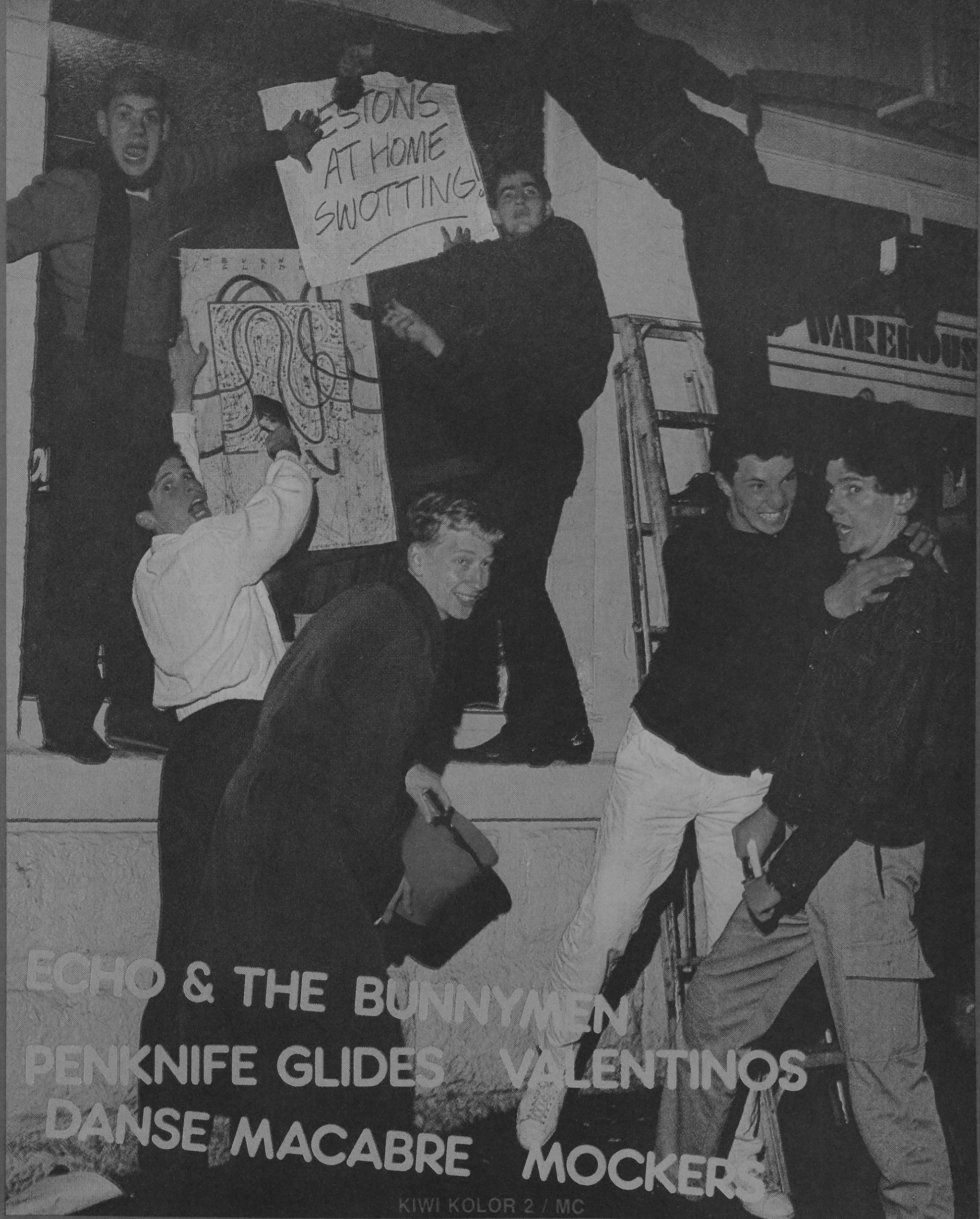


RIP IT UP

No. 52 NOV 1981

20,000 FREE MONTHLY



ECHO & THE BUNNYMEN
PENKNIFE GLIDES VALENTINOS
DANSE MACABRE MOCKERS

KIWI KOLOR 2 / MC



Penknife Glides: Cliff Gravelle, Jules Mahoney, Steven Gravelle, Stefan Morris.

'nervous' — us?

To live for the moment is the prevailing passion.

So reads the sole liner note on the back of Penknife Glides' *Nervous* EP. The quote was lifted from a *Time* magazine by Cliff Gravelle, attributed to a writer named Christopher Lasch. His name is not familiar to Gravelle, nor is it important. But the line is.

"It had a lot to do with those four songs," says brother Steven. "That saying held true for those songs like 'Big Business World': we got out of our jobs because of that."

It struck me because it so accurately reflected the mods' attitude to life: eat, drink and be merry, for tomorrow you die. And in their early days, Penknife Glides were certainly branded as a mod group.

"I think that was a very mod thing, to live for the moment," says drummer Stefan Morris, "but I also think nowadays there are a lot of people thinking, 'Well maybe we've only got five or six years left, and perhaps we should only live for the moment'. There's that heavy feeling about it too."

Even dreams won't last forever ...

Nervous certainly lives up to its title. Some would call it paranoid, the lyrics of the songs full of cul-de-sac images, mystery men in shades of grey and unrecognisable stares. But if you keep up with your news of the world, you might find a lot in these songs to agree with. Are Penknife Glides at all optimistic about the future?

"For the band, yeah, but not optimistic about the world," laughs Stefan.

"It's a very serious thing," says Steven, steering the conversation back to a more practical plain. "We all finished our jobs, we all devoted ourselves to the band, because for us, this is the all-consuming passion. We never saw ourselves as another fly-by-night outfit, we're not just going to do another tour of New Zealand and then break up. But we were saying the other day, it would be just our luck to build ourselves up, do what we want to go overseas and then ..."

"Kaboom!" cuts in Stefan.

"At least we'll have been doing what we want to do up until the lights went out," Steven concludes.

A band that's had its share of knocks, this one, in its 14-odd months of life, since forming out of the remnants of such bands as the Primmers, Electabeat and Get Smart, kicking some life into XS and the Reverb Room, before hitting the spotlight with supports for the Police and Split Enz.

People tried to label Penknife Glides, as they will with any new group that comes along. It's convenient for everyone, including journalists, who are more guilty than most in their search for the identity of a sound, and their desire to account for its origins. Penknife Glides just wanted to play original material, with Steven and Cliff forming the nucleus as a song-writing team. Their listening pleasures include XTC and the

Psychedelic Furs, plus a hundred others in between. Each member has his own tastes in music, but ideas harmonise quite easily when putting the band's sound together.

"The only thing that draws us into a common ground is the music we play in the band," says Stefan.

"When a song comes together, everyone knows what they want to do," adds Steven. "We've never had a song where someone says 'Oh God, that's abysmal,' we've all got our own different tastes, but when a song comes together, it's the influence of all of us."

But when it comes to the gritty chore of writing songs, Cliff is undoubtedly the guiding light in shaping the band's sound.

"I wouldn't really like to see all of us having an equal share in it," says Steve. "I think it's important for a band like us to have a direction, and for people to say 'That sounds like Penknife Glides'."

Cliff is modest about his abilities.

"I basically start it off, but in a lot of cases Steve has come up with the words, or I've just had some ideas, and the band's done the rest. But then, sometimes, I've had a whole song and I know exactly what each part should do. But it chops and changes. A whole song might come to me in a flash, and other times I'll just get an idea and I have to keep working on it. I know I'll get there eventually, but getting there is the hard part."

Penknife Glides haven't been too pleased with their last two recordings. The debut single, 'Laugh Or Cry'/'Taking The Weight Off', suffered from production problems which left the sound thin and watery. *Nervous* was a big improvement, a much beefier sound, but still not mixed to the band's satisfaction.

They've recently finished four new tracks, and are much happier. Their deal with Reaction records, through Polygram, gives them plenty of time at Mandrill, under the benevolent eyes of Paul Crowther and Phil Yule. The band has stuck around through the long process of mixing, so that if things come out wrong this time, they've got to blame themselves.

"We're letting the music work more in its own right, rather than having structured songs of the verse-chorus type," says Steven. "It's closer to a live sound, in that it's got some guts to it, rather than the tinkly sound of the past."

Some different instruments have come in too, everything from a grand piano to a guitar synthesiser. The four tracks, 'Drums', 'Fewer Than You', 'Three Minute Mystery' and 'Money To Burn', are set for an EP which may not see the light of day till the new year. With that in mind it's hoped to have a single out before then, to bridge the gap.

Towards the end of this month, Penknife Glides set off on a three-week, round-the-country jaunt with Danse Macabre. One thing they want to avoid now, if possible, is the traditional pub-gig approach of half an hour on, take a break, then another 30-minute stint. There are only three pub gigs on the whole tour.

"We're trying at the moment to play a one-and-a-half-hour concert situation, which a lot of pubs don't appreciate," says Cliff.

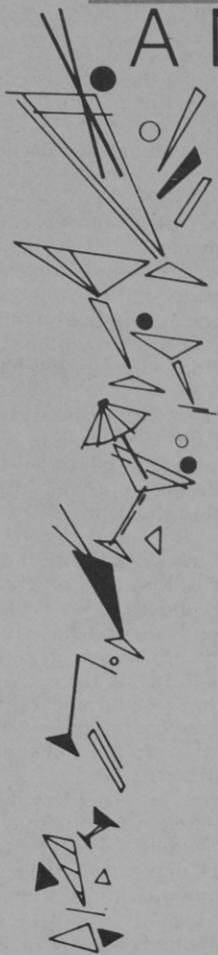
"We feel that we're performers, and have an obligation to give a night's entertainment, rather than just sauntering up on stage, putting down the beer jugs and playing."

Duncan Campbell

I'd love a Beer.



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SWEETWATERS'82



Mental As Anything

Planning is well in hand for Sweetwaters 1982, and organiser Daniel Keighley has no doubts it'll be a huge success. Two reasons here, one being the international reputation gained by the last two festivals.

"In the past it's been a matter of me going to England, ferreting around for somebody who's good enough to bring over, and is willing to come. Now they're coming to us."

The second reason is that Sweetwaters now has its own, permanent site.

"We were forced to move away from Ngaruawahia because the land was sold. We've purchased a site at Opitia, not far from Pukekawa, and at the edge of the Waikato River.

"We selected it because it had a separate exit and entrance, which is something we've never had in the past. This made it very difficult for the traffic generally on the old site. We also selected this site because the great majority of it is flat. Wherever you are, you can always see the main stage area, which means you'll never get lost."

The actual area of the site is smaller, but because it's less hilly, there's just as much space. There are three amphitheatres on this site. The main one is estimated as having twice the capacity of Western Springs. The second one is about the same size as last year's Aerial Railway, while the third, smallest area will bring a new live attraction to the festival.

"This new, third area will have its own PA system in an area

totally removed from the other two, so it's quiet, and we'll have a folk festival running at the same time."

Facilities are much the same, only improved, by virtue of having the permanent site. It's hoped about half the toilets will be permanent ones, as well as at least one permanent shower block. More permanent facilities will be added in subsequent years.

The Waikato River is within easy walking distance for a dip. Safety ramps have been built, but people should remember that the Waikato is a swift-flowing river. The swimming area is close to the river mouth, and the safe areas will be marked and patrolled. There are between 150 and 170 acres of camping available, but more land will be leased closer to the dates if thought necessary. Crowd capacity is being limited to 35,000 for the sake of comfort. The site is only 45 minutes drive from Auckland.

"The limitation is a necessity. To go beyond that it's almost impossible to provide reasonable facilities for everybody, so there'll be 35,000 tickets printed, and that'll be that."

The usual sideshow attractions will be running, with an expanded children's area, and a greater contribution from alternative lifestyles, since Nambassa won't be running next year.

And the big question: What will be seeing musically?

"The first international act confirmed is Meatloaf, who will be an interesting act, I think, touring with an entourage of 37.

It's almost a rock opera on stage. We've been working on that for something like a year now."

"From Australia, we'll have Cold Chisel and the Angels, each headlining a night, plus Mental As Anything, plus four other Australian acts I haven't yet been able to confirm."

Why all the Aussie acts?

"Well, it's happening both ways. There seems to be an interchange going on. New Zealand bands with a lot less experience than in the past are going to Australia, and getting taken in there, while a lot of the Australian bands are coming here. So it's not just a one-way thing, and it's a pleasing one in many ways."

Most of the expatriate bands will be coming back from Oz for the festival, including NZ Pop (ex Pop Mechanix) and the Pink Flamingos. And most of the known local bands will also be there, of course.

The sound system on the main stage is a local one, belonging to Oceania Audio. It has 135,000 watts of power, and those who caught Split Enz on their last tour can testify just how good it is.

Sweetwaters 1982 will be held on the 29th, 30th and 31st of January, and the 1st of February, with live music every night. At least one other act will be coming from the northern hemisphere, but details have yet to be confirmed. Tickets will be \$28.90, and that price gets you in, and gives you a parking or camping space.

See you there.
 Duncan Campbell

IAN DURY

& THE BLOCKHEADS



Nov 29 Christchurch Town Hall

Dec 1 Wellington Town Hall

Dec 2 Auckland, Logan Campbell Centre

new album 'Lord Upminster'



The Human League

RUMOURS

UK & USA

Specials have hung up their pork pie hats. First to leave were Lynval, Terry and Neville, whose **Fun Boy Three** have a 45 out already (The Lunatics have taken over the Asylum). Roddy Radiation has 'skabily' band Tearjerkers, while rest may continue, reverting to old name Special aka ... speaking of *Pork Pie*, the movie of the mini got rave NME review, which is more than the Screaming Meemees got — "kiwis influenced by Monkees relinquish . poor article." ... **Orange Juice** have moved from Postcard to Polydor, new single is Al Green classic 'L.O.V.E.' ... **Stiff Little Fingers** have parted company with drummer Terry Reilly. New man is Dolphin Taylor, ex TRB ... Tom Robinson's **Sector 27** have split and Tom is back with Danny Kustow ... look for Roy Carr/Charles Shaar Murray pixie book, *David Bowie: An Illustrated Record* ... tracks on Joy Division final outing, *Still* are: 'Ice Age', 'Walking In Line', 'The Kill' from 1977 sessions; 'Glass' from Factory sampler; 'Exercise One', 'Sound Of Music' from John Peel sessions; 'Dead Souls' (B-side); 'Sister Ray' (live, London 3.4.80); 'Ceremony', 'Shadow-play', 'Means To An End', 'Passover', 'New Dawn Fades',

'Transmission', 'Disorder', 'Isolation', 'Decades', 'Digital' (last gig, Birmingham 2.5.80); 'The Only Mistake', 'Something Must Break'. By the way, parts for *Still* have just arrived in Enzed. Factory is getting faster!

Vinyl near our stores includes — Elvis Costello *Almost Blue*, Mink De Ville *Coup De Grace*, Cars *Shake It Up*, Madness 7, Human League *Dare*: near our shores include — *Passage Degenerates*, Bauhaus *Mask*, Pete Shelley *Homosapien*, Chas Jankel *Chasanova*, Bad Manners *Gosh It's*, Tom Tom Club *Tom Tom Club*, Jerry Harrison *The Red & The Black*, Skids *Joy*, Slits *Return Of The Giant Slits*, Carlene Carter *Blue Nun*: not near our shores — *Let Them Eat Jellybeans* (North American punk sampler).

Auckland

Kiwi vinyl that is imminent includes **Blams** 'Don't Fight It Marsha It's Bigger Than Both Of Us', **Meemees** 'Sunday Boys'/'At At' (LP February), **NZ Pop** 'Holidays'/'Oz 'Ritz' (LP January), **Blind Date** 'Local Dance'/'In My Dreams', **Steroids** 'Sign Of The Times'/'Shadows', **Danse Macabre** *Between The Lines* EP and *Clean Boodle Boodle Boodle* EP ... **Macabre** have track on UK compilation by

CONTINUED ON PAGE 4

MI-SEX

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Manoeuvres
In The Dark

ARCHITECTURE

Features hit single: **'SOUVENIR'**



DID12 / DIDC12

RUMOURS

'AK RUMOURS' FROM PAGE 3
Nigel Hicks From The Sticks
Burnham ... Dum Dum Boys are
recording LP *Death Or Glory*.

Saxist, Simon Clark has left
the Newmatics and they've
added a trombone player, Chris
Watts ... Bryan Ripper Staff has
moved to 22M. Auckland will
never be the same ... Bombers
are now a duo ... ex Plague dude,
Dave Parkyn has 12" EP *From
The Resistance* (with Ivan Zagni
on guitar) ... The Dead Can
Dance is new Melbourne band
with ex Marching Girls, Ronnie

and Des.

Mandrill Studios engineer,
Graeme Myhre received an
Ampex Golden Reel Award for
his work on Gary Numan's
Telekon. New at Mandrill are
engineer Phil Yule and Stuart
Pearce (ex Hammond Gamble
Band). After six years in Earle St,
Mandrill have installed their
16-track equipment into their
York St premises adjacent to the
24-track A Studio.

New late night venue is
Bogart's in Elliot St. New Coup
D'Etat (Harry Lyon, Neil
Hannan, Steve Garden, Stuart
Pearce) will reside there from

Nov 19 ... on the same evening
the cellar bar of the DB Tavern
(corner of Wellesly St & Albert
St) opens with Danse Macabre
and Missing Tremble.

Winners of the 1981 Recording
Industry Awards are: *SINGLE
OF THE YEAR* 'Dr I Like Your
Medicine' (Coup D'Etat),
ALBUM Dave McCartney & the
Pink Flamingos, *MALE VOCAL-
IST* Dave McCartney, *FEMALE
VOCALIST* Suzanne Prentice,
GROUP Dave McCartney & Pink
Flamingos, *MOST PROMISING
GROUP* Screaming Meemees,
PRODUCER Bruce Lynch (Dave
McCartney), *ENGINEER* Dave

crisp art:
Presents

penknife
Glides
Danse &
macabre

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THROUGH POLYGRAM

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& WELLESLEY STs
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26-28 GLUEPOT
DECEMBER
1,2 ONEKAWA, NAPIER
3 OXFORD, LEVIN
4,5 LION, PALMERSTON NORTH
6 NITESITE, WELLINGTON
7 QUINNS POST, UPPER HUTT
8,9 KINGS COURT, OHAKUNE
10 FURLONG, HAWERA
11,12 BELLBLOCK, NEW PLYMOUTH
15-17 GLUEPOT

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

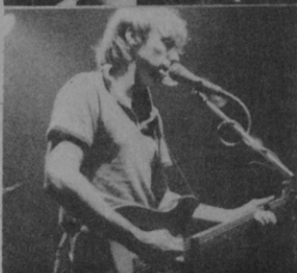
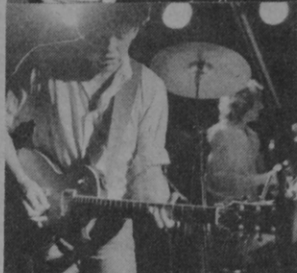
HILLCREST
Tavern

Hamilton's Rock Venue

Appearing in the next six weeks ...

Blind Date Corners
Broken Dolls Dave Maybe
Midge Marsden Valentinis

Bookings: Hamilton 80431



Hurley/Graham Myhre (Dave
McCartney), SLEEVE David
Hollis.

The Corporation

Wellington

The Terminus is going to
operate as a venue on Friday
nights henceforth. Rawa House
has quietly established itself as
an excellent small venue for
quieter acts. Recent gigs have
included Spines (EP out around
now), Innocent, Naked Spots
and Smelly Feet.

Mockers are out of action for a
while after Andrew Fagan col-
lapsed with glandular fever after
Christchurch gigs, forcing the
band to pull out of Echo and the
Bunnymen support.

Innocent will turn fulltime end
of summer ... numerous ex
Rodent personnel who have
failed to settle a new line-up in
the Capital, will head for
Auckland ... Andrew Clouston
has left Neighbours.

Smelly Feet did some record-
ing while passing through town
and is reported to be thinking of
using a band for a recording.
However possibility of reforming
Shoes denied.
Les Crew



WHO SAID
WELLINGTON
IS DEAD
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GO-GO'S
OUT SOON

Brendan Cheyne (guitar/
vocals), Roland de Beer (drums/
vocals) and Peter Brennan (bass)
are recording an EP for January
release.

ChCh bands heading for
Dunedin include Newtones (mid
November), Ballon D'essai and
Mainly Spaniards (early
December).

Laura Mitchell/Rose Stapleton

Due to sound complaints the
Russley has closed to bands ...
Rick Tindal has left Solitudes.
Now they are three ... the
Dramatix and Strand have split
but members will form new
bands ... new are Clients,
Proteges and Dance Exponents
(band has demoed at Arnolds) ...
Wrong Way Corrigan Band did
three sell-out nights on West
Coast.

Zero Bars will record at
Tandem soon and head north in
March ... Blams with Otis Mace
& Rex Reason will play Paparua
Prison and Invercargill ... Newz
return in December with new 45
... end of school term dance at
Caledonian Hall will star
Penknife Glides and Danse
Macabre ... Thumbs of Brass
reside in Nelson over summer at
Lennons.

