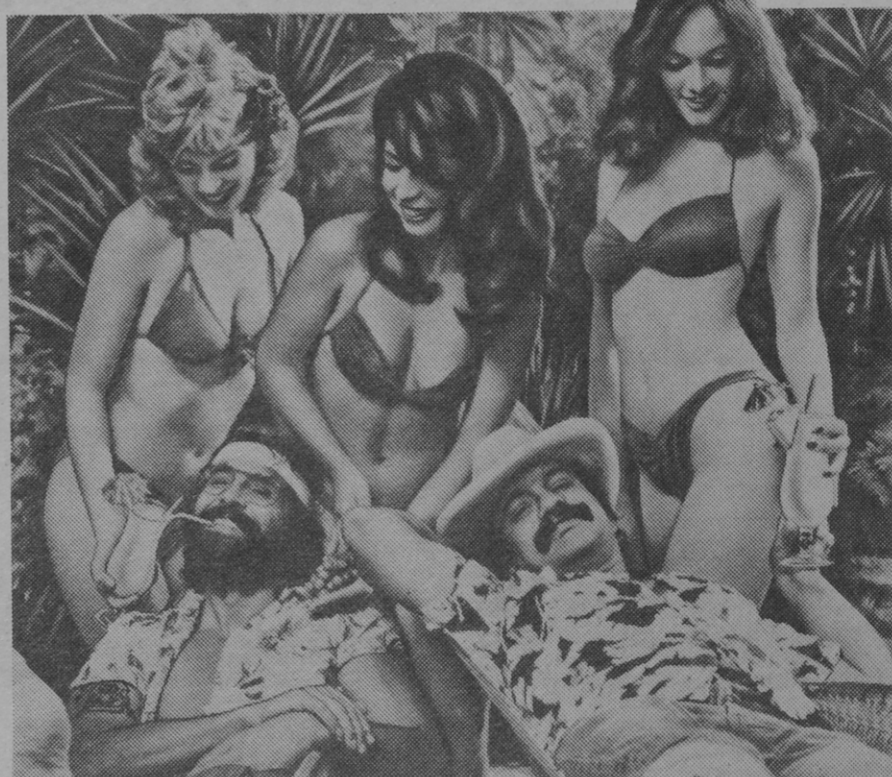


Jubilee
COMING
TO A CINEMA
NEAR YOU
SOON

Starring: Jenny Runacre, Adam and the Ants, Little Nell, Wayne County, Richard O'Brien, Neil Kennedy, Linda Spurrier, The Slits,
AND FEATURING THE MUSIC OF —
Brian Eno, Chelsea, Wayne County and the Electric Chairs, Siouxsie and the Banshees, Amilcar.

R 18

The story of two enterprising young men who
make an amazing amount of money
selling ice cream.



CHEECH & CHONG'S NICE DREAMS

COLUMBIA PICTURES PRESENTS A C & C BROWN PRODUCTION
"CHEECH & CHONG'S NICE DREAMS"

STARRING CHEECH MARIN & THOMAS CHONG AND STACY KEACH

WRITTEN BY THOMAS CHONG & RICHARD "CHEECH" MARIN ASSOCIATE PRODUCER SHELBY FIDDIS

PRODUCED BY HOWARD BROWN DIRECTED BY THOMAS CHONG

R16

NOW
SHOWING
AUCKLAND'S

ST. JAMES

VICTORIA
DEVONPORT
AND PT. CHEV.

CORUBA CALENDAR

RIU, OCTOBER 15 TO NOVEMBER 11

MON.

TUES.

WED.

THURS.

FRI.

SAT.

SUN.

