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No.53 DEC 1981

20,000 FREE MONTHLY



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MENTAL AS ANYTHING



Southern Comfort. The Most Unusual Taste On Earth.

Whisper 2520

ORCHESTRAL MANOEUVRES IN THE DARK 'ARCHITECTURE & MORALITY'

& MORALITY



by
Orchestral
Manoeuvres
In The Dark

ARCHITECTURE

Features hit single: 'SOUVENIR'  DID12 / DIDC12

◀ BOW WOW WOW ▶



Prince of Darkness
single out now!

See Jungle! See Jungle!

RCA

released 14 Dec.

RUMOURS

UK & USA

Just as they released their album, *I Didn't See It Coming*, the Professionals were involved in a Los Angeles head-on high-way smash. Paul Cook has a dislocated neck, bassist Paul Myers a broken leg, and guitarist Ray McVeigh a fractured arm ... Talking Heads are mixing a live album, featuring the *Remain In Light* extended line-up, prior to commencing a new studio LP in January. Meanwhile for Xmas, David Byrne's *Songs From The Catherine Wheel*, features 11 tracks written for Twyla Dance Foundation's New York performances. Musos include Eno, Belew, Harrison, Worrell, etc ... it's rumoured that Mick Taylor wants his playing credited on *Tattoo You*. It seems those songs weren't quite so new. Taylor left the Rolling Stones in 1974 ... though the new Skids LP, *Joy* features only the face of Richard Jobson alone, the lad will play 14 parts in the stage play, *Dog Beneath The Skin* ... Teardrop Explodes have a new album (*Wilderness*) and Julian has a new name - Kevin Stapleton. He couldn't cope. He told ***. "Julian just sounded too wimpy, Kevin is more down to earth." Still a dreamer, Kevin's band is resident at a club that tours Britain, Club Zoo. Then it goes to Europe - what colour will his hair be then? ... in the wake of Ant mania, the Fall are now six with Karl Burns back as drummer two. He is also seen on guitar and piano ... God has spoken and George Clinton has been seen in the company of Sly Stone and Bobby Womack. A 12 inch 'Hydraulic Funk' may materialise ... keyboards/tapes man, Chris Watson has left Cabaret Voltaire ... new Pete Shelley 45 from *Homosapien* is 'I Don't Know What It Is' ... Poly Styrene has found God and has a daughter ... Graham Parker is thought to be making an R&B album in New York ... unlike Poly, Robert Smith and band, came to the conclusion while in New Zealand (they told ***). that, "Hedonism is the only way." ... ex Rockpile man, Billy Bremner has a Stiff 45 entitled 'Loud Music In Cars' ... other UK 45s: 'Been-Teen' by Dolly



U2: Adam Clayton, Bono, The Edge & Larry.



Duran Duran

Mixture, 'Hit It' by the Beat, 'Fast Boyfriends' by Girls At Our Best, 'My Own Way' by Duran Duran.

New on vinyl and tapes in foreign places: Depeche Mode *Speak & Spell*, Japan *Tin Drum*, D.A.F. *Gold Unde Liebe*, Afraid Of Mice *Afraid Of Mice*, Aswad *New Chapter* (CBS), Gillan *Double Trouble*, Ozzy Osbourne *Diary Of A Madman*, Marc Bolan *You Scare Me To Death* (Cherry Red), Hawkwind *Sonic Attack*, David Thomas & the Pedestrians *The Sound Of The Sand And Other Songs Of The Pedestrian*, Georgie Fame *In Hoagland*, Siouxsie & Banshees *Singles Album*, Linx *Go Ahead*, The Jacksons *Live* (with 'Don't Stop 'Til You Get Enough'), Eddy Grant *Live at Notting Hill* (double), Scott Walker *Sings Jacques Brel*, Soft Cell *Non Stop Erotic Cabaret*, Stranglers *La Folie*, New Order *Movement*, Slade *Till Deaf Do Us Part*, Japan *Tin Drum*.

Australia

Andrew Snoid has moved from NZ Pop to the Swingers.

As lead singer he will also dabble on keyboards, as in WhizzKids' days. Vocal chores on the NZ Pop LP are undertaken by electric bassist, Paul Scott. NZP will tour Enzed after Sweetwaters.

New is Angels' live EP *Never So Live* (four previously unreleased tracks - one is from forthcoming LP *Night Attack*). Tactics' album *Glebe*, self-titled debut from Enzeders the Tigers and Midnight Oil LP, *Place Without A Postcard*.

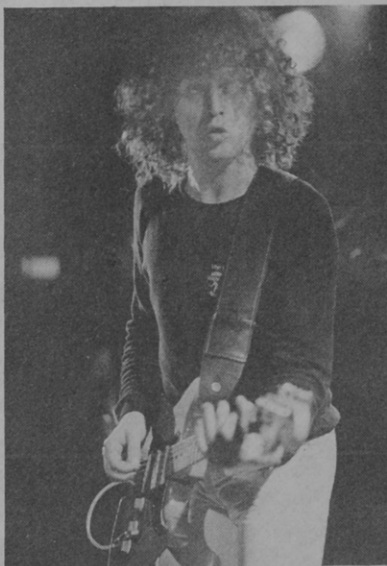
Though ex Marching Girls, Ron and Des, are thought to be Dead Can Dance, supporting old mates, the Models in Melby are Dead Travel Fast ... Buster Stiggs having quit Models, intends to 'pursue managerial avenues' ... Fetus Productions (Features offshoot) return to Enzed for Xmas to distribute a Sydney-recorded album and their very own magazine.

The Oz tour Enzed missed in November was Icehouse with Simple Minds - in the UK, Icehouse supported Simple Minds. The Corporation



DSMASH

new
single
'Repetition'
on Mushroom Records



DECEMBER

12 Sat 'RAW ROCK '81', HASTINGS
16 Wed GREENPEACE CONCERT, MAINSTREET
18, 19 NEW STATION HOTEL
22 Tues HILLCREST, HAMILTON
23 Wed THAMES CONCERT
24 Thurs BELLBLOCK, NEW PLYMOUTH
26 Sat MAINSTREET
28, 29 ONEKAWA, NAPIER

30 Wed MAYFAIR, HASTINGS

31 Thurs NEW YEAR'S EVE RAGE, MAYFAIR

JANUARY

1, 2 DE BRETT'S HOTEL, TAUPO
3 Sun WHANGAMATA HALL
4, 5 WAIHI BEACH HOTEL
7, 8, 9 GREERTON, TAURANGA
13-16 CHRISTCHURCH

JOE COCKER
Live In New York

LIP5002 LIBC5002
The performance of a lifetime ... stunning!