Music World are looking for
recording stars ... John Harring-
ton has taken over ChCh Enter-
tainment Bureau and is looking
for bands. Phone him at 266-256.
Jim Wilson

Dunedin

Mick Dawson has left Broken
Models to return to Australia. In
January, Doug Hood with
4-track will record four Dunedin
bands — Sneaky Feelings,
Verlaines, Chills and Stones.

The Shoreline has taken over
the Hotel Taieri and opened it as
a venue for bands ... Mr X, one
of Prams' gigs was turned off
because of noise problems at the
Lion Tavern.

New bands: Moving Parts (ex
Oyster Soup amongst others),
Back to Front (all-Chinese line-
up playing mainly NZ songs) and
lastly, Red Rooster (consisting of
ex Flying Backwards and ex
Scooter members).

Shake and break-Ups: ex
Bored Games' Shane Carter's
band Sparkling Whine has
already folded ... drummer Jeff
Harford has joined After the Fall
(new name for Requiem Para-
dise) as co-vocalist.

The Chills are preparing for an
exclusive stint at Pandora's box.
George Kay

BAUHAUS In The Flat Field

CAD13

After many weeks top of the UK Indie Charts, Bauhaus look like cracking it internationally. Lead by remarkable voice of Peter Murphy — this is a stunning debut!

THE CUBAN HEELS Work Our Way To Heaven

V2210

Long awaited debut from Scotland's finest! Produced by John Leckie, Nick Launay and Steve Hillage.

THE DANCE In Lust

STAT3

Difficult to categorize but easy to be seduced by, the music of The Dance and the sensuous voice of Eugenie Diserio combine to make "In Lust" one of 1981's most compelling releases.

999 Concrete

LIB5001

Hot British act have recently been astounding audiences in USA and Europe with their unique sound.

THE DB'S Stands for Decibels

LIB5003

These New Yorkers have delivered an impressive debut. Features hit singles 'Dynamite' and 'Big Brown Eyes'.

ROBYN HITCHCOCK Black Snake Diamond Role

ARM4

"This man is probably England's wittiest and most versatile songwriter; if he didn't exist it would be necessary to invent him though I doubt if anyone would have the imagination." (Tom Hibbert, *Trax*)

JOE COCKER Live In New York

LIP5002 LIBC5002

The performance of a lifetime ... stunning!

PLAINLY SPEAKING, THESE OFFER YOU LIFE ENHANCEMENT THROUGH CREATIVE LISTENING



HAZEL O'CONNOR Sons And Lovers

LIB5000

She's dynamite! Actress, singer, dancer and one time au pair — a face and a talent to be reckoned with. Produced by Police producer Nigel Gray, features hit singles "D-Days" and "Time".

SNAKEFINGER Chewing Hides The Sound

RPH5

British born Snakefinger has gained notoriety through this work with American friends, The Residents (they co-produced). Features some great tracks including "Here Comes The Bums" — "Kill The Great Raven" and "Jesus Was A Leprechaun".

MODERN ENGLISH Mesh & Lace

CAD105

Another hit from the UK Indie Charts. Comparisons have been drawn with Wire and Joy Division — but their sound is unique! "Magnificent" said *Sounds*.

THE LURKERS Greatest Hit/ Last Will And Testament

BOPA2

Outrageous rock 'n' roll ...

EQUALS Mystic Syster

ICE1002

Formed by Eddy Grant with schoolmates, The Equals enjoyed worldwide success and produced some real pop classics!

PETER BAUMANN Repeat, Repeat

V2214

Co-produced by Robert Palmer, the third excellent solo from ex Tangerine Dream keyboard player.

TANGERINE DREAM Exit

V2212/TCV2212

German electronic legends deliver another amazing album — possibly their best yet!

Marketed by PO Box 3825, Auckland 1.

Jimmy and the Boys with Ignatius Jones on vocals, Joylene Hairmouth on keys, Michael Parks on bass, Barry Lytten drumming, and Steven Hall on guitar put up a wild sort of show at Mainstreet, with smoke bombs, costume changes, strip-tease, not forgetting the rock.

It's 12.30 pm Sunday, and Ignatius is pleasant and eloquent. Start off with a question about Saturday night's show, which he describes as great!

"When people haven't seen us before, they don't know how to



react, or what they're supposed to do, but we were pleased, considering most of our stuff was foreign to them, and bearing in mind the horror stories we'd been

told by New Zealand bands about non-reactive crowds here."

Naively, I ask if the band ever plays straight. Ignatius regards the question as a travesty.

"I don't consider what we do camping it up. We're theatrical people doing a theatrical show. Can you imagine being asked to play Jesus Christ Superstar without any robes!"

What about the format? Isn't it in danger of suffering overuse?

Ignatius replies: "It's a fluid thing. In Australia, I have been known to stop and talk to the audience for 45 minutes. But New Zealand is such a pale place, you've got nothing here except Muldoon, so I fell back on good old toilet humour, the lowest common denominator. Sometimes you have to, if there's nothing else to talk about. It's also a question of pacing your act. Give the audience a laugh, it gives you a chance to rest, but that's not to say you let them get lazy. If they're not reacting I'll berate them until they wake up."

The new album *Teddy Boys Picnic* is enjoying huge success in Australia at the moment.

Ignatius comments: "The teeny thing doesn't happen in New Zealand, but in Australia they're the ones buying albums, the screaming little girls. We made sure we incorporated a couple of commercial songs so we'd have that appeal. 'They Won't Let My Girlfriend Talk To Me' was 13 weeks in the top ten."

"That single was the biggest shock we sprung on Australia. People were saying 'oh, there's nothing Ignatius can do now, short of kill himself on stage', but we stunned them all. You can shock people in different ways. I wanted to do a love song, and a ballad, and 'Girlfriend' worked. The unexpected is much more dramatic."

AnnLouise Martin



One of the most inspired band names in recent times must surely have been the Ambitious Vegetables. The Veges were a bunch of young Wellingtonians who because of their age did not get the chance to play and develop the way they deserved. But that was in the good old days.

Now, the ex-Veges, Andrew Fagan, Gary Curtis and Charlie Mannell, are with Dale Monaghan, and called the Mockers.

Andrew takes up the story: "We formed as the Mockers in May 1980. We started playing in July, and our first single, 'Good Old Days'/'Murder In Manners Street', came out in September."

"We had no idea of how to go about putting out a single at that stage. We just took our tape down to the pressing plant and asked if they did singles for anybody. It was all very Mickey Mouse. Our major problem was distribution. We only managed to get the single into Wellington shops."

"The best thing was the recording - only cost us \$350, so we covered costs after the first 200 sales."

So did you look for live work? "At that stage we hadn't even played! We were working on the theory that if you had a good demo, you could use it to get gigs. We did get some supports, mainly at the Last Resort. It was

great, because in those days you only needed to play for half an hour if you were the support band."

"I'd hate to be starting out in Wellington now, because the only place you can really play is the Terminus. It's very hard to have an hour of worthwhile material when you've only just started."

The Mockers have never really done any touring.

"We're afraid to tour until we think our name is well enough known," says Andrew. "We don't want to end up thousands of dollars in debt, like so many NZ bands. At the moment we have day jobs, which is why we stay in Wellington. It's easy to play at night and work in the day, as long as we don't have to travel. I think the best way for us to do things would be to move to Auckland and exist the way we do now."

Can you see yourselves turning professional?

"Perhaps. Although in strict terms we aren't professional now, but we do have a professional attitude. I think the necessity of turning professional is only brought about by touring."

Are you afraid you might go stale by staying in the one place?

"The fact that we play to the same audience all the time means we have to work a lot harder to keep them interested. We're continually writing new songs to

combat it."

The Mockers' second single, 'Trendy Lefties', has been out now for a few months. Despite its strong commercial appeal, it didn't make much impression on the charts.

Were the band upset at the reaction to the new single? "Yes," they chorus.

"We thought of it as our most commercial song," says Charlie. "It's really put us off releasing commercial stuff. Next time I think we'll just do whatever song we feel like."

What's the sentiment behind the song?

"It's about factions," says Andrew. "It's the way everybody accuses everybody else of being trendy, when they're really caught up in their own little trends."

Maybe that's why the radio stations didn't play it. Mark Phillips

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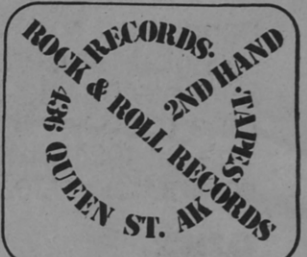
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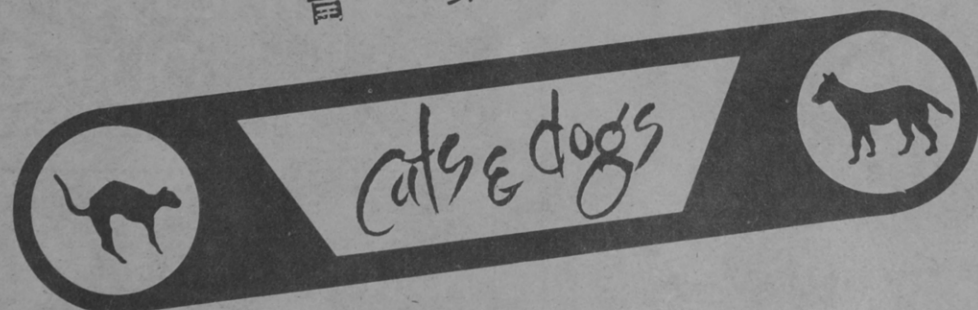
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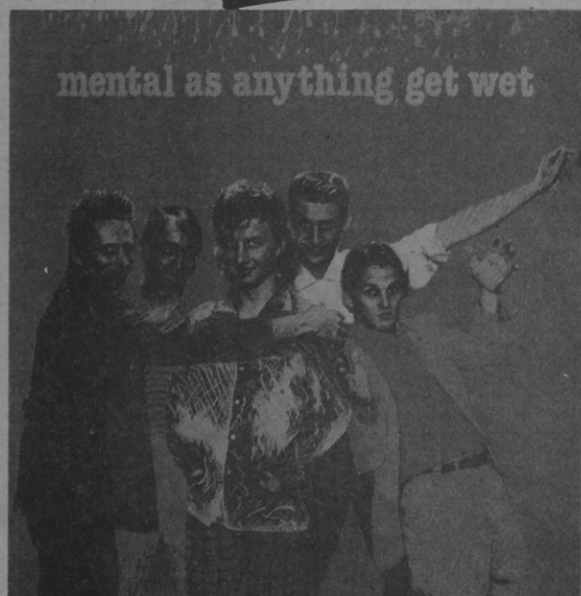
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features:
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33 REGULAR

features:
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Wayne, Greedy
& Martin, eg:
'come around'

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The song 'Mad Mary' is based on the movie *Whatever Happened To Baby Jane* with Bette Davis. It was recorded at Harlequin in June, and in September the Valentinos were blessed with an RTC deal which saw the record on general release in late October.

The band plans to release another single, 'Sharkskin Summer' in January. They may start recording an album, and finish it over the Tasman. Yes, over the Tasman, and don't yawn.

Back to 'Mad Mary'. It was financed by RTC and the band. "That's one of the reasons why it took so long to get out," says chief vocalist Paul Robinson.

"We finally found a record company that was actually prepared to put some money behind us. They heard the tapes, liked them, and decided they'd like to become involved in local music. We were fortunate to be the ones. For the band it's an important thing, because we could have released something ourselves, and got a distribution deal, but there's not much future in that."

'Mad Mary' has stimulated interest in Oz already. Two band members will be in Sydney this month doing a bit of ground work.

"I'm optimistic. We've been through a year of hard times without much encouragement from anywhere. We stuck it out, and it seems there are a few glimmers of hope now. It's like an apprenticeship. We lasted a year in New Zealand so we should be able to last another year in Sydney."

"I don't think we'll ever be stars here, not that it's something to aim for, but if we were seriously looking at being stars in New Zealand we would have given up a long time ago. Really, it has been a year of all the guys getting to know one another. We can write songs together, we can play together, and get on under the most adverse conditions. So we're looking further afield, because like everyone else has found, whether they've gone over as the top of the heap like the Flamingos, or as just another band like the Swingers, you can only do so much here. There's three million people, and you've got a musical hierarchy which is totally out of touch with what's going on. It's a real uphill battle."

The Valentinos have built up a steady following out of Auckland, not out of choice, but of necessity. Paul explains the situation as a vicious circle. The band doesn't play in Auckland much because they have trouble getting into the bigger venues, therefore they don't make much, therefore it's uneconomic, therefore they play out of Auckland more.

"When we first got the band together, it was paramount to

us to do well in Auckland, but I don't think we have to. It isn't the whole country, sure it's the most musically aware place, apart from Christchurch, but we can survive without it.

"Auckland is probably the most trend conscious city; like the rockabilly thing. Overnight there's a group of rockabilly bands, and before that there was a Cure, Joy Division thing happening. When a band is playing it's own style, and it isn't accepted it's a pretty hard road. I can't label what we do because we just write songs and play them. There's a variety of styles and influences and we can't do covers because we never agree on what to cover, so the only alternative is to write."

On the difficulty with venues Paul comments: "It's stagnant. You've got one agency controlling a certain number of bands, and venues, and that's wrong. People acting as agents for bands shouldn't have venues as well, it's too much of a monopoly — taking ten percent from the bands, ten percent from the venues. I've been in a situation where I've been told 'you want to play our venues? Then the answer's obvious, isn't it?' I rebel against that."

"Then you have a predicament such as with the Gluepot, where you may have a covers band getting prime time, and you can't even get a foot in the door, which I think is just ridiculous."

"We don't have any illusions about Australia. It's not going to fall at our feet or anything, it's a matter of taking it step by step. As far as agents go, we'll suss out who we think is genuinely interested, because plenty would probably be quite happy to have you on their books, but there's got to be an effort behind that. Sincerity may be an idealistic criteria, but it's the old maxim — when you believe in a product, it's that much easier to sell."

AnnLouise Martin

broken Models

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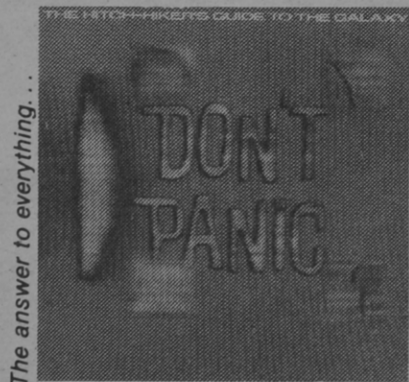
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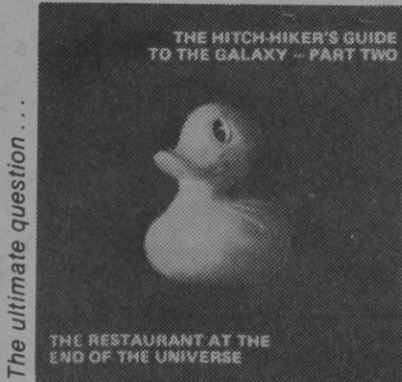
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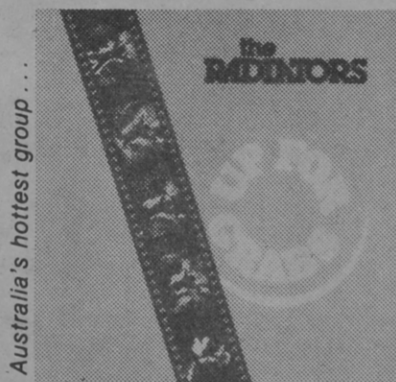
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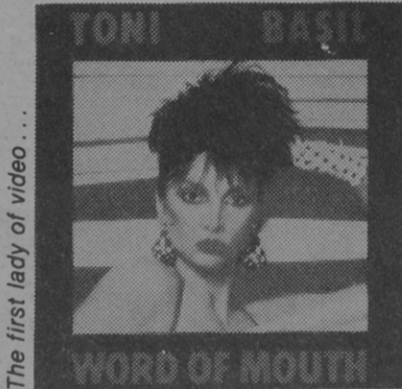
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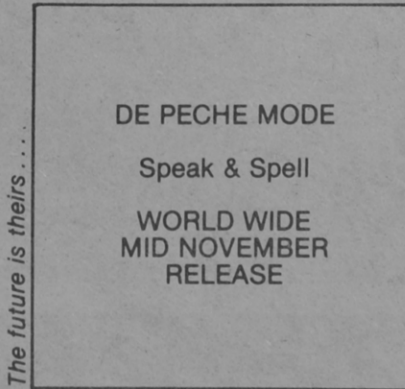
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Jo Jo Zep & the Falcons

It would be nigh on four years ago that the Joe Camilleri-Jeff Burstin-Tony Faeshe partnership forged their first song 'So Young, So Young' on the album *Jo Jo Zep and the Falcons*. It was their only song on that 1978 album. Elvis Costello, impressed with the band during his Australasian jaunt, incorporated the song into his repertoire. It seemed that Melbourne's finest six piece were on their way.

They deserved to be. 'So Young' was a classic, it had feel, melody and punch. The 1979 album *Screaming Targets* followed that lead. The first single, 'Hit and Run', skipped and stung; 'Katschra' was a minor epic of building tension; 'Trials and Tribulations' and 'Close To The Bone' were the ballads, gritty and soulful; 'Only The Lonely Hearted' was for tearing the house down and 'The Shape I'm In', another reggae/soul winner. An album of depth and real instinct for the scope of rock 'n' roll.

1980 and Zep embarked on a world tour that won over the crowds but the critics often took the arrogant seen-it-all-before attitude. The tour ended in Auckland with Camilleri's opening taunt of 'Good evening Christchurch'.

Their album of last year, *Hats Off Step Lively*, was an extension of the reggae based liveliness of 'Hit and Run' and 'Shape I'm In'. It was a dance album with a bunch of great songs and a

deceptive amount of emotional feeling.

This year — at the beginning a Sweetwater's spot that was compact and direct, but since then things have been unsettled. A double live 7-inch and a new single 'Sweet', both turkeyed and they weren't drawing the crowds. So mid-way through the year Wilbur Wilde (sax and keyboards), John Power (bass) and Gary Young (drums) were replaced by Simon Gyllies (bass) and Fred Strauks (drums).

A 10-inch mini-album, *Dexterity*, was released in Australia in August and will be available here on import early in the new year. With nine songs and twenty-five minutes playing time, the 10-inch is a novel showcase for more neat Zep style R&B ('Sweet', 'Johnny Kain' and 'Fool Enough'), soul ('Fallen Heroes'), *Hats Off* flavoured reggae ('Tighten Up') and traditional ska ('Rub Up, Push Up'). 'Tighten Up' and an easy skanking 'Nosey Parker' are featured on a Mushroom sampler, *South Pacific*. The latter first appeared on Zep's own label, Mighty Records, as Joey Vincent. *Dexterity* is another must.

In September they supported UB40 in Australia and are currently touring Australia. Hopefully they year's problems are behind them and the crowds start packin' in cos their music is too genuine to be ignored.

George Kay

Stand-by while *RIU* profiles the acts that appear on *South Pacific*, a \$2.99 sampler from Oz independent, Mushroom Records, previewing material to be released in Enzed soon.

By the way, on your left is Jo Jo Zep and his Falcons, old and new. On your right is Models with Buster Stiggs and Sean Kelly (seated, foreground).

Models

Sean Kelly, singer/guitarist with Melbourne band Models, gets our phone interview off to an awkward start.

"The only thing I've ever seen of your magazine was probably the worst, the most crushing review of an album I've ever read. It was our first album. Mind you, I agreed with it one hundred per cent."

We laugh. NME weren't too kind towards that first album either, allotting it just two sentences, during which they managed to confuse Models with a totally different band.

But album one was a while ago now. Since then there has been a six-track 10-inch *Cut Lunch*, a new drummer (our very own Buster Stiggs), a trip to England courtesy of A&M to record the second album *Local And/Or General*, and, another new drummer ("His name is Graham Scott, and he's never been to New Zealand").

Kelly seems as mystified as I as to why Buster is out.

"We don't really understand why he isn't in the band either, but it's a fact, and we're naturally



hard at it evolving the band as it is now."

Where has Buster gone then? "I don't know. Hang on a second ..." (consults band member).

"... he's joined Kiss. No, he hasn't joined Kiss. But Buster isn't the sort of person who'll be sitting around doing nothing."

Rupert Hine engineer, Steven Taylor, produced the new album with the band, and he's produced it exceedingly well. Stiggs, especially, must have been exultant. And Kelly?

"Yeah, I'm really happy with it, though we've been getting some strange reactions. Like, I have been reading this magazine called RAM and this guy has written-off tracks which to me are unquestionably substantial."

Like ...

"Like 'Drive & Reflex', which has a very strong rhythm played very loudly on drums, which is man's nature, and the words are about motivation, a concept that is neither good nor bad, but it's just there, like man's desire to make music. But I guess journalists are going to overlook things like that for as long as music is recorded."

Singles haven't featured largely in the Models' career so far

(the Eddie Raynor-produced track on *Cut Lunch* is described as a 'lost single') but there will definitely be one off the new album — the title track.