Look Out For

'Ocker-tober starts with a big bang, when hitmaking bad taste boogie boys, **Jimmy & the Boys** tour Mainstreet Oct 16 & 17 — subtle ain't the word ... capital bands plan to roam and roll — **Mockers** to Christchurch's Gladstone Oct 29-31, **Beat Rhythm Fashion** to Auckland's Mainstreet Oct 22-24 and **Mangaweka Viaduct** to Framptons Nov 6, 7 ... air-plane visits include: **Swingers** (Oct 16-25), **Echo & the Bunnymen** (Wellington Nov 5, Palmerston North 6, Hamilton 7, Auckland 8), **Matt Taylor/Phil Manning** Band play the blues (Nov 4-14, dates page 2) and legendary Motown man, **Smokey Robinson** (with **Billy Field**) plays Auckland Oct 30, Hamilton Nov 1, Tauranga 2, Wellington 3, and Christchurch 5 ... R&B rocks Mainstreet with **Furys** and **Rank & File** Oct 29-31, **Newmatics** return to stage Oct 21 for Mainstreet '5 Band Special', guitarist-and-a-half **Ivan Zagni** is joined by Don Blam Oct 19 and Gibson &

Lynch Nov 9, at Rumba ... **Blind Date** play Christchurch's Hillsborough Oct 29-31 and **Spaces** hit S.I. too, Aranui Oct 19-24 and Cook 26-31 ... rock'n'roll movies at **Classic** include **American Hot Wax** (about first rock'n'roll deejay Alan Freed) Oct 17, **Let The Good Times Roll** Oct 20, **Quadrophenia** Oct 22 and **Buddy Holly Story** (starring Gary Busey) screens Nov 6-13 ... on **Radio With Pictures**, **Echo & the Bunnymen** 20 minute live special **Shine So Hard** (the movie of the EP) screens Nov 1 (*we think*) and **Newmatics** meet funky cops on 'Riot Squad' by Oct 25 and appearing soon are Bauhaus, Colin Newman, Steroids Valentinos, Neighbours, Techtones and Graham Brazier ... expect 12 inch Virgin 45s from Human League, Heaven 17, Simple Minds, Orchestral Manoeuvres and John Foxx ... in stores now: Birthday Party's **Prayers On Fire** and Wah!'s **Nah Pooh: The Art Of Bluff** ... 1982 Ripper compilation is entitled **Goat's Milk Soap**.

16 OCTOBER

Neighbours Wellington Tech
Swingers Maceys
Kids Are All Right, Classic
Cinema.

16, 17

Gordons Rumba
Valentinos Hillcrest
Zero Bars Hillsborough
Midge Marsden Cabana
Rank & File Reverb
Narcs, Broken Dolls, Jimmy
& the Boys Mainstreet
Blind Date Bellblock
Willie Dayson Globe
Centres Lennons
DD Smash Gluepot
Spaces Onekawa
Newtones Gladstone

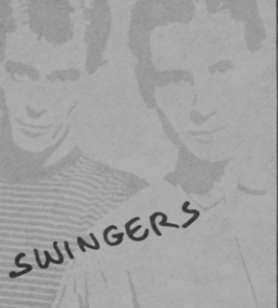
17

Gordons Rumba (afternoon)
Furys Dave McLean's
wedding
Dave Maybee Maceys
Swingers, Steroids Waikato
Uni (afternoon)
Neighbours Terminus
American Hot Wax,
American Graffiti, Classic.
The New Orleans Morning
Tribune first-exposes the
marijuana menace in 1926.

Mr. X Cook, Dunedin
Mirrors Station
Blue Flames Royal
International
Hit & Run Whangaparaoa
BBC Potters Wheel
Survivors Framptons

18

Swingers, Steroids
Municipal Theatre, Napier
Idolmaker, Classic.
Chuck Berry's birthday —
no presents, just send
money.



19 OCTOBER

Don McGlashan, Ivan Zagni
Rumba
Politicians Hillcrest
Midge Marsden Lion,
Palmerston Nth
Survivors Station
Spaces Aranui
Swingers, Steroids Palm.
Nth. Opera
12%, Terraces Gladstone
Phantom of the Paradise,
All This & WWII, Classic.
Peter Tosh born. Wonder
how he'll celebrate?
● Androids' single out.
Passions' '30,000 Feet Over
China' and Comsat Angel's
'Sleep No More' in NZ stores.

20

Willie Dayson Mirage
Corners Rumba
Androids, Gordons
Hillcrest
Midge Marsden Quinns Post
Survivors Station
Spaces Aranui
Swingers, Steroids Town
Hall, Wgtn
Who Slapped John Gluepot
Rusty Nail Terminus
12%, Terraces Gladstone
Let the Good Times Roll,
Classic.
Arthur Rimbaud's birthday.