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

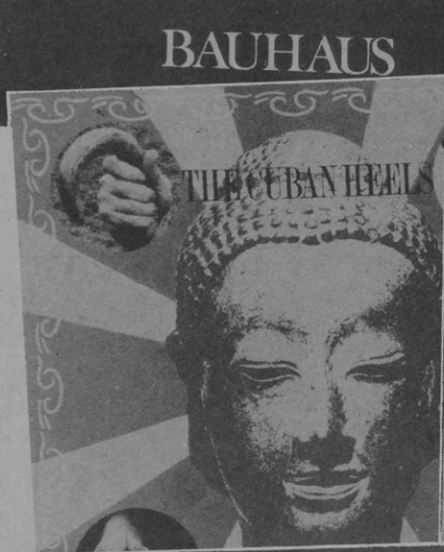
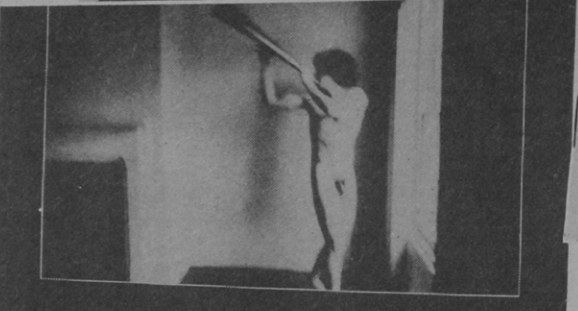
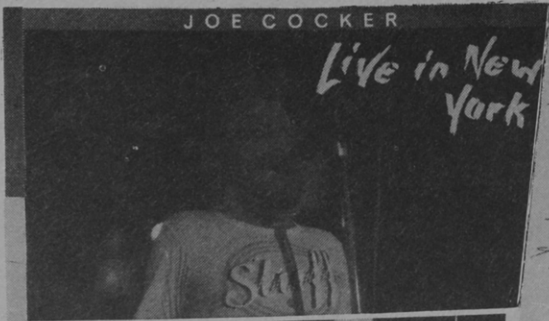
LIB5001
Hot British act have recently been astounding audiences in USA and Europe with their unique sound.

dBs
Stands For Decibels

LIB5003
"One of the best American pop albums, made by a rock'n'roll band I have ever heard."
NEW YORK ROCKER

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)



HAZEL O'CONNOR
Sons And Lovers

LIB5000
She's dynamite! Actress, singer, dancer. Produced by Police producer Nigel Gray, features hit singles "D-Days" and "Time".

COLIN NEWMAN
Provisionally Titled ... The Singing Fish

CAD108
Second solo album from ex Wire guitarist, songwriter and vocalist.

SNAKEFINGER
Chewing Hides The Sound

RPH5
Snakefinger has gained notoriety through his work with The Residents.

FINGERPRINTZ
Beat Noir

V2202
Third exceptional album following their debut 'The Very Dab' and the critically acclaimed 'Distinguished Marks'.

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*.

RAYBEATS
Guitar Beat

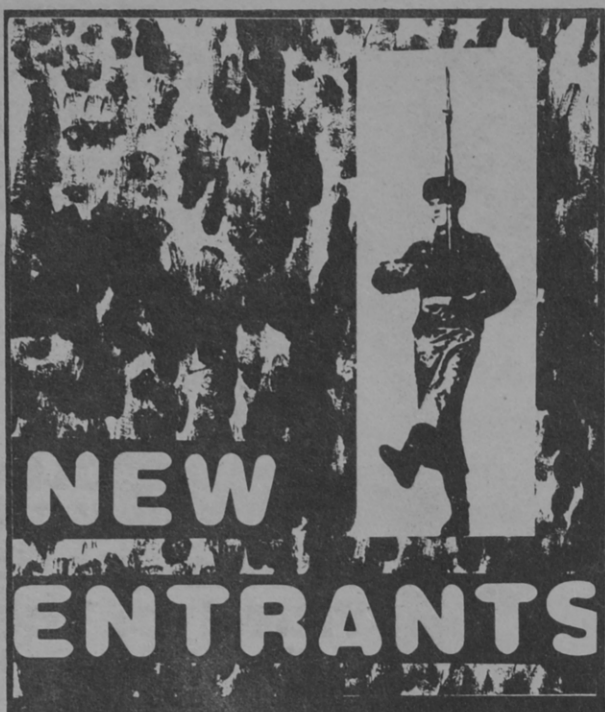
X7
This exciting American band deliver music "that is dynamic, innovative, exciting, unpredictable and new." RECORD MIRROR

IVOR BIGGUN
More Filth — Dirt Cheap

BOPA 3/BOPAC
16 songs ideally suited to Rugby Clubs and rowdy Xmas parties (Not suitable for Aunts with dodgy tickers!)

TANGERINE DREAM
Exit

V2212/TCV2212
German electronic legends deliver another amazing album — possibly their best yet!



NEW ENTRANTS

FORTHCOMING SINGLE:
'KIDS ARE CRYING'/'EVIL EYE'

DEC 9-12 CABANA, NAPIER
12 RAW ROCK '81
HASTINGS
23-26 RUMBA BAR
31, 1-2 WINDSOR CASTLE
JAN 7-9 LENNONS, HASTINGS

U2 OCTOBER



NEW ALBUM
IN JANUARY

PIC SLEEVE SINGLE:
'GLORIA' OUT NOW!

the neighbours on tour

DECEMBER	15, 16	GLUEPOT
	17-19	WHANGAPARAOA
	21-24, 26	WINDSOR CASTLE
	28	COLVILLE 29,30 THAMES
	31, 1, 2	WAIHI BEACH
JANUARY	4-6	GREERTON, TAURANGA
	7-9	TAINUI, WHAKATANE
	10	OUTDOOR GIG, GISBORNE
	11-13	RIVER BAR, GISBORNE
	14-15	TERMINUS 17 OUTDOOR GIG WGTN.
	19, 20	RUMBA BAR 21-23 DB WHANGAPARAOA
	24, 25	BROWN TROUT FESTIVAL 26,27 TERMINUS
	28, 30	GLUEPOT 31 SWEETWATERS

SOUTH ISLAND TOUR IN FEBRUARY

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Hamilton's Rock Venue

XMAS PARTY, TUES DEC 13, 3 BANDS
BLAM BLAM BLAM / BBC / ?

DECEMBER CONCERTS ...