The album is already out in Australia. When have A&M scheduled it for England?

"Probably around February, though if it dies here and in New Zealand, they might not go with it. Hopefully we'll be going to England early next year to promote it."

Models gigged a little on the last trip, with Doll By Doll, Squeeze, Alternative TV and a few unknowns, but Kelly says the shows were incidental to the recording of the album.

"I think in England, airplay is more important," he says.

Gig reviews were certainly hard to find in the English press, but the band hardly went unnoticed. Buster was mugged and pocket-picked at a West Indian carnival, Mark Ferrie was hit by a car in Piccadilly Circus, Andrew Duffield got into a fight at a Cramps' concert, and Kelly himself spent two days in jail.

What, um, for?

"I was in jail for ... (pauses) ... a driving offence. All of those things happened to a major or minor degree, but they were sen-

sationalised."

Talk drifts back to the album. What is Telstar doing in the middle of Side One?

"We just recorded it because we had lots of time, but it's there possibly more as an exercise in production. We have been playing it live for over two years, and people seem to like the way we do it."

The rough and the smooth seem to hit Kelly with an approximately equal force. He says he wasn't surprised at all that A&M decided to pick up the band for England and Europe after what could hardly be called a strong debut album. The fact that Models have got to do some starting over once again with Buster's exit also doesn't seem to worry him. But the fellow from RAM has definitely made his mark ...

"We were all confident and enthusiastic about the new album. It's only been out a week, and you see, I've just been reading this RAM and, well, I won't go on about it ... who knows, I'll probably be in better spirits in two weeks time."

He laughs again, thanks us for our interest, and says goodbye. Roy Colbert

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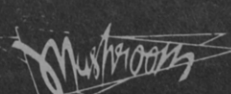
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Sunnyboys

Sunnyboys by name, by nature and by music. Clean, sparkling pop music that never seems to date. It was bred in the 1960's, and continues to surface, not just because people want to escape reality for a moment, but because music should be fun.

Sunnyboys have only been around since August 1980 when they played their first gig at Chequers nightspot, in their home town of Sydney.

The band consists of brothers Jeremy and Peter Oxley, Bill Bilson and Richard Burgman. All are in their late teens or early twenties. The Oxleys have been writing songs together since early teens and went to school with Bilson.

Their single 'Happy Man' (featured on *South Pacific*) and their debut LP both went Top 20 at home. Sunnyboys play to capacity houses in Sydney and Melbourne, and look to be a major asset for the future, with their bright, catchy sound.

Meo 245

MEO 245 are a four-piece with a strong English influence, and their debut single 'Lady Love' was a Top 40 Australian hit.

The recording of their first LP, *Screen Memory*, actually began in May, but not without incident. Just prior to the recording, during the final leg of an eastern states tour, their road van overturned about three hours out of Hobart, destroying almost all their instruments, PA and stage equipment.

To assemble the gear needed for recording necessitated a three-day shopping spree in Sydney, thus cutting their rehearsal time to a minimum.

This only made firmer the band's resolve to make the sessions work. Producer Peter Dawkins was equally determined, and after three days at Sydney's EMI studios, it was plain that MEO 245's luck had changed for the better. They were well pleased with the backing tracks, and 'Other Places', which appears on *South Pacific*, was especially satisfying.

The Sports

The Sports have released four albums through Mushroom, two of them, *Don't Throw Stones* and *Suddenly*, going gold.

Steve Cummings, Ed Bates, Jim Niven, Paul Hitchens, Rob Glover and Andrew Pendlebury got together in Melbourne in 1977. They recorded a debut EP, financed by themselves and some mates, and produced by Joe Camilleri, sold some 300 copies and received some warm reviews.

They signed with Mushroom in 1978, and the first album, *Reckless*, was hailed as a major work, backed up by live performances that left audiences breathless. Ed Bates was replaced by Martin Armiger in August of that year, and the following month they were signed to support Graham Parker on his Australian tour.

So impressed was Parker with the Sports that he invited them to

join him on his English tour of 1979. They signed with Stiff for UK distribution and toured the USA and the UK.

Another line-up change came in December 1979, when Jimmy Niven and Paul Hitchens quit. Niven was not replaced, but Ian McLennan took over the drums. McLennan lasted till June of 1980, when he left because of ill health, to be replaced by ex-Skyhook Freddie Strauks.

This is the line-up that recorded their latest LP, *Sondra*, produced by Cameron Allen. One of Australia's most consistent bands, both live and in the studio, two tracks from *Sondra*, 'How Come' and 'Black Stockings', are on *South Pacific*.

Russell Morris & the Rubes

A household name on both sides of the Tasman since the late sixties, Russell Morris will ever be remembered for 'The Real Thing' — a landmark in Australian recording with its incredibly complex production. Russell charted consistently into the seventies, with hits including 'Rachel', 'Mr America', 'Sweet Sweet Love' and 'Wings Of An Eagle'.

Russell went to the States in the mid-seventies, recording two albums, but finding the climate frustrating. His most productive work was songwriting with fellow expatriates Brian Cadd and Billy Thorpe. Russell returned to Australia in 1978. He put together a band and released the single 'Thunderground', which let everyone know he was well and truly back. A round of full-house concerts and the Mushroom album *Foot In The Door* followed in 1979.

Last year, Russell formed a new band, the Rubes (Rick Puchala, Max Chazan, James Gillard and Bruce Haymes). Their first single was a remake of 'Hush', a gold single for Russell in the 60's. Their new LP, *Almost Frantic*, was produced by David Briggs, going Top 10 in Melbourne and Top 30 nationally. 'Roar Of The Wild Torpedoes', the album's second single, is included on *South Pacific*.

Russell and band toured New Zealand in 1980 and plan to return, hopefully to coincide with the release of their next album.

Paul Kelly & the Dots

Paul Kelly and the Dots are best known in this country for a song done by somebody else. That's the way it goes, but Jo Jo Zep certainly showed good taste in covering 'Only The Lonely Heart'. The Dots' Melbourne hometown-following is little short of fanatical, but the band have still to crack the market outside of Melbourne.

Kelly moved to Melbourne from Adelaide in 1977. His influences include mid-period Dylan, the Stones and Lou Reed. His growing songwriting talent and rich, soulful voice have earned him the deep respect of his peers, such as Doc Neeson, Jimmy Barnes, Paul Hewson and Iva Davies.

The rest of the Dots are Tony Thornton, Alan Brooker, Mick

Meo 245

Russell Morris & the Rubes



Sunnyboys



Renee Geyer



Wendy & the Rocketts

Holmes and Tim Brossnan.

Their first album, *Talk*, was recorded in the middle of last year, and was one of the most played on Australia's FM stations. It was produced by both Martin Armiger of the Sports and Joe Camilleri of Jo Jo Zep. Their new album, *Manila*, was recorded in that city, and produced by the Dots themselves. On *South Pacific* is 'Billy Baxter' from *Talk*.

Wendy & the Rocketts

Since their formation in September 1980, Wendy and the Rocketts have built a strong following in their home town of Melbourne, with a mixture of gutsy, original songs and a few golden oldies thrown in for good measure.

Wendy Stapleton has been a session singer for over five years,

Renee Geyer

For Renee Geyer the waiting is over. Based in Los Angeles for the past two years, much of that time has been spent waiting.

"L.A. is a very 'waiting' place," Renee says.

"You wait for a deal, you wait for a gig. It's a very procrastinating place. I waited a lot. I went to meetings, but nothing much came out of it."

But now things are happening for her. Working with Renee on the album is Ricky Fataar, who drummed for the Beach Boys in the early seventies. He has given what Renee calls "a calypso feel" to her music — notably on the hit single 'Say I Love You', an Eddy Grant song.

Co-producing with Fataar is Bob Fabroni, who has worked with Joe Cocker, Eric Clapton and The Band.

The musicians are Fataar (drums), Ian McLagan (keyboards), Johnny Lee Schell (guitar) and Ray O'Hara (bass).

During the recording Joe Cocker wandered into the studio — and wound up recording a duet with Renee (a song called 'Good Loving').

"It was totally spontaneous," Renee says. "He came in one night to say 'hi' and liked what he

heard. He came back next night and asked if he could sing. I never cease to be amazed by that sort of attitude. He's a lovely guy, a gentleman."

Pausing to consider the pressures that drive musicians to the edge from which not all return, she says: "It's mainly the touring. The whole thing is such a party atmosphere. It's very hard not to have a drink when there's always a party going on..."

Geyer feels a new maturity.

"America has been very good for me. I did really well early in Australia and I got a swelled head. America has been very good in humbling me. To go somewhere where you are not known from a bar of soap can be really good."

"I would like to base myself in Australia and commute when I have to. I'll base myself in America until the record is done."

Once the album (*So Lucky*) is finished she will be looking for a record company to handle worldwide distribution.

"I need a label that really wants to get behind me and put 10 years into it."

Renee Geyer is on the road again. The L.A. waiting is over. To paraphrase one of her best-known songs — she's heading in the right direction.

Ken Williams

The Sports



Paul Kelly & the Dots

and has also been a prominent theatrical performer since her teens. Her backup credits include Jon English, Jo Jo Zep and Russell Morris. She and Mark Chew worked together several years ago in the Southern Transit Band, and today they write most of the Rocketts' material.

The other Rocketts are Vic Crump, Wayne Sullivan and Steve Donald. Their track on *South Pacific*, 'Reputation', was

their first Mushroom single, which went Top 20 in Melbourne, and Top 50 nationally in Australia.

As Wendy is still involved with sessions, as well as performing four nights a week, the Rocketts have only just begun to tour, but they're already drawing good crowds. The second single, 'Tonight', has just been released and they start work on their first album early in the new year.

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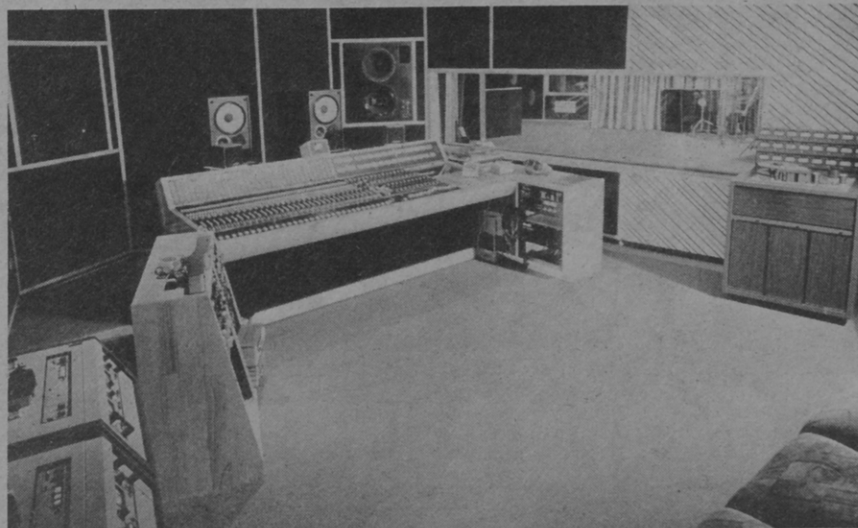
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NOV 16

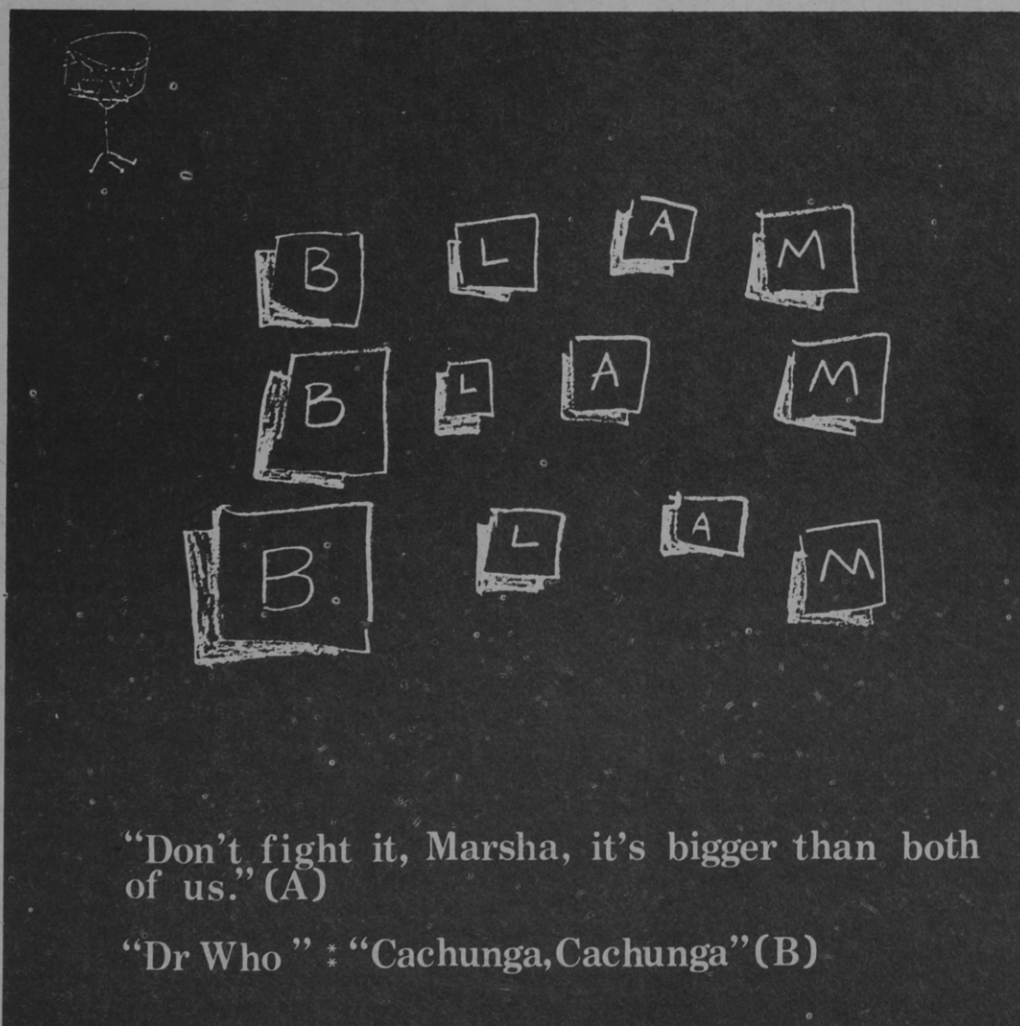
November

15 *Manaia Festival*
16,17 *Hawera Central*
19-21 *Bellblock, New Plymouth*
23,24 *Terminus, Tavern*
26-28 *Lennons, Hastings*

December

2-5 *Gladstone, Christchurch*
9,10 *Hillcrest, Hamilton*

BLAM BLAM BLAM



With

Otis Mace and Rex Reason
— all dates!

November

14 *Auckland University Dance*
19-21 *Reverb Room*
26-28 *Hillsborough, Christchurch*
30,1 *White House, Invercargill*

December

2-5 *Capt. Cook, Dunedin*
6 *Heatrave Outdoor Concert, Christchurch*
9 *Canterbury University Dance*

Propeller



Les Pattison and Pete De Freitas, bassist and drummer respectively for Echo and the Bunnymen, are revelling in the first bit of decent sunshine Auckland has seen this spring. Dressed in swimming trunks, they're suggesting a dip in the hotel pool to all and sundry. The locals amongst us are not so keen, knowing the water is cold enough to freeze the balls off a billiard table.

Will Sergeant takes a photo of Pete standing amongst some vaguely surreal sculpture of the pool, and departs. Ian McCulloch looks exhausted when spotted briefly after returning from a soundcheck, and has retired to his room to crash. Les and Pete pull up a couple of lounge chairs and prepare to talk.

An incongruous setting, this one, for a band whose members seem to be more creatures of the night, full of dark passions and broody sentiments. But then, Les and Pete are a long way from home. They've come here via America, a country which gives them mixed feelings.

"It was great," enthuses Pete. "Much better this time. We went there in April and did a three-week tour which wasn't really that good, but this time round there were really good receptions, except for Los Angeles."

"California crowds expect to just listen to us, instead of

places, and we actually gain a vast amount of popularity through people hearing about the live show. That's what we did in England, we really built up our following from the live show. It affects people, because somehow it seems more real, and honest. It is important, because everything has gotta work, the lights and the music, for you to be really great."

The lighting and other props are conceived by manager Bill Drummond, former light operator Bill Butt and his successor, Kit Edwards. It was Butt who made *Shine So Hard*, and Drummond who got the 'camo' idea and bought the army surplus camouflage nets. The band dressed up in similar gear, not for any paramilitary reason, but because they enjoyed the dressing up. Also, the dirtier the props got, the more effective they became. The band themselves decided to go to the plain white backdrops, using colours to evoke moods, while Drummond, Butt and Edwards thought of using shadows. At the outset, the band didn't have the confidence needed to project themselves onstage, so the setting was important. The Bunnymen have matured, and so has their stage act. The camouflage had already been dropped when Butt got the idea for *Shine So Hard*, and it was decided to resurrect it just for the movie.

"At the time, we weren't all that keen on doing it, because

thought, I suppose."

Style has become a big thing in British music, sometimes overriding the actual music played. The Bunnymen are very stylish, if the UK music press is to be believed, but their approach is more realistic.

"We do worry about how we look," says Pete. "We try and involve ourselves as much as possible in everything that people are going to see about us, like the album covers and the T-shirts, so we're portrayed in the way we'd like to be. We don't like obvious advertisement posters, we like a poster to look good. The way we do things is by instinct. Some of our ideas are just naturally our personality, and that's the way we play it. We feel the same way about clothes, like we tell each other whether we're looking crap, and so on."

Influences are difficult to pin down, though Mac has confessed a liking for the Doors, the Velvet Underground, and Bowie. Les and Pete don't buy the notion that they draw inspiration altogether from the 1960's.

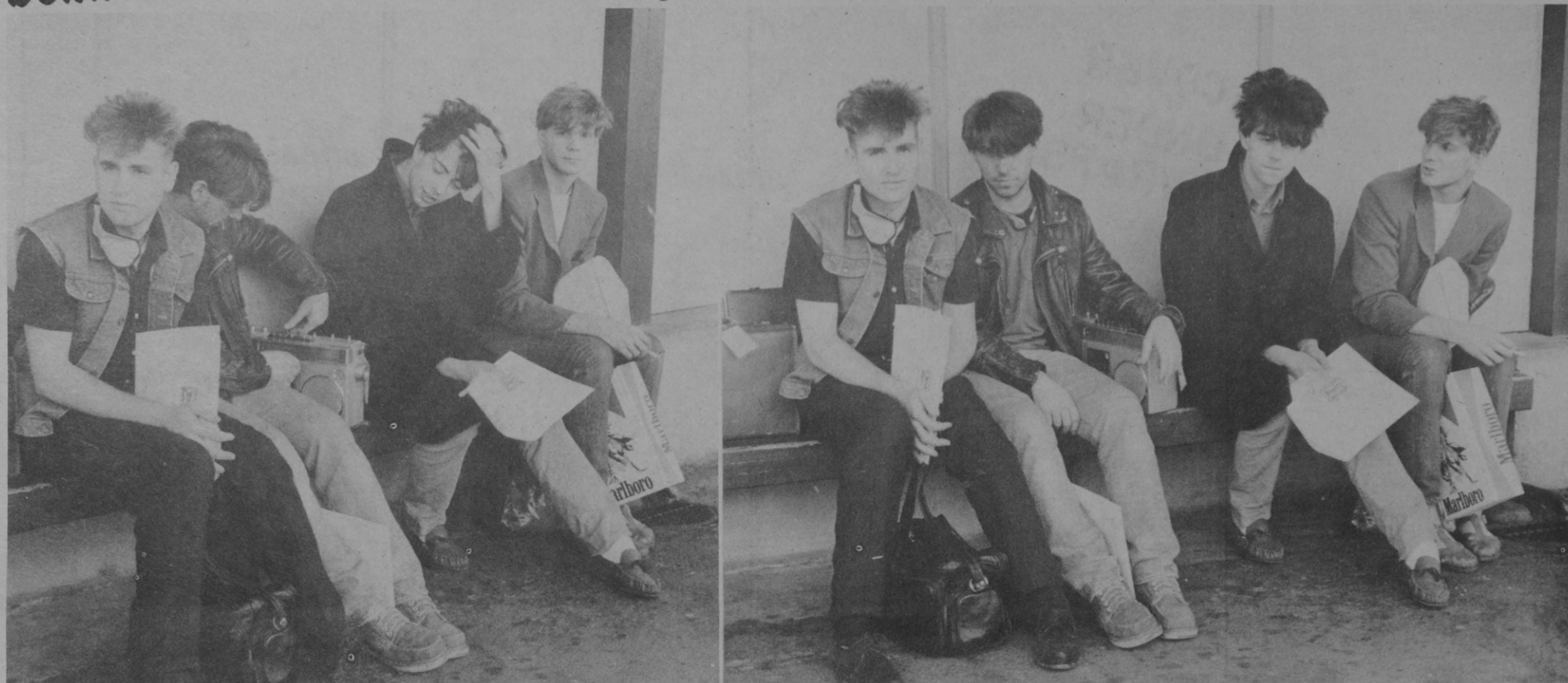
"I was inspired by my childhood, when I grew up," says Pete, "but it's not really reflected in the music style, like a ripoff of the 60's. In a way, it's difficult for us to say what our influences are, because we just do what seems natural."