21

Willie Dayson Mirage
Corners Rumba
Androids, Gordons
Hillcrest
5 Band Special Mainstreet
DD Smash Station
Gangsters Potters Wheel
Spaces Aranui
Who Slapped John Gluepot
Rusty Nail Terminus
New Entrants Bellblock
12%, Terraces Gladstone
Manfred Mann born in
Johannesburg, 1940.
Ladies & Gents the Rolling
Stones, Classic.

22

Willie Dayson Hillcrest
Midge Marsden Majestic,
Wgtn
Prime Movers, Vivid Militia
Reverb
DD Smash Station
Swingers, Blams
Christchurch Town Hall
Innocent Terminus
Quadrophenia, Classic.
Tim Leary's sixty-first birth-
day, mann.

22, 23, 24

Blind Date Gluepot
Centres Greerton
Meemees Rumba
Midge Marsden Hillcrest

23

Midge Marsden, Willie
Dayson Maceys
Newmatics Station
Midge Marsden Hillcrest
Swingers, Blams Hillsborough
Prime Movers, Vivid Militia
Reverb
BBC Whangaparaoa
Narcs Framptons
DD Smash Windsor Park
Neil Young's 'Rust Never
Sleeps' Cinema One.

Valentinos Lennons
Blue Flames Lennons
Broken Dolls Rotorua
Thumbs Of Brass Cook
Dunedin

24

Willie Dayson Maceys
Newmatics Station
Midge Marsden Hillcrest
Swingers, Blams
Hillsborough
1st Birthday Reverb
BBC Whangaparaoa
Narcs Framptons
DD Smash Windsor Park
Innocent Terminus
Paul and Barry Ryan born,
1948. Just wait for the
revival.

Beat Rhythm Fashion
Mainstreet
Androids Gladstone
New Entrants Bellblock
Spaces Aranui

25

DD Smash Mainstreet
Midge Marsden Radio
Waikato
Nick Drake dies, 1974.
Revival seems unlikely.
Newmatics' 'Riot Squad' on
RWP
Blind Date, Broken Dolls
Lady Hamilton

26 LABOUR DAY

Who Slapped John Rumba
Deros Station
Centres Greerton
Dave Maybee Hillcrest
5 Band Special Hillsborough
Spaces Cook
Swingers, Blams Dunedin
Regent
Androids, Newtones,
Playthings Gladstone
Beatles awarded MBE on
Trotsky's birthday.
● Scar's 'Author! Author!' LP
released.

27

Who Slapped John Rumba
Deros Station
Skidrow Gluepot
Broken Dolls Mirage
DD Smash Butts, Kawerau
Dreadnaught Hillcrest
Movies Terminus
Spaces Cook
Dylan Thomas born.
● Marianne Faithfull's
'Dangerous Acquaintances'
released.

ECHO
AND
BUNNYMEN

28

Neighbours Station
Who Slapped John Rumba
Fusion Potters Wheel
Skidrow Gluepot
Tom Sharplin Hillcrest
DD Smash DB, Rotorua
Movies Terminus
Spaces Aranui



29

Neighbours Station
DD Smash Greerton
Centres Hillcrest
Movies Terminus
Peter Green born.

30

Neighbours Whangaparaoa
Broken Dolls Station
Smokey Robinson, Billy
Field Logan Campbell
Centre
Visitors Framptons
DD Smash Maceys

29, 30, 31

Furys, Rank & File
Mainstreet
Willie Dayson Globe
Fusion Potters Wheel
BBC Gluepot
Newmatics Lion, P. North
Mirrors Maceys

31

Neighbours Whangaparaoa
Screaming Meemees North
Shore dance
Broken Dolls Station
Visitors Framptons
DD Smash Maceys
Movies Terminus

Halloween Spectacular
Reverb
Shakin' Jimmys Bellblock
Survivors Lennons
Blind Date Hillsborough
Spaces Cook
Mockers Gladstone

1 NOVEMBER

Smokey Robinson, Billy
Field Seddon Park,
Hamilton
Rolling Stones' first record
released eighteen years ago.
Echo & Bunnymen 'Shine So
Hard' 20 minutes live special
on RWP.