THURS 10 SCREAMING MEEMEEES
FRI 11 MIDGE MARSDEN
THURS 17 DAVE MAYBE & FRIENDS
FRI 18 MEEMEEES & NEWMATICS
SAT 19 MIRRORS MON 21 & 22 D.D. SMASH
23, 24, 26 VALENTINOS
Bookings: Hamilton 80431

RUMOURS

Wellington

Steroids are no more. Farewell gigs at Terminus drew monster crowds but they still decided to call it a day.

Two suburban venues are now operational, Taita and Broderick in Johnsonville. Responsible for this are Taste Of Bounty Promotions, (04) 859-102, who are also venturing into indie records. First is Taste Of Bounty 45, 'Sunshine Lover'/'South Island'.

Summer City (the circus half of the Government's 'bread and circus' social strategy) with Windy, will run outdoor concerts later in the summer ... Rawa House continues to function as a pleasant, small venue.

The Innocent are timetabling an extensive tour and planning to record ... Mockers are rehearsing as a five-piece with fellow ex Vege, Gordon Costello on keyboards and guitar ... new are Tin Syndrome and conducting forays into the centre of town are Hutt metal merchants, Madlight who contain some ex Digits and cover Reps' 'Saturday Night' ... long rumoured Holidaymakers recently played a gig and as usual managed to impress everybody but themselves.

Les Crew

Dunedin

Mother Goose is to lose founding member Steve Young. He is leaving the band after they finish recording their third LP in Perth. More ex-patriots, Landing Party who have been supporting Mother Goose in

Perth, have several record companies sniffing around. And still in Oz, the Knobz have split. Kevin Fogarty and keyboard player Mark Stanton have formed a band with the old Flight X7 rhythm section.

Cruze are to get together again for two weeks over Xmas ... Broken Models have failed to find a local bassist to replace Mick Dawson. Any takers?

Ex Clean Peter Gutteridge has formed a three piece, as yet unnamed, with ex Elevators Christine Voice and Martin Ball. The Verlaines and Sneaky Feelings recently completed a successful three nights at the Gladstone. The Chills will do the same.

Following rows over noise pollution the Health Department has forced the Lion Tavern to close their doors to live bands ... 4 XO has a new recording suite and will record local artists in the near future. The station is also taping bands live to play on Sunday night's programme Widescreen Wireless Theatre. George Kay

Christchurch

Just released is the Gordons seven track album and the second Newtons EP ... 'Bleeding Hearts', the Ritchie Venus and the Blue Beetles single will be released early 1982 ... Rex Visible and Norman Duftie are recording an EP at Nightshift.

Ballon D'essai will split after Dunedin gigs with Mainly Spaniards. Bassist Hugh Fitzgerald has already left. Rastrick and McIntyre will form other bands while remaining members Davis and Wilkinson are looking for a bass player and a saxophonist. The band will still release their single.

New Pin Group lineup features Peter Fryer (ex Vacuum) on viola and 25cents drummer Mary Heney on guitar. Guitarist Michael Jefferies has joined Mainly Spaniards ... Pedestrians have found a new drummer, Lloyd Morgan.

Legendary Dunedin band, the Chills visit Christchurch mid December. New bands: Wastrel Revue with ex Solitudes vocalist Anton Jenner, Richard Hlavac (drums), Johnny Brinson (bass) and Peter Cooke (guitar); the Clients with Warwick Iversen (guitar & vocals), Catherine Iversen (keyboards, vocals), Rob Kitson (bass) and Rick Eddington (drums) ... Radio U are on air until Jan 30. Send tapes to Radio U, USCA, Private Bag, Christchurch. Laura Mitchell/Rose Stapleton

Auckland

D.D. Smash have signed to Mushroom Records, the Melbourne-based Split Enz label. First 45 is 'Repetition'. Expect an LP about March ... Smelly Feet has recorded a double album for release early 1982. The new 45 is 'Master Pieces'/'You're Just A Person' ... eight tune cassette by New Plymouth's Nocturnal Projections is available through EMI Shops ... New Entrants have recorded 'Kids Are Crying'/'Evil Eye' for Mandrill.

As Chris Matthews is leaving, Prime Movers are looking for a new drummer. Phone Nick 817-4156 if able ... Missing Tremble will re-closet selves soon. Bill and Steve will work with new vocalist Barbara Beyda ... Gary, ex AFC looking for

bass, drums and synth, at 496-963 ... new in town are Dirty's, Tempos, Rated X and Transmission. The latter require a keyboard player (Norman 735-219) ... Famous Five are no more ... Cream will close Dec 31, but new club is planned ... Innocent Veto feature Frank Nichol of UK band Cuddly Toys ... Bombers have added Larry Zoete on percussion.

Progressive Music Studios have received a \$5000 Youth Initiatives Fund grant for building materials and \$2000 from the Arts Council for rehearsal P.A. components ... Studio 132 has new ownership. Improved 4-track is installed and 8-track planned ... for fab new singles see page 17.

The Corporation

sax attack

The concert scene is in a depression, not through lack of tours, but lack of patronage.

The jazz scene has felt this, so the Cotton Club is being brave to bring out three top American musicians. Regardless, saxmen Sonny Stitt and Richard Cole, and pianist Jack Wilson are booked to play the Mandalay on the 22nd of this month, assisted by local stal-

warts Andy Brown and Frank Gibson Jr.

Stitt is a disciple of the bop school, his playing echoing both Charlie Parker and Lester Young. But he's no copycat, he's a contemporary of both giants, having worked with the likes of Billy Eckstine, Dizzy Gillespie, Miles Davis, Clifford Brown, Fats Navarro and Lee Morgan. At 57, Stitt shows no signs of slowing down, and his recent concerts have drawn unanimous raves.

Altoist Richie Cole served his apprenticeship with Phil Woods, and draws his inspiration from Bird, Cannonball Adderley, Sonny Rollins, Jackie McLean and Eddie 'Lockjaw' Davis. Cole is a graduate of the Berklee School, having been awarded a Downbeat scholarship. He's also played with Buddy Rich, Lionel Hampton, and the late Eddie Jefferson, Manhattan Transfer and Tom Waits.

Jack Wilson also counts Waits among his fans, has been playing professionally since the age of 15, and has worked with Roland Kirk and Nancy Wilson. A lineup of this calibre deserves support, especially if local fans want to sustain live jazz.

BACK FROM A SENSATIONAL
AUSTRALIAN TOUR.