"I think the thing about the 60's is that music did have that

BUNNYMEN RAP...

Les Pattison, Will Sergeant, Ian McCulloch, Pete de Freitas.

Photos by Carol Tippet



dance and get into it," says Les. "After we went off, they really applauded, and when we came back on, they just stared at us and wondered what was going on. It was really weird and upsetting. It was like that in New York as well."

So how did the New Zealand shows match up?

"Wellington was the best reception," says Les (the Auckland gig had yet to be played). "They've been good audiences, and we've been fairly happy all round."

The Bunnymen have been big news in the past year, breaking out of their Liverpool hometown on a tide of national and international acclaim. People have different ways of measuring success, especially their own. Do they feel successful? Artistically and financially? The question provokes chuckles.

"That's always the hope, to combine the two," says Pete. "To try and do what you wanna do, and make it commercially successful. But a lot of the time, like in America, the record company doesn't think that way, it has a very standard idea of what is commercially viable, and anything outside of that isn't worth taking risks on financially, so they don't put any sort of backing behind you, really."

"But we do alright, we get by, we balance the accounts, just. I mean, we owe the record company a fair amount, but it'll get paid back eventually in sales and stuff. But all round, I see us as being one of the few bands around that actually doesn't give in to that idea of commerciality, yet can still sell."

"Some bands when they start up, they can be weird and arty," says Les. "And then they start selling records, and they see they're gaining in popularity. It gives them a sense of knowing where they're going and they tend to sell out a bit. But I don't think we've done that, I think we just do what we want."

And you feel you've been accepted on that basis?

Pete: "I think generally, wherever we go, people tend to realise that we're a no-compromise band, that what's there is good and, I suppose, challenges the mainstream. That's important. We try and keep ourselves on our toes and change ourselves, as we do in the live performances. The English press never really knew what was going on, because we'd do a tour in a certain way, and the next tour would be different. That's what happened with the camo thing."

"Camo" refers to the camouflage-type set the band used to use onstage, and which can be seen in their film, *Shine So Hard*.

"We knew they were going to hate it," says Pete. "It was quite obvious we were going to get slagged off for that. And then after we'd done that, we thought we'd get away from it, and go totally down to nothing, which was what we did on the next tour. We just had the white backdrop, and mostly white lights with about two colours. We also had this thing with shadows on the back, which was quite different, and we still use it, though we've developed from that again. We've got a more interesting backdrop and more colours, but it's still fairly stark. But it works, and that's the thing. We decided we had to be there, and we had to be good, rather than depending on all this smoke and flashing lights that we had with the camouflage set."

So the presentation is important?

Pete: "I think the thing about us is that we go to a lot of

it's hard to try and rehash something like that," says Les. "It doesn't seem right, it doesn't feel right. And the actual concert suffered from that, because it was pushing something which was a bit old."

"But it looks great on film, and that was what we wanted, just to be able to see it like that," says Pete. "When we went into the studio and saw ourselves on film, we all said 'Oh God!' But I think everyone's like that, with a first film. I think it's absolutely excellent. When you look at a lot of video that bands have made, they just don't have that kind of quality."

"I think it's very well put together, and I like all the window shots and stuff like that. I mean, it's a different angle, approaching the rock film in a different way. It's not really about us until we come to the live thing. We're just there, which is good. Each time I watch it, I see different things."

To me, the non-concert footage seemed to raise a lot of questions from random images.

"I think that's what everything about us wants to do, make people draw questions," says Pete. "That provides depth to any form, if there's more to it than what immediately meets the eye. I suppose if there's a Bunnymen aim, more than anything it's to show people that there's more to rock music than obvious lyrics and obvious music."

"Lyrically, Mac (Ian) makes people think because he does things in a very ambiguous and sometimes obscure way, though he doesn't do it intentionally, it just happens that way, that sort of rambling consciousness that he sometimes gives onstage, which I think is a shame that a lot of people miss, because we can understand him, and we know what he's saying. It's that which makes music more lasting and contemporary, like Adam and the Ants, who's going to listen to them in five years?"

Whether another movie is made depends on Butt's commitments. He's currently working on his own film, called *Grind*. The immediate project for the Bunnymen is a series of 12 British dates following this tour. In their words, they'll be grand, Neuremburg-style shows, with searchlights underneath the seats and similar spectacular ideas. The Bunnymen enjoy playing, and involving, big audiences.

"There's something good about a lot of people being in one place at one time, that sort of congregation feeling," says Pete.

The Bunnymen say they have little trouble playing to big audiences, although Mac appears fairly aloof onstage. The music is intimate and personal, and what he's got to say, he says through his lyrics, which don't always come out the way they were originally written.

Lyrically, the Bunnymen shy away from global politics, in a time when making statements is very chic. They function on a more personal level. They also adroitly avoid tags, although they've been labelled "New Psychodelia" and similar.

"I feel it kind of transcends that, because it can appeal to more than one kind of person," says Pete. "We get a lot of people dressed up as Spandau Ballet, we got a lot of punks, a lot of skinheads, we get hippies who think we're 1968 coming back again. We're not really anything in particular, we are just Echo and the Bunnymen. But we do in a way stand for a lot, and it's quite definitely not psychodelia. It's more to do with music which is important, music which is an emotion, and

importance, which it lacks now. Somebody once said that was the only similarity between us and the 60's, because music had a lot more to it than just the rock and roll business. And now, what seems to have fallen down to the smaller, independent level, is music which is important."

The conversation turns briefly to lyrics, but without Mac, the man who writes them, it is pointless. It's agreed that he's a cynical observer, far more so on *Heaven Up Here*, looking back on past experiences and accusations, denying many labels that people tried to place on the Bunnymen. *Crocodiles*, by comparison, contained more desperation and uncertainty, reflecting the confused feelings of young men making their first record.

"*Heaven* was really good because we learned a lot of new techniques around the studio," says Les. "We understood the studio a bit more, which helped."

"We're very attentive about what goes on in studios, because we want to have a large involvement in what we do," adds Pete. "That's why we co-produced the second album with Hugh Jones, who did the engineering on the first album. What will happen on the next one, we don't know yet. It's very important to us that we know what's going on, and that we are there when it's done. We couldn't possibly just let somebody do our songs the way they felt they should be done without our role, our definite stamp on it."

The songs on *Heaven* are more informal, less structured than those on *Crocodiles*, mainly because of their typical dilemma of recording that first LP, with songs that are well known, then being under pressure to write more, without the time to do it in. Much of the later material was born of riffs created in the studio. Les doesn't mind that, feeling the songs were more spontaneous, and therefore had more emotion. The band was also more skilled instrumentally, and the producer had also learnt.

Ideas are already there for the next album, and recording will start sometime in the new year. Whether they'll use the same producer is uncertain. The material coming will be 'different', but little can be said beyond that, since it's still in the creative stages. Another producer may also be used, and Talking Heads' Jerry Harrison has been suggested. The Bunnymen are keeping an open mind on that. They only know that they don't want a dictator. The music belongs to them and nobody else. But they obviously owe Jones a big debt for their recording sound, especially *Crocodiles*.


"We did a week's rehearsal with him, and he helped us with some of the arrangements, because the songs were in a very elementary stage," says Pete. "He was the studio engineer in that particular one we worked in, and so he knew what he could get out of it. He had a lot of ideas. He used to work with Will, who didn't know what he was doing a lot of the time. Hugh would sit down with him and pick out a lot of the things, and piece it together for Will, in a way. He managed to pull out of Will some of the best guitar playing he's ever done, and Will's getting better all the time. Like, I listened to a live tape recently, and Will's guitar is just God!" Pete giggles at the statement, slightly embarrassed, even though it's honest.

Echo and the Bunnymen believe in themselves.

Duncan Campbell

*Worth clearing
home for!*

ROD STEWART
 Tonight I'm Yours
 Includes Young Turks
 Just Like A Woman/How Long/Jealous



ROD STEWART
Tonight I'm Yours

QUEEN
 GREATEST HITS

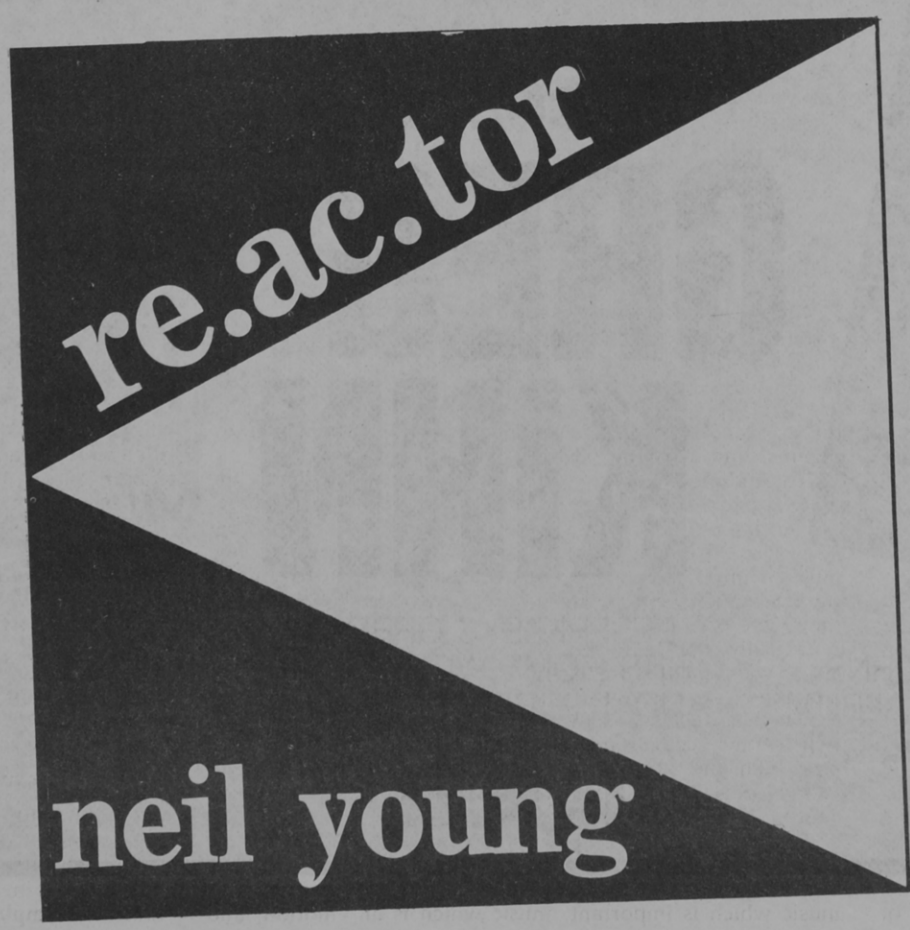


QUEEN
GREATEST HITS

- | | |
|--------------------------------|-----------------------|
| Another One Bites The Dust | We Will Rock You |
| Bohemian Rhapsody | We Are The Champions |
| Crazy Little Thing Called Love | Flash |
| Killer Queen | Somebody To Love |
| Fat Bottomed Girls | You're My Best Friend |
| Bicycle Race | Keep Yourself Alive |
| Tie Your Mother Down | Play The Game |
| | Under Pressure |

THE DOOBIE BROTHERS
Best Of The Doobies Vol II
What A Fool Believes Real Love
Minute By Minute One Step Closer

re.ac.tor



neil young

wea

Nigel Russell

Weston Prince



D
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Ralph Crump

Roddy Carlson

W
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Getting a band off the ground in New Zealand has never been an easy affair, and Danse Macabre have definitely had their share of set-backs.

Originally called the Sloth Creatures, they consisted of Weston Prince on guitar, Tony Ryan on bass, Roddy Carlson on drums and Grant Latimer on vocals. About August 1980, they changed their name to Kadets and began playing support gigs. One of the first was with the ready-to-implode Spelling Mistakes. Nigel Russell, then bassist with the Mistakes, was impressed by the Kadets' tightness, and when Grant headed south, he applied for the job of vocalist. In came a small synthesiser, and Danse Macabre were born. Their first gig was as support to the Pop Mx in December 1980.

Internal strife led to the addition of Ralph Crump on bass, whose fluid, almost funky rhythms have done a lot to help

Danse Macabre develop into the tight, go-ahead unit they are now.

"Getting the synth was the first big move towards a different direction," says Weston. "Up to then, we had been playing pretty heavy music that was assaulting people's ears. What we are trying to achieve now is music that involves melody and power as opposed to volume and power. The atmospheric side of our music is only a small part of it. A lot of people accuse us of jumping on the latest band wagon, but essentially we are playing our own music the way we like it. At the same time, we are trying to do something we think people would want to hear."

How do they feel about accusations made against them of being derivative?

"I don't think we are half as derivative as a band like the

Newmatics. At least we haven't played anything as directly commercial as ska ..."

Nigel interrupts. "The Newmatics have moved away from that ska sound now, and are developing a sound that is more their own. Every band has to have a starting point."

Out soon will be Danse Macabre's 12-inch EP. Recorded at Mandrill under the direction of Glynn Tucker, it features four songs ('Torch', 'Conditioner', 'Between The Lines' and 'ECG').

How did they find working with Glynn Tucker?

"We really enjoyed it," says Weston. "I think why some young bands don't achieve the sound they want is principally their own fault. We co-produced the record with Trevor Reekie, and I think that is the deciding factor. You have to learn to make demands in the studio, or you don't achieve anything."

"When Glynn heard our demos he didn't really like them, but Trevor dragged him along to see us play one night. After that, he seemed to gain a greater realisation of what we were about, and he couldn't do enough to help us."

Are the songs on the EP the ones they originally intended to do?

"We were going to do 'Ancient Monuments'," offers Nigel. "But Glynn was pushing for 'ECG'. We did 'Ancient Monuments' on the first demo, then on the second we did a couple of takes, and Glynn suggested 'ECG'. The first take went so well, we decided to keep it. Most of the EP was first takes. We did the whole thing in forty hours, and there were very few overdubs, although there is backwards guitar on 'ECG'."

"We really enjoy being in the studio," says Weston, "but unless you own your own, you can't really spend all your time recording. A lot of bands can get around it by recording on 4 or 8-track, but I think our material demands a much bigger sound."

"The EP was recorded on 16-track," says Roddy. "Then it was mixed down on 24. I think that's probably about right for what we want."

Nigel agrees. "The songs on the EP needed the space we were able to afford by using the big desk."

Are the band likely to do more live gigs?

"There is only so much you can do in New Zealand. I think we will have to explore more avenues of performance. As far as pubs go, I don't think we'll play any more than we have done over the last year."

Were they upset at the way South Island audiences reacted on their tour?

"I think a lot of people didn't know what to expect in Christchurch," says Weston. "Most of them seemed to be under the impression we were some sort of blitz band, which of course was totally wrong. We played the Gladstone, which is very much the punk venue. Next time we will do the Hillsborough, where at least they have an open mind. You just can't even contemplate playing funk-based songs to people at the Gladstone."

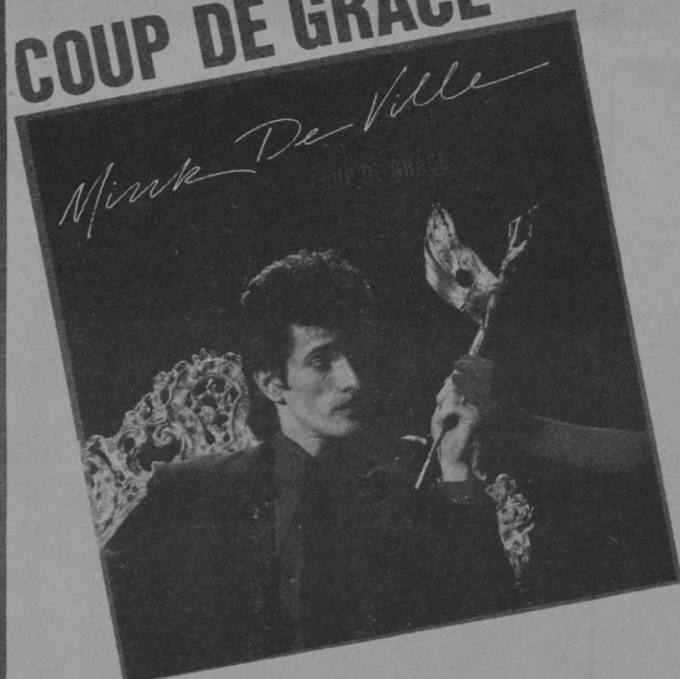
With the growing migration to Australia, the biggest bands in the country are not necessarily the well-established ones. Danse Macabre must surely benefit. They have the songs, the ability and a strength of direction that in the coming year must see them emerge as one of the top live and recording acts. Listen to the EP, you won't be disappointed.

Mark Phillips

Photos by Steve Robinson

MINK DEVILLE

COUP DE GRÂCE



WILLY DE VILLE RETURNS ...
NEW LABEL, CLASSIC NEW ALBUM
WILLY PRODUCES WITH JACK NITZSCHE.



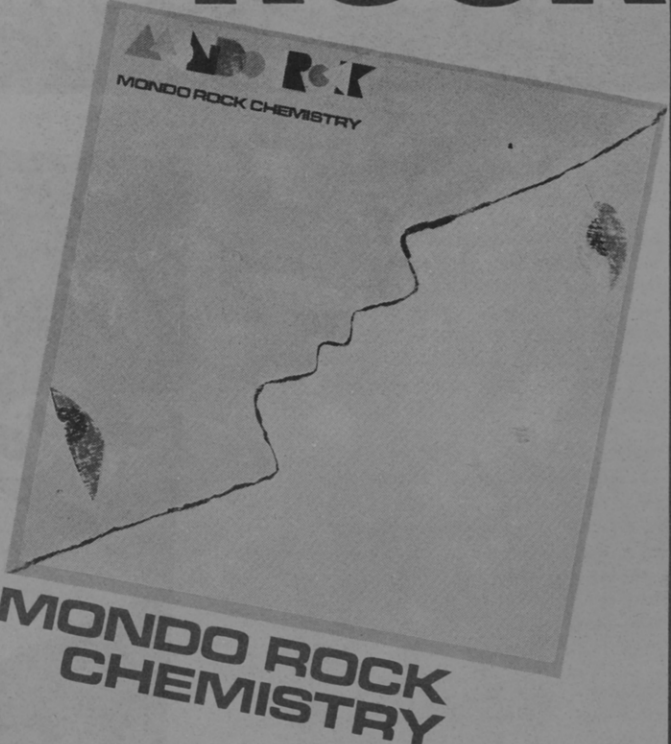
ROCKIHNROLL

GREG KIHNR

BESERKLEY'S GREG KIHNR
HITS HOME WITH 'VALARIE',
AND 'THE BREAKUP SONG' ...

wea

MONDO ROCK



ROSS 'DADDY COOL' WILSON
FRONTS PLATINUM OZ ROCKERS
MONDO ROCK, OF COURSE!

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and you'll never want to leave.**

A black and white photograph of a lively outdoor scene at a canteen. A woman in roller skates is in the foreground, holding a drink. Several other people are seated at tables, some with drinks, in a tropical setting with palm trees and a building in the background. A sign on the building reads "Canteena". To the right, a bottle of Coruba Jamaica Rum is shown with its label.

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

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RECORDS

The Birthday Party
Prayers on Fire
Propeller

Australian music that sounds good! First time since the Saints/Laughing Clowns and the occasional Mental As Anything single. Whoop de do. Cause for celebration; even NME liked it, although they don't seem to think it's very Australian. In fact, the Birthday Party are awfully Oz, except for one thing — they rip off creatively, and add new things of their own. That's a skill that most of their compatriots not only lack, but despise as being no way to run a rock and roll career.

What they do is take Beefheart, Pere Ubu, Bow Wow Wow, John Cale, all sorts, without shame, throw them all in the musical equivalent of a Kenwood and deliver a birthday cake of some substance and considerable taste.

The first track, 'Zoo-Music Girl' has (no, don't tell me!) 'tribal drumming', but it's OK. They sound like savages, not anthropology students. There's Cooper-Clarke babble over the top — it's all over the top. Side Two, track three, 'Yard', is cocktail jazz played by manic depressives. 'Figure of Fun' is daft.

None of the eleven tracks are bad. Nick Cave's vocals are awful — like Lydon or Mark E. Smith. Great. The band is constantly swapping instruments and roles. It's all loose and crazed, and recorded in Melbourne, where some of the worst bands in the world live.

Chris Knox

Marianne Faithfull
Dangerous Acquaintances
Island

Whether we like to admit it or not, much of the initial fascination with Broken English lay in its biographical associations. There was an almost voyeuristic frisson attached to knowing that Faithfull had lived so many of those lyrics. Yet ultimately the music's own power, at least on Side One, was strong enough to maintain our interest beyond the possibly unhealthy. But after an album ravaged by drugs, des-



Wah

pair, guilt and revenge, what do you do for a follow-up?