2 NOVEMBER

Vivid Militia Station
Corners Gluepot
Smokey Robinson, Billy
Field QE Centre, Tauranga
● Stray Cats Gonna Ball,
out.

3

Neighbours Mirage
Vivid Militia Station
Smokey Robinson, Billy
Field Wellington Town Hall
'Art Clothing' opens, Closet
Artists Gallery — voyeurs
only!
Rock'n'roll musicians'
meeting to discuss hassles
facing bands — 5pm,
Symphonia Hall, 427
Dominion Road. Further
details page 4.

TAYLOR/MANNING TOUR

4

Neighbours Mirage
Willie Dayson Gluepot
Rank & File Station
Matt Taylor/Phil Manning
Band Gluepot
Taste of Bounty Terminus
Jukebox Potters Wheel

5

Matt Taylor/Phil Manning
Band Hillcrest
Rank & File Station
Echo & Bunnymen Well-
ington Town Hall
Smokey Robinson, Billy
Field ChCh Town Hall
Taste Of Bounty Terminus

6

Midge Marsden Station
Mangaweka Viaduct
Framptons
Rank & File Whangaparaoa
Echo & Bunnymen Regent,
Palm. North.
Matt Taylor/Phil Manning
Band Bellblock, New
Plymouth.
'The Buddy Holly Story',
Classic Cinema to Nov 13.

5, 6, 7

Neighbours Windsor Park
Willie Dayson Gluepot
Screaming Meemees
Mainstreet

7

Midge Marsden Station
Mangaweka Viaduct
Framptons
Rank & File Whangaparaoa
Echo & Bunnymen Founders
Theatre, Hamilton
Matt Taylor/Phil Manning
Band Palm. North.
Taste of Bounty Terminus
Happy Birthday Joni
Mitchell.

Furys Rumba
Corners Reverb
Mirrors Lennons
DD Smash Hillsborough
Thumbs Of Brass Gladstone
Zero Bars Cook, Dunedin

8

Echo & Bunnymen
Auckland Logan Campbell
Centre
Matt Taylor/Phil Manning
Chips, Wellington

MEEMEES
MAIN STREET

9

Ivan Zagni, F. Gibson, B.
Lynch Rumba
Androids Station
Stage Hillcrest
Matt Taylor/Phil Manning
Cabana, Napier
Mockers Terminus
● New Pop Mx single

10

Furys Gluepot
Neighbours Thames
Willie Dayson Mirage
Stage Hillcrest
Androids Station
Matt Taylor/Phil Manning
Band Mayfair, Hastings
Mockers Terminus

DANSE
MACABRE EP
OUT

11

Furys Gluepot
Willie Dayson Mirage
Matt Taylor/Phil Manning
Band Greerton Tauranga
Mockers Terminus



More To Come

INXS five gig tour commences in
final days of November ... George
Lucas' TX1138 hits Classic late
November ... Screaming Meemees
return to Wellington Nov 23,
Terminus ... Dave McLean's Furys
hit S.I. in Nov, Blenheim 18 and
Christchurch 19-21 ... Pop Shots
Show at Rotorua Gallery Nov 9-30
... Dunedin's Captain Cook features
Mr. X (Nov 11-14, 25-28), Instigators
(Nov 18-21) and Blams (Dec 2-5) ...
LATE NEWS: Killing Joke LP,

What's This For on NZ release early
November. Pere Ubu's David
Thomas has completed solo album
with Philip Moxham (Young Marble
Giants), Anton Fier (ex Feelies, ex
Lounge Lizards, now Raincoats' side-
man), Richard Thompson and Ubu's
Allen Ravenstine ... ex Gang Of Four
bassist Dave Allen is forming a band
with Barry Andrews (ex XTC, ex
League of Gents) ... likely for
Terminus are OK Dinghy, Mammal,
Fourmyula and Diana Ross.

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



WINNERS
'PRACTICAL JOKERS'
grab it, it's great!

OCT 15, 16 MACEYS. 17 WAIKATO UNI. 18 NAPIER
19 PALMERSTON NORTH. 20 ST JAMES, WELLINGTON
21 22 CHRISTCHURCH T.H. 23, 24 HILLSBOROUGH. 25 DUNEDIN