DAVE McARTNEY AND THE FLAMINGOS

STORMING THROUGH
THE BEACH RESORTS!!!

with special guests the
NEWMATICS

TOUR DATES

Windsor Park Hotel	AUCKLAND	Dec 26
WHANGAMATA	Hall	Dec 27
WAIHI Beach	Soundshell	Dec 28
TAURANGA	Soundshell	Dec 29
ROTORUA	Rocks, Palace Tavern	Dec 30
MT MAUNGANUI	Soundshell	Dec 31
OHOP	Primary School Grounds	Jan 1
GISBORNE	Outdoor Theatre	Jan 2
NAPIER	Soundshell	Jan 3
NEW PLYMOUTH	Brooklands	Jan 5

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A MALE VOCALIST
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PLAYER)
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N.Z. ROCK 'N' ROLL MAG

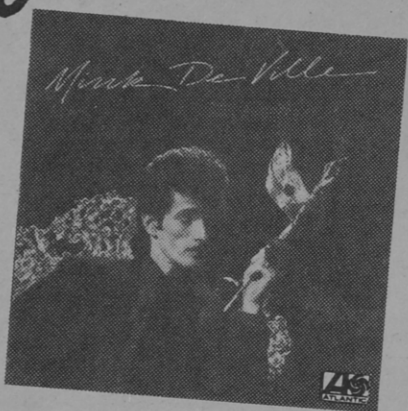
Print by Snake on a cream T-Shirt.
Pink in lettering, blue border.
If you wish to purchase by post, send
\$8.50 to RIU, PO Box 5689, Auckland 1
Name \$ Enclosed
Address
tick size that fits: SM M

TASTE OF BOUNTY RELEASE Sunshine Lover / South Island

LIMITED EDITION \$2.99
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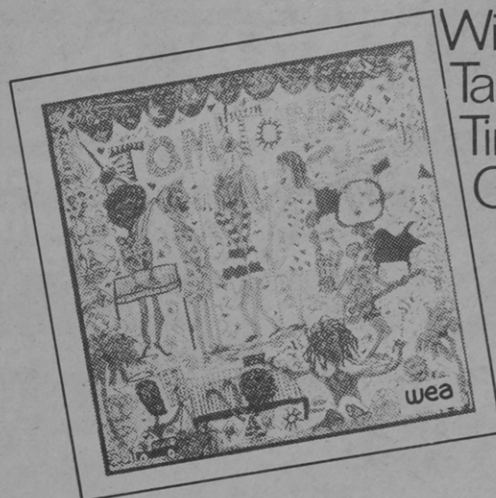
MINK DEVILLE