From the cover on in, *Dangerous Acquaintances* is distinctly less chilling, sinister or haggard than its predecessor. This time all the songs are original. True, elements of menace and uncertainty linger in such numbers as 'Intrigue' and 'Eye Communication' but they are balanced by a sense of self-knowledge, tentative growth and even 'Tenderness'. These songs of experience are broader ranging (even if Blake doesn't get his lyric-writing credit).

Appropriately there is a change in the music too. While the basis of steady, hypnotic pulse and stark, elemental melodies is as before, here and there a lighter touch of brass or piano replaces the previous obsessive guitar and synthesizer tones.

Nowhere is the change more marked than in the final track. *English* finished on an overkill of sexual venom. *Acquaintances* also keeps its 'major statement' till last, but this time, rather than smacking of calculated controversy, it contains possibly the album's most beautiful song and Faithfull's most affecting pathos to date: 'Truth Bitter Truth'. After the rage, resignation.

I, for one, thought that Marianne Faithfull's recording comeback would, by its very nature, only ever amount to a one-off. So much for cynicism. Given its context, *Dangerous*

Acquaintances is as good a follow-up as anyone has any right to expect. It is a thoroughly commendable album.

Peter Thomson



Neil Young

major asset is his soaring vocal capability. On 'Someday' and 'Death of Wah!', his voice is an extension of the music.

Ultimately, though, the songs



Birthday Party

Wah!
Nah Poo, The Art Of Bluff
WEA

Wah! (formerly Wah! Heat) are the third part of the Liverpool triangle. Guitarist/singer Pete Wylie was in a band called the Crucial Three with Julian Cope of Teardrop Explodes and Ian McCulloch of Echo and the Bunnymen.

Musically, they are more akin to the Bunnys than the Drops. The privileged few may have heard the excellent 'Hey Disco Joe' from *Hicks From The Sticks*. A fine introduction.

Nah Poo has a harshness which is mainly due to Wylie's scorching guitar. The instrumental 'Seven Names of Wah!' best displays his ability to handle delicate discords. Wylie's other

make this an essential record. 'Why'd You Imitate The Cut-Out?' and 'Seven Minutes To Midnight' are absolute gems. Some of the others may be a little rough, but that's the way they were intended.

A sumptuous debut.
Mark Phillips

The Dance
In Lust
Statik

Often the best records are the ones that surprise you. This is one of the best surprises I've had all year. The slightly-pornographic cover will either put you off or turn you on, depending on your views.

The product here is erotic, modern-dance rhythm, free of the pomp and circumstance of Spandau and Duran, and the mindless repetition of the rappers. The music is intelligent, while remaining unashamedly sexual.

For comparisons, start with the B-52's, taking a line through early XTC and recent Bowie. What you end up with is funk that challenges, laughs and excites. Fragmented moments, not unlike Flying Lizards, blend with the smoothest of European soul, to produce an irresistible mixture.

I know not a thing about The Dance, except that they are two white guys, two black guys and a white lady. I only know that I find their sound warm, evocative and delightful. Like I said before, you're bound to spot the cover. Try what's inside, and surprise yourself.

Duncan Campbell

Neil Young & Crazy Horse
Reactor
WEA

Of all the established songwriters, no one has led such a perplexing trail as Neil Young. Taking chances that would have seen a lesser talent fade into obscurity, Young keeps pulling the surprises.

In the wake of the successful *Rust Never Sleeps*, with its split sides of acoustics and power rock, last year's quiet restraint on *Hawks And Doves* was given the thumbs down, albeit unjustly. *Reactor* reverts to the powerhouse electrics of *Rust*, but without the acoustic contrast.

With Crazy Horse sounding like some professional demolition crew, Young rips into a series of pulverising rockers of numbing intensity. 'Opera Star' sets a frantic pace, with the sound underpinned by a sardonic ho-ho chorus. 'Surfer Joe And Moe The Sleaze' continues the

momentum, before the band bursts into the manic masterpiece 'T-Bone', with Young snarling repetitively 'Got mashed potatoes, ain't got no T-Bone', over a bone-crunching frenzy of sound.

'Get Back On It' provides breathing space before you ride on the 'Southern Pacific', 'Motor City' snipes at the Japanese, and 'Rapid Transit' build the platform for the final chaos of 'Shots', with its searing guitars and cacophony of gunfire.

An album of awesome aggression, coupling slashing lyrics with a seething metallic assault. A major recording in any criterion, with a cover that flashes out a warning: Contents highly inflammable.

David Perkins

Swingers
Practical Jokers
Ripper

Take 'One Track Mind'. Great verse, great chorus, but wait, a bridge already? And what's this instrumental thing now? Aaahhhh, back to the verse, phew ... what? a fresh riff? and what's this now??? ... and so it goes. 'One Track Mind' is the Swingers' finest single so far, but its also an archetype of what keeps this band from living permanently in the top ten. Some good ideas, some fine bits, but if large-scale acceptance is what the Swingers are after (and, of course, it mightn't be) then they're just going to have to remember that too many hooks spoil the broth.

The structure of a typical Swingers song, plus the layered

arrangements, mix-shifting production and often ragged singing, all ensure that *Practical Jokers* is not a record you work out after two or three playings. But the genuinely fine achievements gradually emerge — the three singles ('Dance' has been remixed), 'True Or False' with its glorious climbing melody and cake-icing ending, the middle section of 'Hit The Beach', the irresistible pop chorus of 'More', the buoyant sixties-styled verses of 'Funny Feeling' ... again you come back to bits as often as you do to songs, but, the desire to make the listener work for his supper notwithstanding, there are undeniably talented writers at work here.

The Swingers' debut album is not unlike a Swingers performance: both reward perseverance, but both too could benefit from more overt recognition of the audience. For all that, an absorbing and highly recommended record.

Roy Colbert

Mental As Anything
Cats and Dogs
Regular

A while back, an English critic said something to the effect that, sooner or later, Mental As Anything are going to be huge, they were so good that it was simply unavoidable. He was talking about the debut album, *Get Wet*, and he was right. It hasn't happened yet (at least not outside of Australia) but it will.

This is the third album, the second being last year's immaculate *Expresso Bongo*, and it further confirms my suspicions that this band is one of the all time great Oz pop bands (and they're not that common) and will be remembered as such.

For the uninitiated, this album's most obvious reference point is the recent turntable hit 'If You Leave Me, Can I Come Too?', but that's just the tip of the iceberg. Songs like 'Beserk Warriors' (about ABBA's marital problems, would you believe), the new single 'Too Many Times' and 'Lookin' for Bird', are every bit its equal, and have that indefinable something that separates good songs from great songs.

I don't know if *Cats and Dogs* is better than the last two albums, but it's every bit their equal, which is to say it's great.

Simon Grigg

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NZPOP

new single

HOLIDAYS

flip side: Aussie recording of

RITZ

An Excessive Record

NEW

pink floyd

OUT SOON

it's the..

Stray Cats

Baby Blue Eyes

Little Miss Prissy

Wasn't That Good

Cryin' Shame

(She'll Stay Just) One More Day

new $\frac{L}{P}$

Stray
Cats



ARISTA

GONNA BALL

EMI

You Don't Believe Me

Gonna Ball

Wicked Whiskey

Rev It Up & Go

Lonely Summer Nights

Crazy Mixed-Up Kid

GONNA BALL

Only the cheapest most inferior instruments went into the making of this album.



The Cuban Heels
Work Our Way To Heaven
Virgin

Ali MacKenzie is a busy man. At the beginning of the year he formed the Cuba Libre label in a Glasgow tenement and later produced the Shakin' Pyramids' album. He's also drummer for the Cuban Heels, four Glaswegians who've been around for a couple of years, and it was their constant rejection by big record companies that prompted MacKenzie to set up Cuba Libre. This is the label's second album.

The Heels are really another post-Bowie Scottish renaissance band, less dramatic than the Skids, less enigmatic than Simple Minds and more conventionally accessible than the Associates. Suffering under three producers (John Leckie, Nick Launay and Steve Hillage) the album struggles for continuity. Their songs are succinct, spritely and often deal cynically with social class divisions, the great British heritage. 'Liberty Hall', 'Move Up A Grade', 'Homes For Heroes',

The Old School Song' and their first single 'Walk On Water' bear grudges and hit hard musically and lyrically. But elsewhere the Heels are labouring to rise above a hard-edged competence. The ideas are ordinary and on the only ballad present, 'Coming Up For Air', vocalist John Milarky and the string arrangement go well over the top.

Still, on a debut a lot can be forgiven and the Heels are a cut above the eighties' humdrum. And their intentions are noble. **George Kay**

Ultravox
Rage In Eden
Chrysalis

Last year's successful *Vienna* stamped the new Ultravox as the band most likely to succeed in the electronic music stakes. They achieved accessibility by a combination of strong vocals with powerful riffing on a string of serene melodies with the appropriate mix of electronics and rock.

On *Rage in Eden*, the lessons of *Vienna* have been largely forgotten in overblown concepts.



Cuban Heels **Techtones**

The downgrading of vocals, and the veritable flood of epic choruses create a stop-start effect and only rarely does the melodic power that so distinguished *Vienna* come to the fore.

Side One contains the frenetic 'We Stand Alone', with its catchy chorus line. 'The Voice' has a fine instrumental start, but weak lyrics and 'I Remember' gives the side a soaring finish. Side Two is saved only by the claustrophobic 'Your Name' with its reverberating drums and swirling vocals.

If you haven't bought *Vienna*, invest your bucks there. *Rage In Eden* may have enough to satisfy the converted, but the lasting impression is that Ultravox are standing on a precipice. Quasimodo, ring the alarm bells. **David Perkins**

Madness
7
Stiff

Third albums are very important. The first two are the tried and proven stage favourites, while the third is often material written specifically for the album, or even in the studio. I'm

glad to see that Madness have pulled it off, though at the same time, they seem to have painted themselves into a corner.

The problem is that while 7 is a very much above-average pop album, it differs little in form or direction to its immediate predecessor. *Absolutely* managed to move away from the fading ska fad, but this album makes no similar moves ahead.

That said, I like 7 immensely. Madness' knack of combining great pop with a kind of vaudevilian charm remains unchanged. In that way, it follows the great Stiff tradition established by Ian Dury and Wreckless Eric.

Every track is a potential single, and two already have been, including the great 'Grey Day' (previewed at the Auckland concert).

I always have been a sucker for pure and well-crafted trashy pop music, and to my ears this is trash of the first order. **Simon Grigg**

The Passions
Thirty Thousand Feet Over China
Polydor

The Passions originally started out three years ago as another Chris Parry (Fiction) bid to take over the world. Their first single, 'The Hunted', was novel rock-reggae; twee and insubstantial it didn't exactly encourage inspection of their first album.

Thirty Thousand Feet Over China has been preceded by the single 'I'm In Love With A German Film Star', a mouthful of palatable Curesque candyfloss, light as air and about as potent - it opens the new album and provides an insight into the band's dilemma.

The Passions make superficially attractive music, seductive and enticing ('Someone Special' and 'Alice's Song') with frequent attempts at inner strength ('The Swimmer', 'Small Stones' and 'Bachelor Girls') that don't quite have the required kick. Vocalist Barbara Gogan, is vague, wistful and anonymous ('Alice's Song'), she's too controlled and unruffled. Impassionate. Guitarist Clive Timperley carries the songs with aplomb and precision, he doesn't panic or

become too emotional. A pity.

The band live outside their music so the emotional investment, if it's there, is subordinate to a controlled modern equity.

This is the new MOR. Easy listening, easily forgotten. **George Kay**

Techtones
T.T.23
Ripper

The idea was fine. Four gents with previous experience decided to learn from past experience and play pop at a time that seemed conducive to a Techtones' takeover. But nothing happened. What went wrong?

Their first and last album, T.T.23 supplies a few answers. Justifiably disappointed with the lame single, 'State of Mind' and desiring to stay clear of further studio/record company pressures, the band decided to record their album using a Teac four-track in their practice rooms for much of the album and by recording the final five tracks live. The results have all the hallmarks of DIY enthusiasm, and all the defects.

The songs, especially the practice room tapes, often rise above the amateurish production. T.T.23, the classy 'Magazine' and the exuberance of 'On Your Mind' and 'Johnny' are proof enough of the Techtones' craftsmanship. The live-in-the-pub fare is muffled but the weepy melodrama of 'Shed A Tear' and the clout of 'Reply' and the 'Same Old Game' are almost salvaged.

So the album confirms their talents as writers but it also reveals their shambolic idealism especially when you consider the work that went into recording T.T.23. It has a scrappy last-ditch feel to it which doesn't do their songs justice, but for all that it's good to have their material committed to some sort of posterity. **George Kay**

Colin Newman
Provisionally Entitled the Singing Fish
4AD

The Wire albums were good, especially the quiet songs on *Chairs Missing*. A To Z, Newman's first solo effort, was not as good, but still not bad. Oh,

Newman was in Wire, but I guess that's obvious.

This pretentiously-titled second album has no lyrics, but two lots of vocals - humming and stuff. The remaining instrumental tracks are not special enough to survive without songs on top of them, except for 'Fish 6', which is more basic than anything on *Flowers of Romance*, and works very well indeed. It consists of an erratic percussion noise, and a tiny tinkling that becomes a vicious horde of Texas chainsaw insects.

The rest works best as background stuff, played at low volume while you're dusting or knitting or writing a novel, or figuring out whether you should go out to see a band you dislike at a venue you hate, or stay home and play Monopoly with the TV on. If you need that kind of music (Eno seems to think you do), then buy this album.

If not, tape 'Fish 6' and buy a bottle of ...

Chris Knox
AC/DC
TNT
High Voltage
Let There Be Rock
Alberts

Released again after the band's phenomenal recent popularity, the first three AC/DC albums show they have changed little since the vintage TNT. Obviously recording and production techniques have tightened up considerably, but their basic, no-nonsense, give-the-people-what-they-want approach is most refreshing.

Steeped in a Glasgow blues background, Bon Scott's aggressive, sometimes plaintive, often tongue in cheek vocals show him up as one of the great rock singers, while Angus Young, of the demented schoolboy appearance, could trade licks with a host of the so-called great guitarists. In Phil Rudd, AC/DC possess one of the masters of rock-solid drumming - no technician, but some of his cymbal crashes send a shiver down your spine.

There are too many good tracks to mention. If you like your rock heavy, buy all three albums. You won't regret it. **Greg Cobb**

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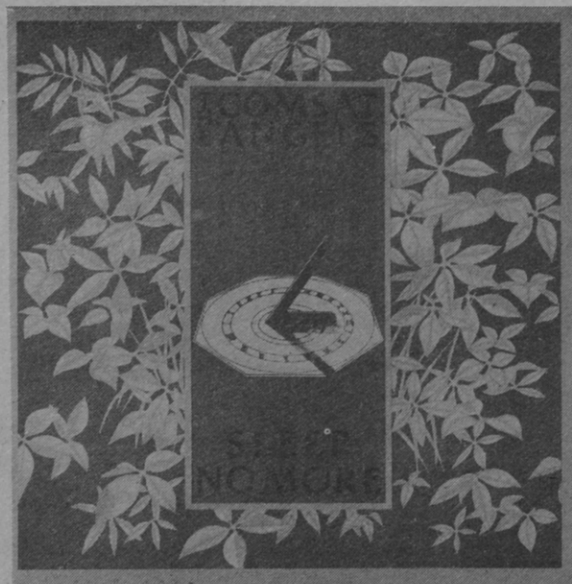


PASSIONS
'30,000 ft. Over China'

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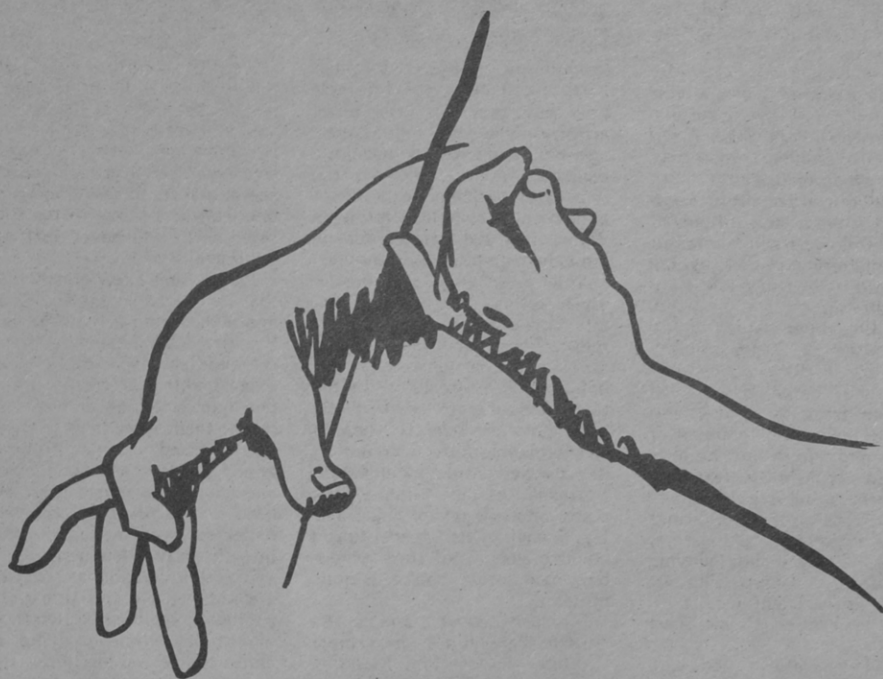
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 YOU'LL ACCOMPANY ME
 HOLLYWOOD NIGHTS
 OLD TIME ROCK AND ROLL
 MAINSTREET
 AGAINST THE WIND
 THE FIRE DOWN BELOW
 HER STRUT
 FEEL LIKE A NUMBER
 FIRE LAKE
 BETTY LOU'S GETTIN' OUT TONIGHT
 WE'VE GOT TONIGHT
 NIGHT MOVES
 ROCK AND ROLL NEVER FORGETS
 LET IT ROCK

NINE TONIGHT

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 SHE CAME IN THROUGH
 THE BATHROOM WINDOW
 HITCHCOCK RAILWAY
 DARLING BE HOME SOON
 MARJORINE
 FEELING ALRIGHT
 SHE'S GOOD TO ME
 DEAR LANDLORD
 THE LETTER

WITH A LITTLE HELP FROM MY FRIENDS
 I SHALL BE RELEASED
 BIRD ON THE WIRE
 YOU ARE SO BEAUTIFUL
 JUST LIKE A WOMAN
 PUT OUT THE LIGHT
 HELLO LITTLE FRIEND
 BLACK EYED BLUE
 HIGH TIME WE WENT



JOE COCKER GREATEST HITS

EMI

**the
Kinks**

**GIVE
THE
PEOPLE**

**WANT
THEY
WANT ...**



ANGELIC UPSTARTS

Side One:

- 1 Two Million Voices
- 2 Ghost Town
- 3 You're Nicked
- 4 England
- 5 Heath's Lament
- 6 Guns for the Afghan Rebels
- 7 I Understand

Side Two:

- 1 Mensi's Marauders
- 2 Mr. Politician
- 3 Kids on the Street
- 4 Jimmy
- 5 We're gonna take the World
- 6 Last Night Another Soldier
- 7 I Wish

**2,000,000
VOICES**

RECORDS

Willie Dayson Blues Band Live At The Globe

The Willie Dayson Blues Band have been around now for just over a year, and during that time have had an almost permanent residence at inner city Auckland pub, the Globe. The band consists of Brian Glamuzina (harp, lead vocals), John Thompson (bass, vocals), Brian Mitchener (drums) and Willie Dayson (guitars, vocals).

The album was recorded over a weekend last July on a two-track Revox, the necessary mixing done while recording. An astounding feature of this album is the quality of the musicianship, especially as there have been no overdubs, a common practice when recording live.

The album is equally divided between covers and originals. Regular followers will be glad to see a smattering of old favourites, along with some relatively new material.

Side One opens with 'Shady Lady', a strong, beaty number which the band have played since their early days. The following track is a slow and touching melancholic version of the Jimmy Johnson number 'Ashes In My Ashtray', featuring some very tasteful guitar from Dayson. The next song brings the rhythm section to the fore, backing Dayson's slide playing and Glamuzina's harp. The last track is an excellent version of the Little Walter classic 'Last Night'.

Side Two features three up-tempo tracks and two traditional slow blues numbers. The two slow tracks probably rank as the best on the album, steamy numbers fired up by some inspired playing from Dayson.

Overall, a fine debut album, one which those who have survived the crowded Friday night sessions at the Globe would especially enjoy.

Pat Evers

Midge Marsden Connection Mandrill

Good, honest homegrown rock 'n' blues from the very competent Taranaki-based Connection. Running the gamut from



Willie Dayson Blues Band

the jumpy self-penned 'Slow Walk, Jive Talk', a punchy single that saw precious little chart action despite some radio coverage, the band takes us through a reggae-ish 'No Complex', to the Bob Wills number 'Texas Blues' and Allen Toussaint's 'Optimism Blues', plus a couple of Wayne Mason songs for good measure.

The music exudes a joie-de-vivre on this, their debut album, attacking each song with a gutsy relish. These guys play for fun and sound like they're having a ball doing it, especially so on the two live tracks, 'Texas Blues' and 'Caledonia' (no overdubs here!).

'Motorcycle Boogie' comes on like vintage Commander Cody, twangin' guitar, honky-tonk piano and all, while 'Shine The Light', with its gospel-tinged backing vocal and stark piano-dominated arrangement, is quite moving.

Marsden, a veteran of the Australasian blues movement (Country Flyers, Phil Manning Band), has got together a sympathetic bunch of cohorts for this genuine slice of Kiwi blues. A solid performance from a band I, for one, am looking forward to catching live.

Greg Cobb

The dBs Stands For Decibels Liberation

Chris Stamey is a legend of sorts in the American record collectors' fanzine world through a couple of fine EPs with the speakers, and a brief stint with Alex Chilton. He shares the writing duties in The dBs with Peter Holsapple, and the two of them



The dBs

are clearly aiming for a similar thing. The dBs are quite distinct from regimented American anglo-copyists like the Raspberries, pulling their influences from all over to emerge with a pot pourri result recalling everyone from the Move to the Beau Brummels. But never just one band in the one song.

Add to that a few quirky ideas that pop up completely unannounced, and a think production (by Alan Betrock, editor of the excellent *New York Rocker* magazine) that actually works to the band's advantage through setting them apart from the usual homogenised, well-produced American pop-rock mainstream, and you have music that, perhaps not surprisingly, has been better received in England than in their native New York.

The dBs, likeable as they are, are not yet a major threat, but possessing the ideal of two (complementary) writers vying for album space and attention, they could surprise us before too long.

Roy Colbert

The Kinks Give The People What They Want Arista

Re-cap: unlike some of the other 60s prototypes still extant (yeah I'm talkin' about the Stones) the Kinks have no axe to grind. Sure, they've left their best years behind them, but unlike Jagger and Co. they don't have to sound like jaded bad-ass cowboys in order to maintain the gist of what they contributed to rock'n'roll.

Davies writes real-life cameos of the people next door and his style

has been adopted and up-dated by the likes of UK Squeeze and the Jam. But on the appropriately titled *Give The People What They Want*, there are signs of sell-out.

The album is a by-product of the Americanisation of the Kinks and Davies' judgement of what a contemporary (Kinks') album should sound like. *One For The Road* was a double tour-de-force of the band souping up old chestnuts and giving the crowd what they wanted and, in many ways, this is also the aim of *Give*.

Yet it is a clumsy, guitar-heavy mixture of U.S. radio rockism and the more customary English textures. The delightful wistfulness of 'Art Lover', the domesticity of 'Yo-Yo', the crowd-pleasing raunch of 'Around the Dial' and the workmanship of 'Add It Up' and 'Better Things' all work a treat.

On the other hand, there are songs that are way below par. 'Killer's Eyes' is Davies' attempt at 'Psycho Killer', feeble; 'Predictable' is just that and 'Destroyer', slick but empty, uses the 'All of the Day' riff as its foundation. Unnecessary.

The deal offers about a fifty percent return, not as sound as *Low Budget* but still fifty percent ahead of the Stones' *Tattoo You* fiasco. Brokers advice: Kinks' fans should invest, others investigate.

George Kay

Sharon O'Neill Maybe CBS

Side One, track one on *Radio With Pictures*: Sharon O'Neill stalks the evening streets in jacket, leotards and high heels enticing strollers and televisioners alike. She unsuccessfully propositions a pinball player. (What's wrong with him?) Meanwhile a song about schoolgirls cutting classes to look for action hooks in with clipped guitars and brief stabs of synth. Seductive, tough, it cuts Pat Benatar cold.

Trouble is, nothing else on the album is quite as appealing. The new O'Neill style also poses problems.

Her 1978 debut album introduced a talent for writing very strong songs in a variety of moods and tempo. But with her gradual grooming from sensitive balladeer to foxy rocker, O'Neill's writing seems increasingly restricted to a straight-ahead, small group beat. And while her material may be more performable on stage, on record it is losing distinctiveness. Even the ballads seem to be suffering. The new album's title track (and O'Neill's favourite) may be haunting but not enough so for a successful single.

Then there's her voice. Pure, yet of limited strength, it suits her earlier songs but sometimes lacks the gritty fibre needed for the powerhouse numbers here.

Despite such reservations, O'Neill's talent is still evident

and, crass ocker videos aside, the first four tracks here would have made a very smart EP.

But the question still remains — how well that talent is being served by her current persona.

Peter Thomson

Joe Cocker Greatest Hits EMI Live In New York Liberation

Cocker's affable human-wreck personality projection and obvious vocal stature make him a hard man to dislike despite the lack of fire in most of his seventies' product.

He had a mild regeneration three years back with his Asylum album, *Luxury You Can Afford*, and rumour has it that he's recently completed sessions with Shakespeare and Dunbar. We'll see, but meantime we have two albums that hark back to the years that created the legend.

Greatest Hits, which is virtually a restructuring of his first two classic albums and so concentrates on 1969-71, is a compulsory introduction to the Cocker career. Twenty tracks in all from the classic blues of 'St. James's Infirmary' to his definitive readings of 'With A Little Help' and 'The Letter'. Remember him at his best. Undeniable value.

Live In New York, recorded at an undated festival (sleeve info nil) is yer custom-made Cocker live performance. Again the oldies are trotted out ('Put Out the Light' and 'Hitchcock Railway') alongside later efforts ('So Blue' and 'Jealous Kind'), if not with the old gusto, at least with the old flair.

Unfashionable but ageless.

George Kay

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RECORDS

Rodney Crowell Warner Bros

There are some performers who can take a style that has been run into the ground by others and make it transcend all the clichés and shimmer with new life. In the seventies Gram Parsons was the man who worked such a miracle with country rock. In the eighties Rodney Crowell is doing the same thing.

Crowell's debut album, *Ain't Living Long Like This*, from 1978 was a largely undiscovered gem, containing brilliant writing — try a line like, "Dad rode a stock-car to an early death, all I remember was a drunk man's breath" — allied with superb melodies.

It is a pleasure to report that on his third album, *Rodney Crowell*, the man's voice sounds in better shape than ever, and there's nothing wrong with his songwriting either. Crowell has turned to other writers, Keith Sykes, Ray King and Tommy Hill, for the two steamers on the new album, 'Just Wanta Dance' and 'Old Pipeliner', but his own songs include a couple of ballads, 'Til I Gain Control Again' and 'Shame On The Moon', that are as lovely as anything he has ever written before.

If you ever liked the country side of the Byrds, or the Burrito Brothers, then listen to Crowell. He's no throwback. He would be a major talent in whatever era he emerged.

Phil Gifford

Jimmy Cliff Give The People What They Want WEA Manu Dibango Gone Clear Island

Robbie Shakespeare and Sly Dunbar are a dominating force in black music nowadays. They're the power behind two of the year's best albums, Grace Jones' *Nightclubbing* and Black Uhuru's *Red* and also answer the roll call on both these discs.

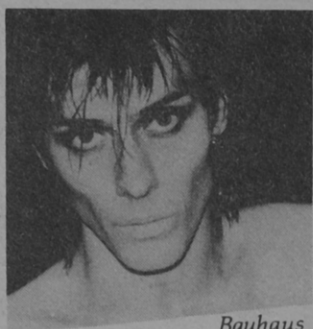
One problem, however, is the threat that the Taxi sound will overpower the artists it's simply meant to back up. In Jimmy Cliff's case, there's little risk of this. The man's just too good a singer and songwriter, and *Give The People* is his best work in years. Cliff is no Rasta, his mind is open, as shown in the title track:

Some like it in a rub-a-dub style
Some like it when the rhythm is wild,
Some like it in a one-drop style,
Some like it in a Jimmy Cliff style,
Reggae music is sweeter everywhere ...

Cliff is one of the original freedom fighters, and when he gets angry, the man is mad:

You babbling fools
Taking innocent ones on a wobbling spool
In your ageing schools
Filled with broken rules ...

Manu Dibango finds the going hard amidst the same company, not to say Geoffrey Chung, Ansel Collins, and even the Brecker Brothers. Dibango, a West African, is best remembered for his early 1970's hit 'Soul Makossa', which he revives in reggae style on *Gone Clear*. He plays sax, marimba and keyboards, and



Bauhaus

sings, but it's the people backing him who carry this album. 'Pleasant' is the word that springs readily to mind, a mellow blend of reggae and funk which should be checked out by all those who liked that last Grover Washington Jr album.

Duncan Campbell

Joan Armatrading Walk Under Ladders A&M

Joan Armatrading's first visit to New Zealand included a masterly performance in Christchurch. Second time through she came right down to Dunedin, and gave one of the most disappointing concerts I've ever seen. The difference on that second tour was her desire to be seen as a sunken centrepiece of a band, and with that desire driven home by the bang-bash drums of Danny Seiwel — and conveyed to the audience by the Dunedin Town Hall's atrocious acoustics — I left that concert with teeth ground to dust.

The syndrome of the proven solo performer wanting to be part of a band is as common as it is understandable in rock, but it makes things tougher for the writer on record. On last year's *Me Myself I*, Armatrading showed she had the flexibility and the sheer writing ability to come out on top, but on this new one, she battles. The synthesisers of Thomas Dolby help her on 'I'm Lucky' and 'Only One' and some fun is had with the Dunbar-Shakespeare team on 'I Can't Lie To Myself', but the stronger tracks aren't strong enough to exorcise the mediocrity ('When I Get It Right' and 'Eating The Bear' especially).

The strongest shots are delivered in the middle of the record — 'No Love', and a moving tale of loving two 'The Weakness In Me'. It is only then we are reminded just how classy a writer this lady can be.

Roy Colbert

John Martyn Glorious Fool WEA

John Martyn's previous LP *Grace and Danger*, was released here in January and is still on my short list of the year's best albums. It was his first release since 1977 and now here we have another, on a new label, within a year.

Glorious Fool is produced by Phil Collins who again plays drums and, although bass and keyboards personnel have changed since *Grace*, the overall exemplary standard of musicianship has been maintained.

Then of course there are the remarkable guitar, vocal and writing abilities of Martyn himself. While freely drawing on rock, folk, jazz and blues, Martyn remains beyond categorisation, a true original.

But if the best tracks on *Glorious Fool* easily measure up to the superlative standard of its predecessor, many lack the well-crafted structure — not to say melodic hooks — that gave *Grace* such strength. Often here, the group will brilliantly establish a mood only for it to never develop beyond a few sprawling phrases.

Still, despite its shortcomings *Glorious Fool*'s merits make me definitely pleased to own it. A patchy John Martyn album is better than no John Martyn album at all.

Peter Thomson

BRIEFS

Def Leppard

John Cooper Clarke

Manchester's Poet Laureate and ideal support artist, JC Clarke. This is his compilation, a collection of the ditties that made him, his backing band, the Invisible Girls, and producer Martin Hannett, quite notorious between 1978-80. Clarke's adenoidal Northern English drone is ideal for slipping across his vulgar satires and send-ups.

'Twat' is the ultimate in insult send-ups, 'Kung Fu International' a hilarious account of being a victim to a 'tupenny fart' martial arts expert, and 'Beasley Street', Clarke's squalor epic. Every home should have at least one JC album. Make it this one. GK

Bauhaus In The Flat Field (RTC)

If jagged shards of sound and fractured bellowing are to your taste then *In The Flat Field* will be an essential purchase. Bauhaus, from Northampton took its name from a German functionalist art movement, and come equipped with an excellent track record in the UK indie charts. To these ears Bauhaus are both emotionally and intellectually dry, but definitely not dull. GD

Roy Buchanan My Babe (Polydor)

Roy Buchanan serves up a mixture of old rockers (eg 'Dizzy Miss Lizzy'), an exquisite treatment of the old pop hit 'Secret Love', mediocre originals from vocalist and keyboards player Pat Jacobs, and the excellent Buchanan originals 'My Suntan' and 'Blues For Gary'. The former is a tranquil guitar piece, the latter stamped with Buchanan's trademark of scintillating runs in the higher registers. Superior to his last studio outing, but his continued retirement from the vocal mike is a retrograde step. DP

999

Concrete (Liberation)

Fifth year of operation, and fourth album for the hard-working, no-frills English post-punkers, who have occasionally ('Emergency' and 'Homicide') shown an ability to create something noticeably out of the rut. This time, 'Break It Up' recycles 'Homicide' as one of the stand-outs, and while the more adventurous 'Obsessed' was the single, the cover of Sam The Sham's 'Little Red Riding Hood' appeals as the one to give to the radios. RC

Dynasty The Second Adventure Midnight Star Standing Together Klymax

Never Underestimate The Power Of A Woman (Solar)

Solar, a black Los Angeles based record company, has simultaneously released three albums from among their newer acts. The poppiest of the three, Dynasty, have produced a great single, 'Here I Am', and although most of the rest of the album falls below that high standard, the second side has a nice pop-soul feel similar to British band, Linx. The funkiest of the three is Midnight Star. From their loud silver suits to their instrumental attack, they echo early Commodores. And like the early Commodores they have a tendency to hammer a groove for too long. But a lot of what's here is pretty outstanding stuff. Funk fans should investigate. Duds of the bunch are Klymax. They don't have the voices or strength of playing to cut it in this company. AD

Carly Simon Torch (Warner Bros)

Who was it that said a good Carly Simon album should be seen and not heard? Forget her flat-voice glossyrock of the seventies. She is phrasing better than ever and, aided by gorgeous arrangements, delivers glowing



renditions of a few deservedly classic songs (Duke Ellington, Hoagy Carmichael et al) and a couple of respectable originals. A warm, smouldering *Torch* and a pleasant surprise. PT

Rod Stewart

Tonight I'm Yours (Warner Bros)

Rod Stewart has been living on past glories for a long time now, and while this album is an improvement it is no return to the glory days of 'Maggie May' or 'You Wear It Well'. To be brutally honest Stewart seems to have written himself out, and it will take a lot more of the inspired cover versions he used to include in good numbers on his albums to recover the lost ground. PG

Patti Austin Every Home Should Have One (Warner Bros)

In which Quincy Jones aims for the over-30's sophisti-set while continuing to mine the motherlode he struck with Michael Jackson's *Off The Wall*. Austin, long one of the dude's featured vocalists, now gets her name up front even though her voice remains under the thick spread of process. Quincy and Patti provide the perfect music for that cocktail party you've been planning to christen the new patio on your Herne Bay split-level. PT

Peter Baumann Repeat Repeat (RTC)

It is too easy to dismiss ex Tangerine Dreamer Peter Baumann's latest as disco for socialite androids. However, sharp production by Robert Palmer and some superb synthesiser programming by Baumann cannot disguise the paucity of ideas on this album. The opening track says it all: 'We have heard this song before, didn't we, didn't

we? There's nothing new at all repeat, repeat." GD

The Clarke/Duke Project (Epic)

In the early seventies these two individuals represented the best music happening at the jazz-funk interface. George Duke used to play the loveliest synthesizer on record; now it's merely the slickest. Similarly, Stanley Clarke's ultra-nimble basswork has been sounding sterile for years. Here they pretend they're the Brothers Johnson imitating the Commodores. And no, the smirk-ridden version of 'Louie Louie' isn't funny either. PT

Def Leppard

High 'n' Dry (Vertigo)

Coming from nowhere last year with the much-touted *On Through The Night*, this young five-piece from Sheffield show even more steel on this second album, which bulletted into the US charts at number 43. From the opening metal classic, 'Let It Go', recently on *RWP*, there is no let up. Excellent production, too, from Mutt Lange. Go on, bash your head against a wall. It's therapeutic! GC

Jah Malla, Jah Malla (WEA)

Jah Malla is reggae shaped by a giant record company. File off all the rough edges and file under 'ethnic'. At the same time, remove anything in the sound that just might have given it some distinction, some bite, some emotion. Their reggae is dressed up for the town, LA rather than JA. Sessioners present here include David Sanborn, Dick Wagner (ex-Lou Reed and Alice Cooper) and Blondie's Jimmy Destri. The result is a travesty of the sound, so smooth and seamless and sooooo boring. DC

Thin Lizzy

Lizzy Killers (Vertigo)

Lizzy seem like a spent force in the 80s and so it's easy to forget just what they did deliver in the mid 70s. This album is virtually a foolproof resume of their rise and fall. Starting with the Celtic overtones of their beginnings, 'Whisky In The Jar' and the 'Wild One', the album then traces the band's ascendancy through 'Jailbreak' and 'Don't Believe A Word' to the mediocrity of 'Do Anything You Want To Do' and finally to the staleness of 'Killer On The Loose'. One important omission — 'The Rocker' — otherwise this is an ideal introduction/overview of a band that once was (something). GK

Australian Crawl Sirocco (EMI)

Australian Crawl are potenti-

ally Australia's best singles band and with hitmaker Peter Dawkins at the helm their second album is chocker with radio fodder. Good lyrics, melodies and Jim Reyne's highly distinctive voice are let down, however, by a rather patchy rhythm section. Compensation, though, comes in the form of newcomer Guy McDonough, who relieves Reyne of vocal duties on three tracks. McDonough is an equally fine singer. JD

Nils Lofgren

Night Fades Away (MCA)

Producer Skunk Baxter has organised some very tasteful assistance for Lofgren on his debut for Backstreet, but they don't disguise the essentially limited nature of the man's writing. Covers of 'I Go To Pieces' and 'Any Time At All' are included. Stick with that stunning early stuff, the first two Grin albums especially. RC

John Entwistle, Too Late the Hero (WEA)

Entwistle, alias the Ox, the inanimate Who bassist has always alternated between occasional turgid solo albums and contributions to Who forays. With the exception of the deliberate dumbness of 'Boris the Spider' and the deadpan perfection of 'My Wife', his songs have been stolid, square-jawed and predictable. *Too Late the Hero* follows the same pattern with Joes Walsh and Vitale rounding off the power trio. Dull. Entwistle can add this to his growing queue of dispensable sideman albums. GK

Mick Fleetwood The Visitor (RCA)

Nick Mason and Phil Collins have proved that albums by drummers don't have to be boring. This debut effort by Mick Fleetwood, however, is a limp affair. Drab versions of 'Not Fade Away' and 'Rattle Snake Shake' combined with dull originals make for ordinary listening. GD

The Byrds

The Original Singles 65-67 Vol 1 (CBS)

The Byrds were one of the five most important bands of the 60s. There have been compilations before but this is certainly the most intelligent. Here, in chronological order, are the first eight singles including the often equally brilliant B-sides. There are also excellent liner notes. If you were around when these singles first appeared, your copies must be worn out by now. If you weren't, these are some of the most magnificent moments that rock has ever produced. PT

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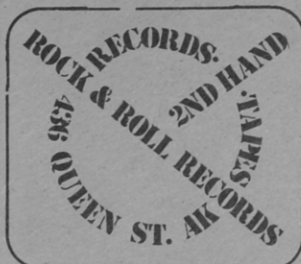
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The Clean Boodle (Flying Nun)

Almost unbelievably well-recorded, this is more than just the Clean on a very good night — it's the best I've ever heard them. A bloody brilliant EP of some of their finest songs, including most hearteningly, the stage killer 'Point That Thing'. Who said only Lou Reed can play guitar like that? And 'Thumbs Off', already an anthem, and the superb 'Billy' — this is more than even us fans hoped for. 'Tally Ho' was for the already-converted: *Boodle* is for everyone.

The Pin Group Colombia/Ambivalence Coat/Jim (Nun)

The Christchurch band's models are obvious, and if nothing else, these two singles serve to remind us how important Martin Hannett was to Joy Division. Dark mood pieces all four, the packaging is suitably sombre. Like the songs, love the bass lines.

Roy Colbert

The Valentinos Mad Mary (RTC)

The Valentinos represent a certain glamour and flash that doesn't do a lot for me. This record is all mannered vocals and a fat drum sound — the Australasian style I guess, the ultimate refinement of Hello Sailor into a sure-fire pub success. The Valentinos have all the skills necessary to play like this night after night at your local, and if you like it there you'll probably like it at your next party.

Riot 111

This record has no A or B-sides, and no titles (maybe). It displays technical minimalism which would make the Damned blanch. What it does do is deal with something important in a direct, unambiguous way. It uses some of the strongest verbal memories of being on the wrong side of the batons to make a rallying cry. This has so little in common with the Valentinos, there seems no way they can both be right.

Geoff Chunn

The Man's A Wonder (XSF)

Somehow I can never quite reconcile Geoff Chunn's obvious skills, with the dirty-ass rock and roll he seems so determined to play. The things I like about 'Wonder' and 'Modern Music' on the back are the things which should make them pop gems, especially the melodies, while the things which disappoint me are the drama and flourish of the rock and roll trimmings. This could be the sound of the (Sydney) suburbs.

Network

Alone (Bunk)

With its mechanical drumming and acoustic guitar, topped with McCullochish voice, this record has enough connections with early Echo and the Bunnymen to be modish without being simply derivative. Not the next big thing, but that's almost a relief. Has anybody else noticed how much better New Zealand singers are getting?