Coup de Grâce



TOMTOM CLUB

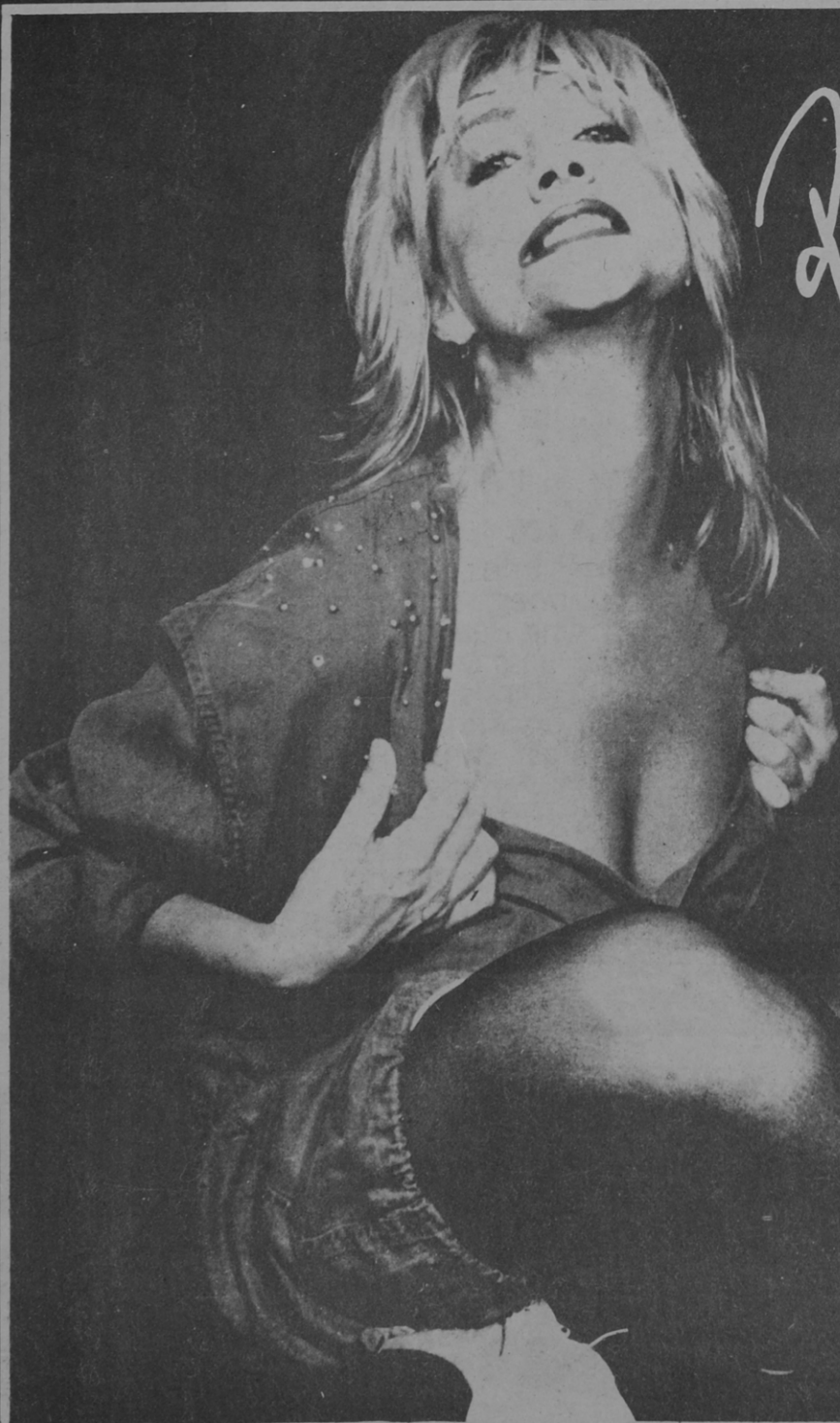
*Debut
Album*



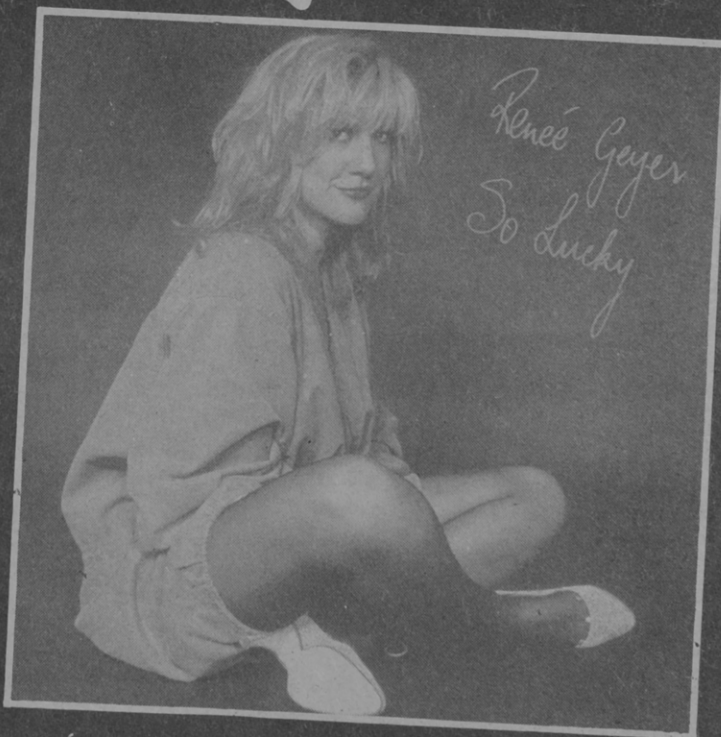
With
Talking Heads
Tina and
Chris



TWO NEW ALBUMS AVAILABLE ON RECORDS & TAPES THRU **wea**



Renée Geyer *So Lucky*



ON ALBUM
& CASSETTE



Rose Bayonet

On Tour!

HEAVY METAL!

DECEMBER

16-19 PALACE TAVERN, ROTORUA
29 WAR MEMORIAL HALL, TAUPO
31 OHOPE HALL, OHOPE

JANUARY

3 MOUNT STADIUM, MOUNT MAUNGANUI
5 WHANGAMATA HALL, WHANGAMATA
6-9 LADY H, HAMILTON
13-16 TURANGI, TAVERN TURANGI
21-23 LENNONS, HASTINGS
24 BROWN TROUT

FEBRUARY

4-6 TERMINUS TAVERN, WELLINGTON
11-13 QUINNS POST HOTEL, UPPER HUTT
24-27 WESTOWN MOTOR HOTEL, NEW PLYMOUTH

The GREERTON MOTOR INN

COLONEL GREER'S BAR

Cameron Road, Tauranga
Holiday Entertainment
6 NIGHTS A WEEK DEC 21 to JAN 31

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& the Cadillacs
SPACES BBC
MIDGE MARSDEN
BLIND DATE
NEIGHBOURS**

**VALENTINOS
D.D. SMASH
from London
KENNY BALL &
the Jazzmen
EDDIE LOW**

Bookings Ph 88164 Tauranga

◀BOWWOWWOW▶



Prince of Darkness
single out now!

See Jungle! See Jungle!

RCR

released 14 Dec.

TOYAH: ANTHEM

RTC

UK No.1

ANTHEM

Toyah



Includes hit singles:

'I WANT TO BE FREE' & 'IT'S A MYSTERY'

VOOR1 / VOORC1

Mental As Anything, ever since their emergence from the East Sydney Art School, have been teasing Aussie audiences with their cheeky concoction of rockabilly, bluegrass, C&W, R&B and rock'n'roll.

Reg Mombassa, one of the guitarists, one of the vocalists and one of the songwriters in the Mentals, puts it another way:

"In the band everyone has fairly eclectic tastes and it all comes together in one horrible sort of curry."

Mombassa is talking from Sydney, I am listening and asking questions from Dunedin. The band will appear at Sweetwaters, and if their last three albums are any indication, they will be one of the high spots. At the time of the phone interview the Mentals are in the middle of a period of 'bludging around' which includes organizing songs for their next album and jamming with Cold Chisel vocalist Jimmy Barnes. At the beginning of next year they will begin an Australian tour and appear at Sweetwaters Festival.

But back to the curry. Did they have a hard time making it in Aussie?

"No, we were lucky when we started that there weren't all that many full time bands playing in the pubs coz at the time, early '77, the concert thing was still big. Since then it has exploded."

Let's talk about eclecticism. What are your tastes, Reg?

"C&W, blues, rockabilly, peurile film soundtracks and Perry Como. Martin Plaza, our lead vocalist, is very fond of Frank Ifield and Frank Sinatra and anyone who's first name is Frank, I think. Peter (O'Doherty, Reg's younger brother) is a jazz aficionado and Greedy (keyboards and harmonica Smith) likes C&W."

What about the band's humour, is it contrived or natural?

"It's not contrived, it's just our outlook. I'm not so keen on these existentialist bands and all this deep thinking. That sort of attitude is contrived and a bit pompous."

Get Wet was a fairly confident first step, what was the band aiming for?

"Getting an album out that was reasonably like us. We had no great plans of what it should sound like although that was probably a bad thing as it

As Anything's
Reg...



Mental As Anything. Reg on left.

should've sounded better. But it was done hastily and it's not a bad album."

The good British-press reviews must've expanded a few horizons?

"No, the only effect it had was that it got us a bit of kudos back here but on a practical basis, it didn't do much as the record never really got played in England. But we got good press out of it which impresses people here."

The new album, *Cats and Dogs*, is the Mentals' best. It's still lean, yet richer in texture and the songs still bristle with hooks. Happiness is the new album?

"Oh yeah. The first two were a bit hastily recorded whereas we took our time over this one."

The first two were done in a block of six or seven days but we recorded the new one over a three month period. It's the one we're most comfortable with so far."

Mombassa talks with an Aussie accent but that's understandable, I suppose, if you consider that he left NZ as far back as the late 60s when he was 17. On *Get Wet* he has a song, 'Talk To Baby Jesus', that mentions Tokoroa and Papakura, the latter being the place where he used to live. Anyway the song's about a forestry worker from Tokoroa. He shared a cabin with two of them on his way to Aussie. On *Cats and Dogs* his songwriting has become more metaphorical:

"Yeah, the lyrics are more obscure. Songs like 'Chemical Travel' and 'Psychedelic Peace Lamp' are fairly hard to explain. But 'Psychedelic Peace Lamp' is really about a present my brother gave me for Xmas. It is a sort of plastic globe with a rotating cylinder inside it, switch it on and the light throws these beautiful colours around the room, it makes it a religious kind of love object."