Androids

Getting Jumpy (Ripper)

An amazingly tight performance from a band which always seems to have more guitarists than parts for them to play. I still can't remember much about the song, apart from the speed it went by at, but 'Getting Jumpy' seems like a fair deal — the band has fun and so should you. Flip, 'Auckland Tonight', reminds me of the Garage Crawlers, and I can't think why.

Daggy And The Dickheads

'Sometimes Nothing' (Dickhead)

These guys are begging to be misunderstood — a band from Taihape with a name like that ... The fact is 'Sometimes Nothing' is good enough to resist any cheap shots, with genuinely danceable bottom and a better radio tune than anything else this month. Unchic but funky.

Francis Stark

The Human League

Hard Times/Love Action 12" (Virgin)

The first NZ release for the new Human League, which now features two female go-go dancers/singers, whom Phil Oakey picked up in a Sheffield disco. Each side includes different versions of the two songs, and the overall playing time is 21 minutes. As for the music, it's exciting synth-disco-pop that is pure aural stimulation. Expect to hear it everywhere you go.

Simple Minds

Love Song 12" (Virgin)

Love is back in vogue, and nobody is saying it better than Simple Minds. By far their most commercial release to date, 'Love Song' thumps along to a stupendous bass line that oozes danceability. An absolute killer. The flip is 'The Earth That You Walk Upon', a tasteful synthesiser instrumental.

John Foxx Europe After The Rain 12" (Metal Beat)

Ultravox may have the success, but their ex-vocalist has the talent. John Foxx's distinctive vocals glide through this smooth, romantic piano-synth piece with sheer beauty. On the other side we have 'This Jungle' and 'You Were There', both upbeat and

equally memorable. Anticipation builds for *The Garden LP*.

Heaven 17

Play To Win 12" (Virgin)

The other half of the Human League serve up a cut from their *Penthouse And Pavements LP*. After 'Fascist Groove Thang', anything they did would be a step down. Still, this is an infectious disco-pop song with some neat brass sounds that are probably synthesisers. The other side is the same song with a straighter funk feel, and if anything, it's better.

Depeche Mode

Dreaming Of Me 7"

New Life 7"

Just Can't Get Enough 12" (Mute)

Depeche Mode are all under 20, and consist of synthesisers, a drum machine and an effervescent singer. Their recorded history consists of only the three singles above, all of which have done very well on the British charts.

Although there is a disco influence, they owe more to sixties' pop than anything. Clean, sharp production on what are basically teen love songs. It would be hard to dislike Depeche Mode; they're making music to have fun to. Dance, dance, dance!

Bow Wow Wow

Prince Of Darkness (RCA)

Malcolm McLaren's new proteges finally surface down-under. A powerful piece of tribalism, thumping toms and screeching chants over jangling guitar. You either love it or hate it, no inbetweens. The flip is 'Orangutang', a sub-Shadows' piece of dementism.

Stray Cats

You Don't Believe Me (Arista)

Taken from their *Gonna Ball* album. A slight change in style, heaps of slide guitar on what is basically an R&B tune. Well delivered as usual, but somehow not quite as memorable as the previous single releases. B-side is 'Cross That Bridge', it sounds like a reworked 'Maybelline' to me.

Altered Images

Happy Birthday (Epic)

A quaint little pop unit from the north end of Britain. The singer is female and sounds like she's only 10 years old. This is the title



The Clean

R&B, a splash of Caribbean, it's all there. Honking saxes, dancing, yelling. Full-on enjoyment. On the strength of this single, the band has been signed to a three-album deal on UK's Statik records. Not bad for a bunch of Ockers.

Mark Phillips

Rip It Up, No.52, Nov '81

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Altered Images

song from their debut album. The other side is 'So We Go Whispering', a little more dense, and comparable with the previous single 'A Day's Wait'. Look forward to the album.

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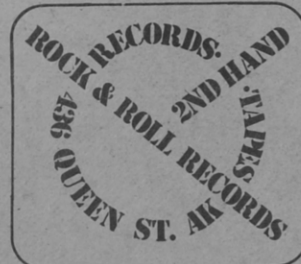
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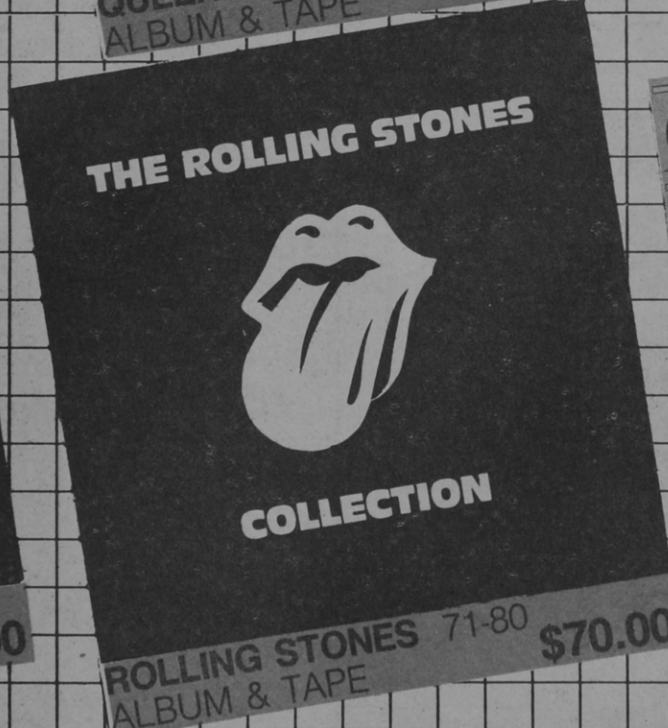
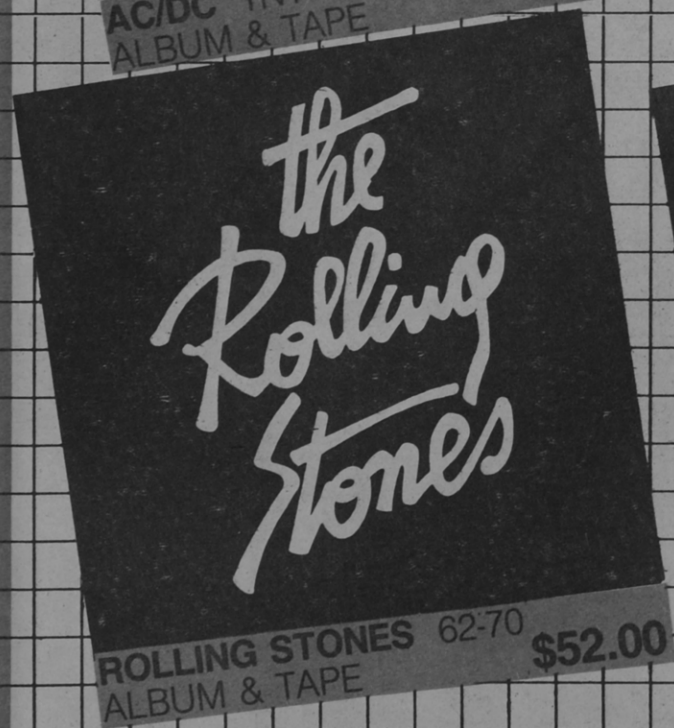
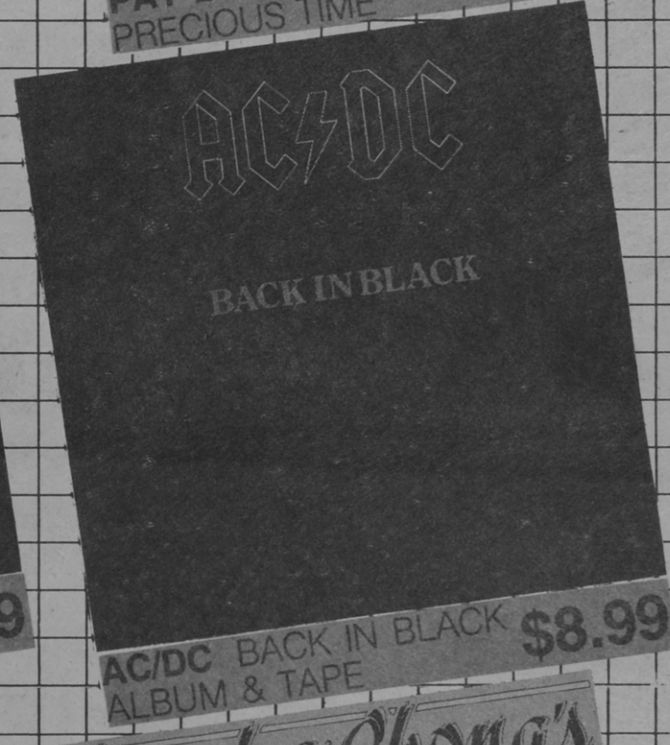
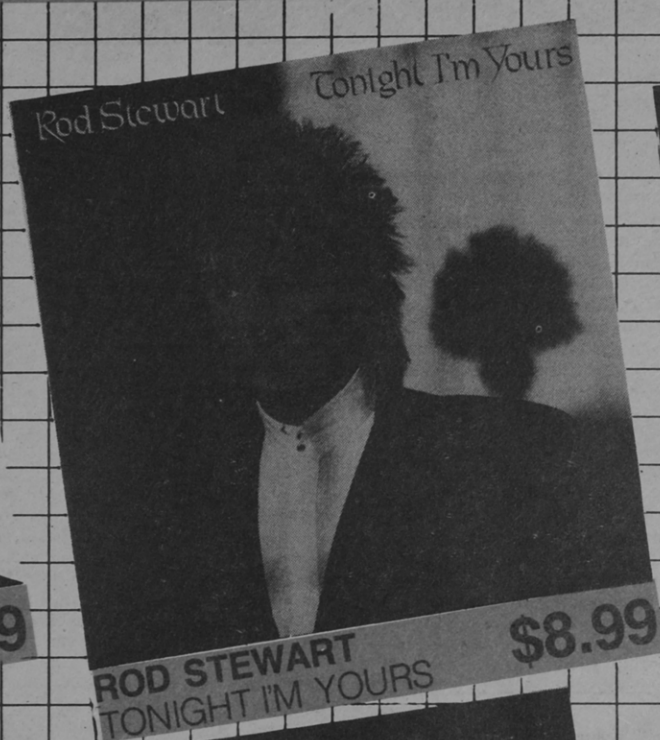
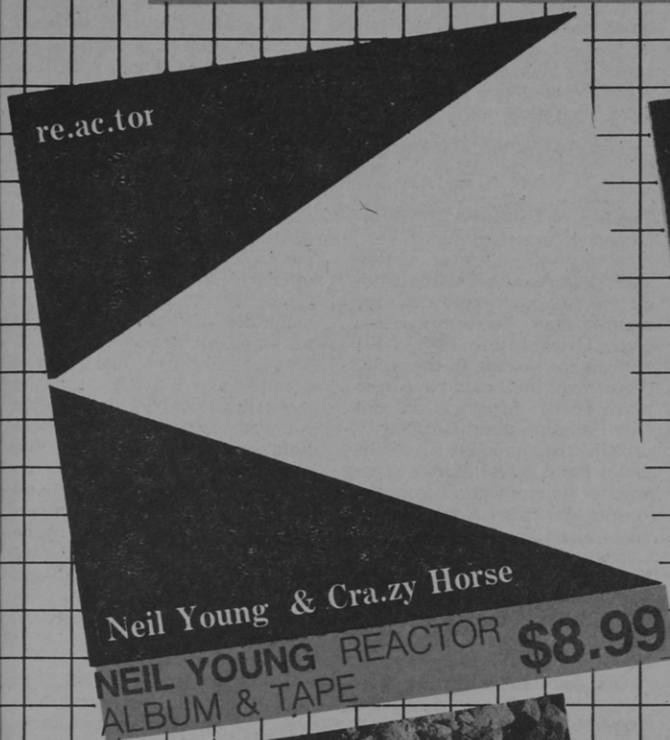
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The Swingers Mainstreet, Oct 13.

I missed the Mad Ranks, but heard good reports. After a solid, sombre set from the Steroids, the Swingers finally appeared.

Fans old and new swamped the floor to welcome the band as heroes, prodigal sons returned. First off is 'One Good Reason', and then the standout 'Ayatollah'. The lighting is excellent.

The Swingers are in the process of adjusting to different audiences and demands. It shows in a new aggression, strength, and volume. But it's an overt volume, and parts of the music get lost.

Phil Judd is able to indulge in being the enigmatic guitarist that he is, with Bones taking over the chore of inbetween song patter, and intros. The bassman is truly exuberant giving a completely different character to the old front line, a good balance to Ian Gilroy's tidy drumming.

The show goes on, and we get 'Don't Ask Me'; however, Judd



doesn't project the mixture of pain, disgust, and intensity which used to come across in the Liberty Stage days.

There's the old 'Counting the Beat', 'One Track Mind', and some rockers 'Dynamite' (designed for the Australians — but they didn't like it says Bones), 'Funny Feeling', '5 O'clock Shadow' and 'Wildlife'. The encore is 'Teacups'. Crys for 'Yellow Star' are ignored.

But hey! This is no time to be sentimental — the boys aren't your own anymore.

AnnLouise Martin

John Green Eggs & Ham She Collapsed Rumba Bar, Oct 23.

Oh wot fun! Three new, fun bands on one bill at Auckland's number one pub for a rage — the Rumba Bar.

John, who have recording contracts rumoured, are on first. 'We're the best band in the world!' yells singer, David Pinker. They forge their way through a short set of Johnny Rotten meets the Beatles' distortions, with song titles like 'Idolize Me'. Shouts of approval from the somewhat sparse audience spur the band on, while the 'boys in blue' drag out underagers and warn everyone in sight (including the doorman).

Green Eggs and Ham follow with more of those 'salient percussive techniques' in an offbeat bracket of what could be, 'twenty toytown hits'. Nick Hanson's rinky-dink keyboards lead the trio through such gems as 'Feel That

Rhythm — Feel That Beat' and 'Good To Be Back'.

Fun ho! She Collapsed make it a family affair, with Nick's brother Julian fronting his very own ska/rock outfit. Solidly anchored around the rock steady guitar of Rick Herbison, they power through a mixed set of entertaining originals and some good covers like, 'It's Only Make Believe' and 'Sweet Pea'. They win scattered applause and the dance-floor's the fullest it's been all night.

I hear about a party afterwards and the police come back for about the sixth time ...

Tom Wilson

Renee Geyer Mainstreet, October 11

Mainstreet's by no means crowded, looking around we can see quite a few faces who were also here for last night's show. Obviously we're not altogether alone in regarding Renee Geyer as one of the great singers of her generation.

This woman has it all: a tremendously strong and soulful voice, wonderful expression, superb timing and phrasing. Oh yes, and excellent taste. Who else could take such great, yet identity-stamped classics as Jimmy Cliff's 'Sitting In Limbo', Allen Toussaint's 'On Your Way Down', James Brown's 'It's a Man's World' or B.B. King's 'The Thrill Is Gone' and make them utterly her own? Of course one or two classics have always been hers and we happily relive 'Heading In The Right Direction'. But there are plenty of new songs too; a fair sampling from her latest album.

Although boasting strong backing vocals — in fact admirable competency all round — it is the least exciting band Geyer has brought here. Battered down by a straight and stolid rhythm section, it lacks the fluid buoyancy that has driven her in the past. In many of the harder numbers their heavy riff-thump almost obstructs her magnificent vocals. Unforgivable.

As a stage personality Renee Geyer can be awkward: dressed in what looks like an oversized marine's battle-jacket she sometimes moves gracelessly and can snub or get irritated with members of her audience.

But her singing is a marvel.

Peter Thomson

F I L M

The Mirror Crack'd

Director: Guy Hamilton

'Stars on 35 mill' have another stab at an Agatha Christie whodunnit. Although proceedings are more fun than what we experienced on the *Orient Express* or the *Nile*, with tighter pacing in the script department this could have been much better. After all, did not Guy Hamilton direct *Goldfinger*, perhaps the snappiest of all the James Bond epics? *Mirror* gains most of its momentum from the various star turns. Rock Hudson does a nice Cary Grant role, Tony Curtis seems to have aged about fifty years since his last film, Liz Taylor and Kim Novak are agreeable sparring partners and Edward Fox's Scotland Yard movie buff tends to steal the thunder from Angela Lansbury's Miss Marples — a much more understated character study than one would expect after her flamboyant outing in *Death on the Nile*.

The Four Seasons

Director: Alan Alda

As Vivaldi's Spring chugged away on the soundtrack and the camera swept over blossoming landscapes, I steeled myself for what seemed likely to be a dreary film. Having got his characters introduced in the Spring section, Alan Alda got to grips with the film in the Summer sequence when one of the three husbands brings a newly acquired mistress along for the communal holiday. Despite obvious parallels with

Cassavetes' *Husbands*, Alda's film (which he scripted himself) is more traditional in format, with its reassuring portrait of the American middle-classes coping with the modern American nightmare of ageing. A thoughtful film, with some of the best ensemble playing seen on New Zealand screens for some time.

The Postman Always Rings Twice

Director: Bob Rafelson

James M. Cain's famous novel of guilt-edged passions in the thirties was an interesting project for the director of such varied films as *Five Easy Pieces*, *Head* and *King of Marvin Gardens*. He has classy performers with Jack Nicholson and Jessica Lange, evocative settings with stylish camera work from Sven Nykvist. The only thing that stands in its way is the earlier 1946 Tay Garnett film which, in spite of its hedging around all the steamy sexuality, is a much more effective piece of cinema. Jessica Lange's utterly believable and human Cora still doesn't register as magically as Lana Turner's icily unruffled performance although John Garfield's particular brand of granite-hewn machismo is less interesting than Nicholson's more rounded portrait of Frank. Where Rafelson does score is in the greater depth with which he sketches the Cora's duped husband — a marvellous and resonant performance by John Colicos. In the Garnett version, Cecil Kelleway presented him as a quaint and doddery old English gent — a two-dimensional cardboard sketch.

Shogun

Director: Jerry London

Handsomely mounted, but ultimately tepid historico-drama from the uninspired pen of James Clavell. The direction is appropriately pedestrian and performances are soporific — the only entertainment being gained from listening to the leading lady struggle with English.

Battle Beyond the Stars

Director: Jimmy T. Murakami

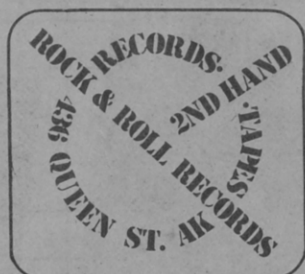
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William Dart

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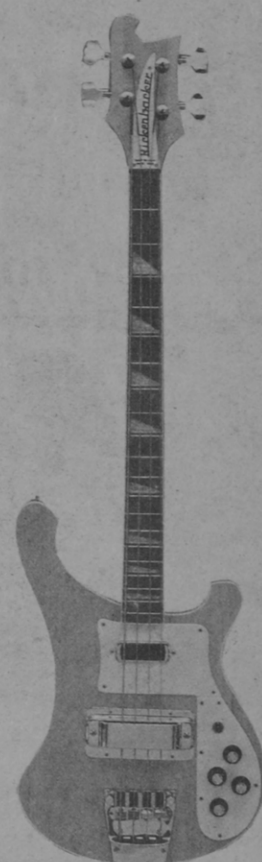
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The Facts

SALES TAX ON RECORDINGS

1978 The National Party Promise

Sound Recording Industry

National, recognising the importance of the sound recording industry to the musical, cultural and educational life of the community, will encourage New Zealand composers, recording artists and producers to develop and market their recordings. To this end National has asked the Queen Elizabeth II Arts Council to report on how best these objectives can be achieved; and will give sympathetic consideration to such recommendations as the Council may make.

Arts — 'Election Manifesto'

1980

"Sales tax on records is too high ... pretty close to punitive."

Hon H. Templeton,
Minister of Customs (April 1980)

Feb, 1980 the Queen Elizabeth II Arts Council recommended:

"That the Government immediately abolish or significantly reduce sales tax on records on the grounds that tax should not be levied on cultural property; and that the tax is hindering the development of an industry with significant export and import substitution potential."

'The Development of the
NZ Recording Industry'

1981

"It is ridiculous to pick off recordings as somehow worthy of special attention."

Hon H. Templeton's attack on
Labour's promise to remove sales tax
on records (August 1981)

"We've got to do something."

Hon Alan Highet,
Minister of the Arts (1981)

"Given the right support, New Zealand could become as well known for its fresh and exciting music as it is for butter, lamb and All Blacks."

Neil Finn, Split Enz (August 1981)

1981 — The Labour Party Promise

"Labour will remove sales tax on recordings."

Hon W. Rowling (May 1981)

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The Corner

MAYBE NEXT YEAR



Neoteric Tribesmen



Spines



Innocent

INNOCENT

The Innocent are a difficult lot to talk to. After a year as Wellington's most unjustly overlooked band they have developed a closeness and self-sufficiency that fairly bristles. Since impressing as newcomers in last year's Battle of the Sounds they have been one of Wellington's hardest working bands but have only recently begun to achieve a strong following. Of the original line-up, guitarists John Callender and

Mike Scorey, and drummer Brendan Fitzgerald remain. They went through bassists like most of us go through second-hand sandshoes until the arrival of Murray Costello, ex Red, stabilised the situation.