Mombassa puts their distinctive sound down to their varied influences, but whatever the causes they sure stand apart from other Aussie acts. Speaking of which, who impresses him in Australia?

"The Sunnyboys are pretty good although they might be a bit hard to get into at first."

I mutter something about not being too impressed with their song on *South Pacific*. Reg lets it pass.

"The Reels are very good."

Reg is also a Cold Chisel and Icehouse fan, and if you wise up you can be a Mentals' fan. They're as good as anything to come out of Aussie since the Bee Gees. The Bee Gees?!

George Kay

BLIND DATE NEW SINGLE



LOCAL DANCE

B/W IN MY DREAMS OUT NOW

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U2

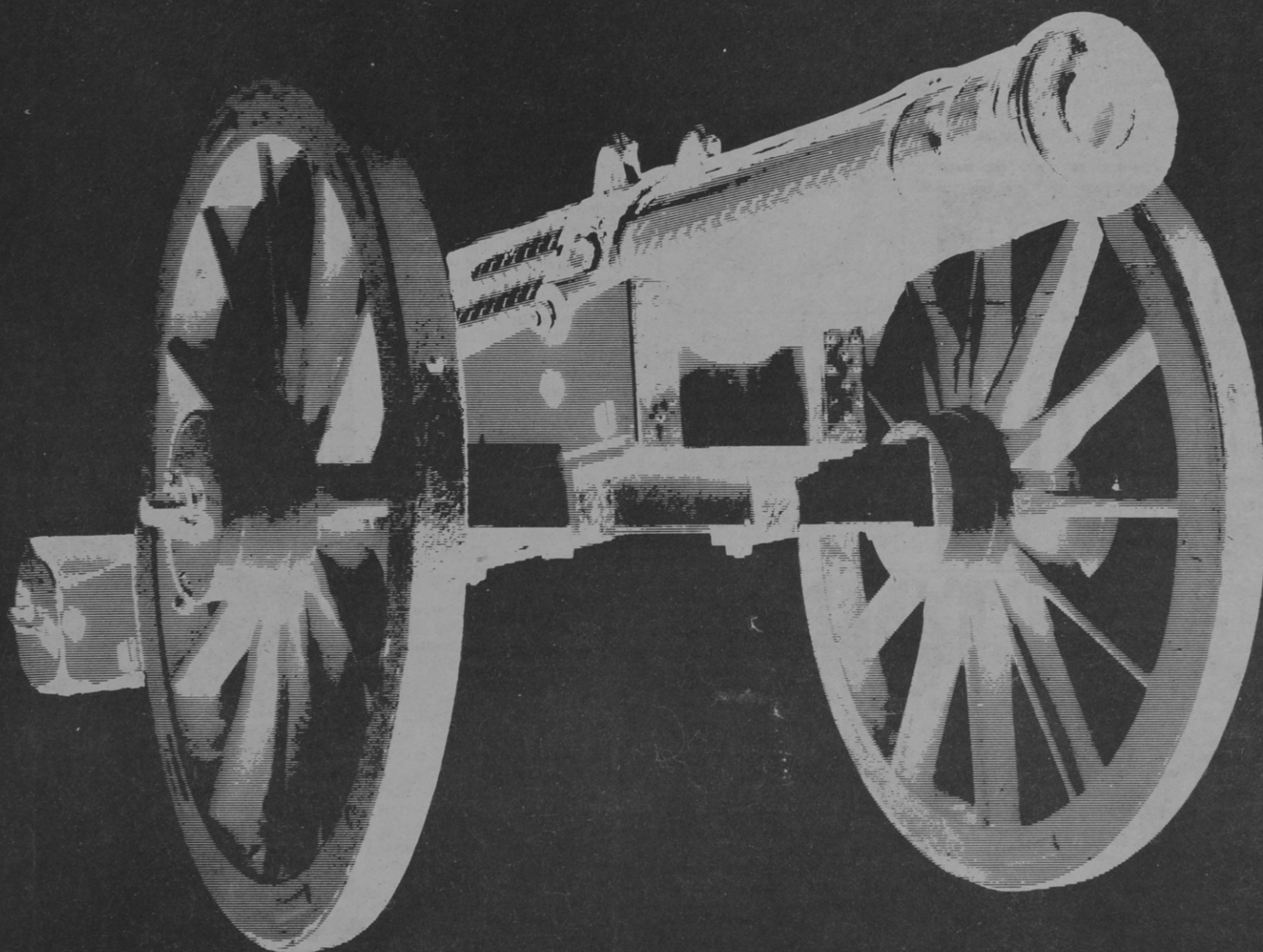
OCTOBER



NEW ALBUM
IN JANUARY

PIC SLEEVE SINGLE:
'GLORIA' OUT NOW!

AC/DC



FOR THOSE ABOUT TO ROCK
WE SALUTE YOU

The new *AC/DC* album



Albert Productions

BACK ISSUES AVAILABLE

1 Commodores, Split Enz, Mike Chunn Int.1, Janis Ian.
2 Mark Williams, Joe Cocker, Chunn Int.2, Frankie Miller.
12 Leo Sayer, Ry Cooder, Muddy Waters.
14 Rolling Stones, Graham Parker, Tom Pettv, Hello Sailor.
18 David Bowie, Hello Sailor, Bob Seger, Adrian Belew.
23 ThDudes, Talking Heads Int.1, Street Talk Bandfile, Phil Manning.
24 Talking Heads Part 2, Citizer Band, Swingers Bandfile, Dragon.
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 'Quadrophonia', 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 McCartney 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.
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sit-ups, sly . . .



You may wonder why it took Ian Dury and the Blockheads so long to pay penance in the colonies. They were going to do it two years ago, but it was put off - "due to a mass collapse of me," says 39-year-old Mr Dury. "We did 74 concerts in a row, and it just about killed me, and I don't string myself out, or do drugs, I just got absolutely knackered. What I do now is I

counteract it with lots of exercise."

"It's of paramount importance, because it's what you call manic, or obsessive energy that you expend on stage. It's not physical like sit-ups. You build up a lot of nervous energy and unless you expend it, it kind of stacks up against you, and after 70 gigs I was crazy. Tension or pressure, whatever you want to call it, it builds up while you're gigging, and just doesn't dissipate."

The Australasian foray is the first tour for the year.

"We've been doing like a gig every two weeks at pop festivals and stuff round Europe, and taking it a bit easier. We were on the road almost continuously for three years, and that was a hell of a long run, a lot of work, and you know, we ain't young sprats. Norman Watt-Roy's the youngest at 28."

The Blockheads are busy in-between times. Drummer Charley Charles is recording at the moment, saxophonist Davey Payne's just made an album in New York and Wilko makes albums. Ian has been working with writing partner Chas Jankel on Chas' new album.

Chas also worked with Dury on *Lord Upminster*, recorded at the Compass Point Studios, Nassau in the Bahamas.

"First day me and Chas rolled up there, Steve Stanley (the young sprat who engineered and mixed the album) went 'hello white boy, you play the guitar?' and Chas went 'oh fuck me, what next,' until they saw him playing, and then all these heavy dudes were like coming up to him, which I knew would happen because he's a good guitar player, young Chas."

Did Robbie Shakespeare and Sly Dunbar have much influence on *Lord Upminster*?

"Yeah! But ... they've been playing reggae now for 15 years, and the first thing Sly asked me

was did I want a reggae album, and I said no, I want dance music. He almost breathed a sigh of relief. What they've been doing with Grace Jones isn't reggae, it's funk."

Really I worked with them guys because their rhythms are so excellent. They know more about rhythm than most people, therefore I can learn a lot."

What's next? A live Dury and the Blockheads' recording may appear someday but Dury is in no hurry. They have between 15 and 20 concerts on tape. Mickey Gallagher's been through it all, organizing the best takes.

"We've got another two days of listening to do. Mickey's already done five. And we're going to record again when we get back to Blighty, we'll record a gig, and we've got a live album. We could probably make it a quadruple."

With *Lord Upminster* Dury moved to Polydor, leaving the Stiff label.

"The independents have almost changed places with the majors. The majors all want to

be like the independents, and the independents all want to be like the majors."

"I've got a completely open deal with Polydor, I can do what I want, anytime I like, they can't control nothing, not a scrap, and if they could I wouldn't have signed with them. And they offered me suitable remuneration for my services, which was part of it."

Did you feel limited being labelled as a Stiff act?

"I didn't feel categorized at first, but afterwards I felt Stiff was all strictly lightweight, humorous, middle-of-the-road crap. I didn't like being in a bag with them all, with the exception of Madness - Polydor have the Who, the Jam, Killing Joke, lots of good English bands."

How much say did you have in *Jukebox Dury*, Stiff's "greatest Dury's" compilation album?

"I discussed it, I wanted it to be different, but having left Stiff, I had no more legal control. I've now changed that clause in my new contract."

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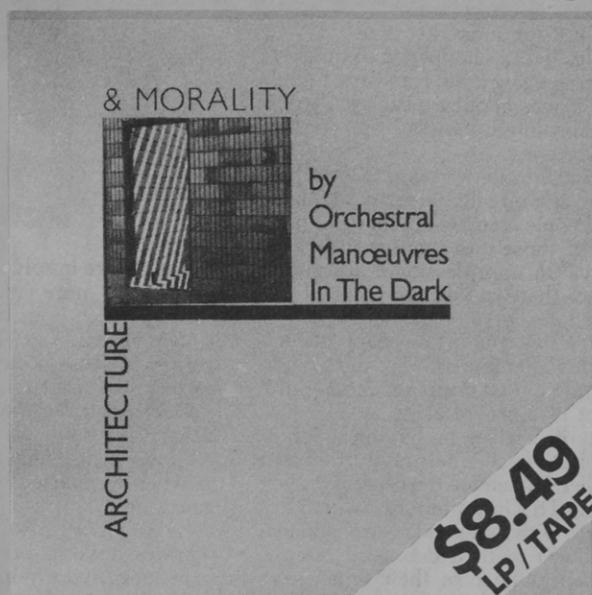
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Success in most fields of endeavour will invariably bring you money. Unless, of course, you are a musician in New Zealand. The Screaming Meemees surprised themselves and the music industry when 'See Me Go' shot to number one earlier this year. A lot of people assumed that the Meemees and Propeller Records had made money. In reality, they barely covered their costs.

To the layman, the whole exercise may seem pointless. Surely you must become disillusioned if hit records fail to give you the fame and fortune you would receive in any other western country? Michael, the Meemees' guitarist, doesn't quite see it that way:

"I'm not disillusioned, really. I never wanted anything out of it all, and that's exactly what I've got!"

The Screaming Meemees started life on Auckland's North Shore, but in the early days, the majority of their performances took place at XS Cafe. Although still at school, they then began to play support gigs at pubs.

"We used to sneak Pete out from his parents' place!" says Mike. "We'd say we were at my place, studying. Then we'd go and play at Liberty Stage, and when I'd take him home, he'd be pissed!"

"The first time we were supposed to play at Liberty Stage was with the Primmers. We couldn't get the car up the drive at Pete's, so we ended up being really late, and the Primmers, who were headlining, had to go on before us!"

Are you concerned about your sudden success?

"Yes, we do feel a bit guilty that it's happened so quickly, when other bands have been slogging it out for years. I think I'd rather have it the way it was about a year ago, when they all thought we were absolutely useless."

Tony doesn't necessarily agree.

"I think we're always inclined to underestimate ourselves (hoots of laughter). I mean, if we really were that f**ked, we wouldn't be anywhere. People aren't really that gullible."

Tony continues: "A lot of those older musos dislike us because they think we have an unprofessional attitude. I think it stems from the fact that we just grew out of the audience that was XS."

All the Meemees agree that they couldn't have approached things the way a band such as Penknife Glides did. While the Glides spent a year behind closed doors rehearsing, the Meemees practised in front of a crowd at XS.

The Meemees don't see themselves as having a lot in common with NZ bands of the past. Their favourite band of a few years ago is Propeller stablemate the Features. They do, however, admit to liking Th' Dudes' albums, which has probably got something to do with that band's former guitarist, Ian Morris, being producer of their debut LP.

"I think they were probably ahead of their time," says Tony, "though the thing I didn't like about them was the old-style, long guitar solos. The problem with musicians is they like to show everybody how well they can play."

So what about your style of writing?

"The way we write is to work out a riff, and I just sing over the top of it. There are never really any concrete lyrics to the songs until we come to record them. Basically, we're a dance band, so the music always comes first."

We never really wanted to propagate any particular message in the lyrics, though over a period of time they have

THE IMPORTANCE OF BEING MEEMEE



Tony Drumm, Yoh, Michael O'Neil and Peter van der Fluit

become more involved. We're trying to elevate the songs in a way, put more emotion into them."

Do you see your music as fashionable?