"Just because we're not new wave doesn't mean we don't have anything to say" says Costello pinpointing the main prejudice facing their music, which after some head scratching is described as "pretty much

W G T N BAND FILES

mainstream rock really".

Callender and Scorey share songwriting and lead vocal responsibilities.

"We write songs about real life and having to work nine to five" states Scorey, "and John writes about winos and people who hang around bus stops" adds Costello. Influences range from Clash and Graham Parker through to Bowie and Ultravox and Scorey when prodded admits to being an admirer of Springsteen. They are currently putting together their own PA and are planning to tour extensively as a full-time band.

"You can do a better job of the music when you're not living two different lifestyles" explains Scorey. Despite expressing the usual frustrations about Wellington they intend to remain based in the Capital and continue to guts it out as they have done for the past year.

SPINES

Spines have been together since the beginning of the year. Prior to that, Jon McLeary (guitar) had been half of Negative Theatre and bassist Rob Mahoney had been involved in a series of jazz bands. Caroline Easther (drums) is new to the game.

"The songs are all about the human condition in its various forms," announced songwriter McLeary with self-mocking formality. There is a distinct jazz influence (Mahoney and Easther are also members of the Hot City Cats). Their upcoming EP will be one of the last of the current Bunk food.

Titles are 'In Your Wound', 'Simple Things', 'Banging Away', 'Like A Chainsaw', 'Mr Sour' and 'Something Wrong With Me'.

NEOTERIC TRIBESMEN

One of the numerous bands of the Capital's belated 'Summer of Punk' was Condemned Sector. After that scene self-destructed under the weight of its own negative lip, a few of the harder specimens retreated to their garages and basements and continued making music. One of the first to

BACK ISSUES AVAILABLE

- 1 Commodores, Split Enz, Mike Chunn Int. 1, Janis Ian.
- 2 Mark Williams, Joe Cocker, Chunn Int. 2, Frankie Miller.
- 9 Graham Parker, ELO, Boz Scaggs, Citizen Band.
- 12 Leo Sayer, Ry Cooder, Muddy Waters.
- 14 Rolling Stones, Graham Parker, Tom Petty, Hello Sailor.
- 17 Van Morrison, Split Enz, David Bowie, Dennis Mason.
- 18 David Bowie, Hello Sailor, Bob Seger, Adrian Belew.
- 23 Th'Dudes, Talking Heads Int. 1, Street Talk Bandfile, Phil Manning.
- 24 Talking Heads Part 2, Citizen Band, Swingers Bandfile, Dragon.
- 25 Dr Feelgood, Iggy Pop, Dolly Parton, Toy Love Bandfile.
- 26 Devo, Knack, Mi-Sex, Wellington Special.
- 27 Bob Geldof, 'Kids Are Alright', Sheerlux Bandfile, Ry Cooder, Radio Radio.
- 29 Graham Parker, Members, Mother Goose, Radio Radio 2.
- 30 Sweetwaters Issue programme - John Martyn, Elvis Costello, Renee Geyer, NZ band profiles.
- 31 Sweetwaters, Swingers, Mi-Sex.
- 32 Police & Split Enz interviews, Sharon O'Neill.
- 33 Marching Girls, Crocodiles, Fleetwood Mac Ellen Foley, Russell Morris.
- 34 Tom Petty and Street Talk interviews, Mi-Sex, Virgin Supplement, Whizz Kids and Pop Mechanix bandfiles.
- 35 'Quadruphenia', Bob Geldof and Kevin Stanton interviews, Newz and Flight X7 bandfiles.
- 36 Ray Davies, Cure and Jo Jo Zep interviews, Neil Young supplement, Stones.
- 37 Magazine, Toy Love in Oz, Newz, Ramones, Tim Finn.
- 38 Howard Devoto interview, Flight X7.

- 39 XTC, Lip Service, Motels.
- 40 Martha Davis, David Byrne and Dave McArtney interviews, Doors, Bruce Springsteen, Hammond Gamble.
- 41 Coup D'Etat, Flowers, Clash, John Lennon, Elton John.
- 42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Borich and Tilders.
- 43 Bryan Ferry Interview, Sweetwaters Report, Flowers.
- 44 Adam Ant, Associates and Police interviews, Stevie Wonder.
- 45 Split Enz, Pop Mx, Meemees, Wgtn '81, Class Of '81, Newmatics, Herco Pilots, Swingers, Madness Supplement.
- 46 Pil in London interview, Cure, Ellen Foley, Dire Straits.
- 47 Jam in London interview, Reggae/Bob Marley Supplement, Madness, Joy Division.
- 48 Cold Chisel, Blams, Wgtn Zone.
- 49 Angels, Beat, Lemmy Motorhead and Desmond Dekker interviews.
- 50 Swingers, Psychedelic Furs and U2 interviews, the Clean.
- 51 Newmatics, Cramps, Stray Cats, UB40, Blind Date and Gordons interviews.
- 52 Echo & Bunnymen, Danse Macabre, Penknife Glides, Mockers, Valentinos, Jimmy & Boys.

Circle the numbers of the issues you require and post to RIU Back Issues, PO Box 5689, Auckland 1. Send 35 cents each. If purchasing only ONE 'Rip It Up', send 50 cents.

Name
Address
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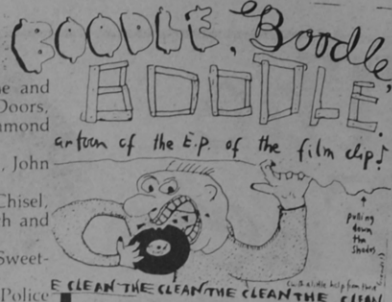
Heaven 17

emerge with a new style and image are Neoteric Tribesmen and their celebrated quiffs.

"We all want to grow up and become hairdressers, but we can't afford the right clothes," drawls Richard Watts (bass).

"We're just a young band, a schoolboy band really. I'm the only one with a job," confesses guitarist Nigel Elder. "Someone should open a club which isn't pretty. I'd rather play somewhere that was just bare walls."

The idea is to have fun while pointing out that things are in a mess. You can't go through life like Ian Curtis."



Late News

The album *Inside Out* by once Hello Sailor frontman, **Graham Brazier** is in stores soon. Ace cover is by Peter Ulrich. Earl Slick (Bowie's *David Live* album etc) plays on one track. New single is 'No Mystery' ... **Graham Gash** album *After The Carnival* is in stores. The ex *Waves* man recorded the album at Harlequin and it was mastered at Sydney's EMI Studio 301 ... **Clean EP** *Boogie Boogie Boogie* includes a comic. Also out now is *Ballon D'comic* by **Ballon D'essai** ... **New Entrants** are recording a single for *Mandril* ... **Bongos** (John Quigley, Gill Civil, Phil Steel) are recording a 4-track single ... will Herco Pilots return to Cream?

Flying Lizards are no more. David Cunningham is doing music for a dance group ... new **Tenpole Tudor UK 45** is 'Throwing My Baby Out With The Bath Water' ... new long players in foreign places: The *Sound From The Lion's Mouth*, *Linx Go Ahead*, *AC/DC For Those About To Rock*.

Meanwhile back in Enzed, expect U2 two, *October* in December and Virgin's epic release - *Human League Dare*, *Simple Minds Sons & Fascination*, *Heaven 17 Penthouse & Pavements* - in November.

Practical Jokers Winners

Those who win copies of the *Swingers' Practical Jokers* (autographed copies) are Hugh Roulston (Palmerston North), D. Alexander (Milford), Annette Hosking (Manurewa), Katherine Way (Palmerston North) and Joe Kerr (Napier).



STUDIO 132

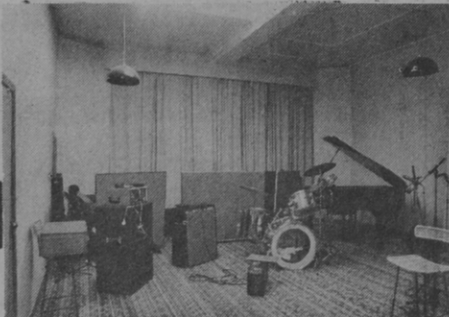
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Broken Dolls Herco Pilots
Rhythm Method YoYos Movies
Skinny Bros Lena Days
Newmatics



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LETTERS

Post to RIU, PO Box 5689,
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Page six of October 1981 *Rip It Up*, I see NME described as the "bastion of p**** imperialism." On page one you mention the anti-Springbok demos as "still fresh in everybody's minds."

It would seem you managed to forget in the span of five pages. There is nothing but out and out racism in the use of the word p****, next thing you'll be

telling us that Black Uhuru are a n**** band.
M.J. Barton

In the September *RIU*, you called the Screaming Meemees "New Zealand's hottest teen act". While I agree with you that the studio cuts do not do the Meemees justice, they are certainly not NZ's hottest teen act. Having seen them three times in Wellington, they do not match up to Wellington's own Mockers musically, visually or charismatically. I will give you the benefit of the doubt that you may have not seen the Mockers live recently, and the *Wellington Zone* recording does not do them justice.

In reply to your article on the Wellington scene I would like to say that we are not combative towards the rest of New Zealand and not in a "negative slump". That image is generated by a

minority of stirrers. I imagine the attitudes towards Auckland bands are a direct result of Wellington musicians' frustrations with your magazine. While Wellington bands chose to remain here, they have to endure the exhalation of bands of lesser ability in Auckland.

This situation is a tragedy of circumstances rather than *RIU's* fault. However, the fact that the bands choose not to migrate does not mean that they are of inferior quality. **Biggly Bop** (Somewhat abridged for reasons of length)

I was pleased to read your review of Rank and File. Most of the comments were very constructive and encouraging, but having followed the band since August 1980, I must disagree with two points - namely that they lack force in delivery and that they're unprolific in the songwriting dept.

Twenty-three songs the band regularly perform are originals. For a band whose age and experience aren't great, you must agree that's impressive. As for their delivery, you need only ask anyone at a packed Globe last weekend, to confirm my opinion of their drive and power.
D. van Haarlem

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etc.

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NEW ANGELS OUT SOON

CORUBA CALENDAR

RIU, NOVEMBER 13 TO DECEMBER 9

MON. TUES. WED. THURS. FRI. SAT. SUN.

Look Out For ...

Big tour news: **Ian Dury and the Blockheads** play Christchurch Town Hall Nov 29, Wellington Town Hall Dec 1 and Auckland's Logan Campbell Centre Dec 2. Ace players in Blockheads include Wilko Johnson (ex Feelgood), Mick Gallagher (Clash keyboards), Chas Jankel etc. Don't miss it! ... **Clean** return to Auckland just as *Boodle* EP is released, playing Reverb Room Nov 13 & 14 and Rumba Nov 19-21 ... stars of *RIU* cover and Reaction Records, **Danse Macabre** and **Penknife Glides** embark on *Positive Reaction National Tour*, Nov 27 & 28 Maceys, just as Macabre's *Between The Lines* EP hits stores ... with *Live At The Globe* out, **Willie Dayson Blues Band** play Mainstreet Nov 13 & 14 ... on Wednesday Nov 18, Danse Macabre, Missing Tremble and Who Slapped John play *Ballroom Blitz*

at Mainstreet. Big video screen, Cheka clothes and Abstract hair feature. Fun! ... out on their own: **Screaming Meemees** and **Blam Blam Blam** (with Otis Mace and Rex Reason) commence tours in November. Highlights include Blams at Hillsborough (Nov 26-28) and Dunedin's Cook (Dec 2-5). Meemees dates include Terminus Nov 23 & 24, Gladstone Dec 2-5 and Hillcrest Dec 9 & 10 ... **Second Nose** and **Smelly Feet** play Station Nov 16 & 17 ... **Gary Busey** stars in *The Buddy Holly Story*, early November at Classic Cinema ... new Auckland venue opens Nov 19, when Danse Macabre and Missing Tremble play cellar bar of **DB Tavern** (corner of Wellesley St and Albert St) ... **Muppets** return to big screen December 4 in *The Great Muppet Caper*.

13

Valentinos Greerton
Phil Manning, Matt Taylor
Maceys
Midge Marsden,
Willie Dayson Mainstreet

13, 14 NOVEMBER

Zero Bars Hillsborough
Midge Marsden Milford
Mirrors Gluepot
BBC Windsor Park
Otis Mace, Clean Reverb
Willie Dayson Globe
Chaos Royal Tiger
Taste Of Bounty Taita Hotel
Blind Date Hillcrest
Narcs Station

14

Blams, Danse Macabre,
Innocent Veto Uni Cafe Auckland
Girlschool Rotterdam
Midge Marsden
Milford Marina
Dave Maybe Maceys
Phil Manning, Matt Taylor,
Mainstreet

Neighbours

Royal International
Visitors Lennons
DD Smash Bellblock
Blue Flames DB Waitemata
Spaces Westown
Instigators Gladstone
Broken Dolls Tainui
Whakatane
Teddy Boys Bogart's

15

Screaming Meemees
Manaia Festival
DD Smash Chips
Elvis stars in first flick 1956.
Love Me Tender



16

Instigators Cook
Screaming Meemees
Hawera Central
Second Nose, Smelly Feet
Station
Furys Terminus
DD Smash Quinns Post
Sneaky Feelings, Verlaines
Gladstone
• New Blams' single out.



17

Screaming Meemees
Hawera Central
I Unity Gluepot
Second Nose, Smelly Feet
Station
Furys Terminus
DD Smash Capt Cook
Sneaky Feelings, Verlaines
Gladstone

18

I Unity Gluepot
Danse Macabre, Missing
Tremble, Who Slapped John
Mainstreet Ball Room Blitz
Innocent Terminus
Corners Hillcrest
Visitors Station
DD Smash Mayfair
Instigators Cook
Sneaky Feelings, Verlaines
Gladstone
Coup D'Etat Bogart's
Hank Ballard, writer of 'The
Twist' b 1936.

19

Midge Marsden Ngamotu, NP
Willie Dayson Globe
Innocent Terminus
Corners Hillcrest
Visitors Station
Union man Joe Hill executed
1915, before he had to hear
that Joan Baez song.

19, 20, 21

Screaming Meemees
Bellblock
Valentinos Hillsborough
Clean Rumba
Who Slapped John
Windsor Park
Blind Date Gluepot

20

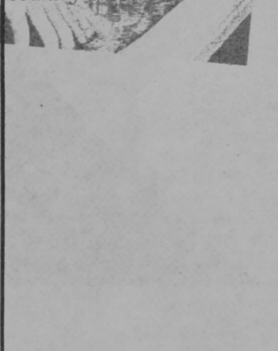
Mirrors Station
Girlschool
Schwarzwaldhalle, Karlsruhe
Midge Marsden Ngamotu, NP
Willie Dayson Globe
Broken Dolls Hillcrest
Isaac Hayes' Theme From
Shaft' No 1 in USA 10 years
ago.

21

Midge Marsden Wanganui
Sports Stadium
Willie Dayson Globe
Innocent Terminus
Broken Dolls Hillcrest
Mirrors Station
Jim's equally wet brother,
Livingstone Taylor, b 1950.

22

Midge Marsden Palm Nth
JFK meets his Waterloo in JR
country 1963



23

Screaming Meemees
Terminus
DD Smash Rumba
Corners Station
John Lennon returns his MBE
1969.
• New Meemees' single out.

24

Screaming Meemees
Terminus
DD Smash Rumba
Deros Gluepot
Corners Station
Cut the cake for Stax/Booker
T' bassist, Donald 'Duck'
Dunn, b 1941.
• Tom Tom Club and Jerry
Harrison's 'The Red and Black'
released.

25

Blams, Otis & Rex,
Dance Exponents,
Moving Company
Paparua Prison
Midge Marsden Shoreline,
Dunedin
DD Smash Rumba
Deros Gluepot
Dave Maybe Hillcrest
Spaces Station
Visitors Lady Hamilton
Instigators Alberts,
Queenstown
Broken Dolls Thames
Coup D'Etat Bogart's
The Band and rich friends play
'Last Waltz' concert, 1976.

26

Midge Marsden Shoreline
Spaces Station
Broken Dolls Thames
Tina Turner is 43. Cream play
farewell gig 1969.

26, 27, 28

Newmatics Rumba
Screaming Meemees
Lennons, Hastings
Blams, Otis Mace & Rex
Reason Hillsborough
Valentinos Lake Tavern

27

Midge Marsden Gladstone
Motorhead Stockholm
Innocents Royal Tiger
Broken Dolls Station
Spaces DB Whangaparaoa
Penknife Glides,
Danse Macabre Maceys
Birthday of Dozy, of Dave
Dee Dozy Becky Mick and
Tich fame.

28

Midge Marsden Gladstone
Innocents Royal Tiger
Penknife Glides,
Danse Macabre Maceys
Randy Newman b 1943.

Visitors Lady Hamilton
Blue Flames Aquarius
Instigators Queenstown
Coup D'Etat Bogart's
Bongos Reverb
Managaweka Viaduct Band
Quinns Post

29

Newmatics, Neighbours
Mainstreet
Ian Dury & Blockheads
Christchurch Town Hall



30

Madlite Terminus
Centres Station
Blams, Otis & Rex
Invercargill
Penknife Glides,
Danse Macabre DB Onerahi
Paul Stookey is 44 and Mark
Twain is 156.

1 DECEMBER

Valentinos Hillcrest
Scheme Gluepot
Willie Dayson Globe
Neighbours Onekawa,
Napier
Madlite Terminus
Centres Station
Blams, Rex & Otis
Invercargill
Penknife Glides,
Danse Macabre DB Onerahi
Mangaweka Viaduct Band
Cabana
Ian Dury & Blockheads
Wellington Town Hall
Pistols swear on BBC, 1977.

2

Screaming Meemees
Gladstone
Zero Bars Hillsborough
Midge Marsden Lennons
Valentinos Hillcrest
Scheme Gluepot
Willie Dayson Globe
Neighbours Onekawa
Rose Bayonet Terminus
DD Smash Station
Blams, Otis & Rex Cook,
Penknife Glides,
Danse Macabre Mainstreet
Mangaweka Viaduct Band
Cabana
Ian Dury & Blockheads
Auckland Logan Campbell
Centre

3

Zero Bars Hillsborough
Midge Marsden Albion,
Gisborne
Valentinos Lennons
Neighbours Oxford, Levin
Rose Bayonet Terminus
Bronx Hillcrest
Ozzie Osbourne drops out
1948.



4

Zero Bars Hillsborough
Midge Marsden Kawerau
Valentinos Lennons
DD Smash Windsor Park
Blind Date Station
Instigators Greymouth
Bob Marley, Rita and manager
injured in 1976 JA shootout.

3, 4, 5

Screaming Meemees
Gladstone
Spaces Gluepot
Willie Dayson Globe
Broken Dolls Mainstreet
Blue Flames Royal Int.

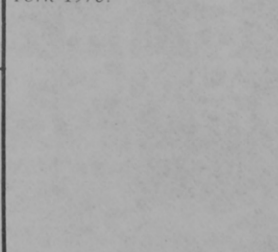
5

Zero Bars Hillsborough
Midge Marsden Hinuera
Valentinos Lennons
DD Smash Windsor Park
Rose Bayonet Terminus
Blind Date Station
Instigators Greymouth

Valentinos Lennons
Mirrors Bellblock
Visitors Greerton
Blams, Otis & Rex Cook
Mangaweka Viaduct Band
Cabana
Coup D'Etat Bogart's

6

Neighbours Nitesite, Wngtn.
Blams, Otis & Rex Heatrave
Outdoor concert, ChCh
Stones play Altamont 1969.
Gimme Shelter' opens, New
York 1970.



7

Neighbours Quinns Post
Movies Station
Penknife Glides,
Danse Macabre Hillsborough
Mangaweka Viaduct Band
Terminus
Beatles open Apple clothes
shop, 94 Baker St, 1967.

8

Neighbours Kings Court,
Ohakune
Movies Station
Penknife Glides, Danse
Macabre Canterbury Uni
Mangaweka Viaduct Band
Terminus
James Douglas Morrison
b 1943, Sammy Davis Jr
b 1925.

9

Screaming Meemees
Hillcrest
Neighbours Ohakune
Gangsters Station
Blams, Otis & Rex dance,
ChCh Uni
Mangaweka Viaduct Band
Terminus
Penknife Glides, Danse
Macabre Terminus, Timaru
Otis Redding dies tomorrow
(December 10, 1967.)



More To Come ...

Sweetwaters acts include Meatloaf from USA; Cold Chisel, Angels and Mental As Anything from Australia; the return of NZ Pop (formerly Pop Mechanics) and Dave McCartney & the Flamingos; and resident kiwis such as D.D. Smash, Blind Date, Mockers, Blams, Spaces, Newmatics, Herbs and Instigators. Popular rumour is that Ultravox is the UK act playing Sweetwaters ... Popeye will rescue us! December 11 Popeye flick opens ... Devo tour early 1982.

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

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