"Not really," says Tony. "We don't hold with fashion in a musical sense. Like, we could never be a futurist band, because we want to play music for now, not the future."

Overseas travel always seems the next likely step for local bands. Tony has very definite opinions on excursions.

"If we went overseas, we'd like to have the same attitude as when we started here. You have to treat it like a whole new start."

"If we went to Australia, we'd only go for a two-month working holiday, because it's not the sort of place we'd like to get bogged down in. I'd rather go to Japan than anywhere."

The Meemees' most immediate project is the recording of their debut album.

"We used to say 'I'd love to get back into the studio,'" says Tony. "Now, we've been in the studio nearly every day for the last two weeks and we're sick to death of it. I'm glad we're going on tour, because it'll give us a chance to have a break from the studio. We'll come back in December and finish the album."

How far have you got?

"Well, we've done both sides of the single, 'Sunday Boys'

and 'At At', and we've put down the rhythm tracks for 'Day Goes By', 'Fly By Night', 'Orson Welles' and three others. We have some ideas for songs at the moment, and we hope to be able to develop them on tour and record them when we get back."

"The way we did 'Sunday Boys' was quite strange, in that we recorded the song before we had played it live, which is quite risky when you consider how much our songs usually change between the time we first play them and the time we come to record them. I think it shows we're getting more confident about the material we're writing."

Do you see your songwriting strengthening?

"Well, when we first used to write songs, I'd think of a tune that admittedly was pretty derivative, but by the time the song was finished, the tune would be nothing like what I envisaged. So the songs were actually quite original."

"These days, it's far more communal. We just jam at practices, and the songs come out of that. Our biggest fear is that we may try to put too much in one song."

"I don't want to play anything too complicated," says Michael.

"I do!" says Pete.

"We have to keep the reins on Pete," explains Tony. Mark Phillips

I'd love a Beer.



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RECORDS

Jerry Harrison
The Red And The Black
 Sire
Tom Tom Club
 WEA

While David Byrne has been dabbling academically in African culture, his fellow Talking Heads have been working on their own projects, resulting in two very different albums.

Harrison has teamed up with ex-Labelle Nona Hendryx, Labelle, Bernie Worrell and Adrian Belew, George Murray (who's worked with Bowie), and New Yorkers Yogi Horton, John Cooksey and Steve Sales.

The shadow of David Byrne hangs over *The Red And The Black*, with Harrison, consciously or unconsciously, imitating his vocal styles. The songs have obviously come together over a long period, so that while 'Things Fall Apart' mirrors the complex, percussive styles of *Remain In Light*, 'Slink' is closer to the jerky, transitional approach of *Fear Of Music*.

But Harrison is still his own man, and his album is just brimming with fine songs.

The lyrics are a chronicle of a world that's falling apart. Urban violence, everyone carrying a gun, living in tension, a warmongering actor in the White House. Harrison asks: What are you going to do?

So there's a way out of that corner you've painted yourself into.

And maybe you're just going to have to dig that ditch a little bit deeper before you can get out of it.

The red and the black. Fire and death. Jerry Harrison is not out to soothe people.

The Tom Tom Club, on the other hand, are so soothing they'll make you nod off. It's a loose collection of people, headed by Chris Frantz and Tina Weymouth. Belew comes along for the ride, so do Tina's three sisters, Wailer Tyrone Downie, percussionist Sticky Thompson, and a few other



Jerry Harrison

lesser persons.

Frantz says they wanted to make a 'musical anti-snob record'. The Weymouths handle all the vocals, and none of them can really sing. Tina does the vocals on 'Woody Rappinghood' (a hit single overseas), sounding like a half-liberal schoolmarm.

If this is new-age funk, I can take or leave it. It's mindless, repetitive, and barely a step ahead of the old disco. Tom Tom Club sound like a bunch of spoilt brats, living it up in the Bahamas, and recording a little something to amuse themselves. Give me Jerry Harrison anytime.

Duncan Campbell

The Human League
Dare!
 Virgin

It is strange, almost ironic that a band that started life as depressing, synthesised futurists could split down the middle and form two lightweight pop/disco units. Such is the fate of Human League.

When Martyn Ware and Ian Marsh left to form Heaven 17, Phil Oakey and Philip Wright roped in occasional member Ian Burden, ex-Rezillos leader Jo Callis and two disco dancing singers, Joanne Catherall and Susanne Sulley — the new Human League was born.

Dare is essentially a commercial album. It's stuffed full of songs in the same vein as 'Love Action'. Songs that demand dancing, singing and bouncing about. The only time it strays is for 'I am the Law', a meander-

ing song reminiscent of 'Circus of Death' from the first album.

That 'Hard Times' is absent, yet the album still strong, illustrates the Human League's current strength. There are no weak links on the album. Cuts such as 'Seconds' and 'Do or Die' weave and bop on some of the best synth hooks you'll hear in a long time.

Produced by Martin Rushent, *Dare* has the lush feel that only he can give to synthesisers. Couple that with the fast-developing abilities of Oakey, Wright and Burden and you have a fine album.

Mark Phillips

Heaven 17
Penthouse and Pavement
 Virgin

This one's been long overdue. The original Human League had ambitions that fell well short of actuality. They wanted to synthesise the abstract, be ahead of their time and yet collect a cheque at the end of the day. This dichotomy meant that they remained unsatisfying and consequently they split, leaving Phils Oakey and Wright with the name, and Ian Marsh and Martyn Ware the freedom to establish the British Electric Foundation aka Heaven 17.

With new vocalist Glenn Gregory in tow, Heaven 17 have produced *Penthouse and Pavement*, an extraordinary debut.

The *Pavement* side is shrewdly devoted to a contemporary funk-a-long encompassing their renowned kick at the National Front ('We Don't Need This) Fascist Groove Thang', an



The Human League

exhilarating six minutes-plus title track, the abbreviated smack of their new single 'Play To Win' and the suitably named 'Soul Warfare'. And the fun and political topicality has just started.

The *Penthouse* side offers more items but none of them armchairs. 'Geisha Boys and Temple Girls' is the British-based Eastern imagery that they almost got right with 'Being Boiled'. The



Heaven 17

self-explanatory irony of 'Let's All Make A Bomb' (it's time to designate your fate) is pavement funk re-visited and 'The Height of the Fighting' and 'Song With No Name' are compassionate protest songs with a rare touch of melody.

Penthouse and Pavement is an album of (a)cute business acumen. Its current affairs concern and funk gradients mark it as obviously in vogue, but the whole deal is presented with such clarity, incisiveness and sheer emotional endeavour that you can't deny its place as one

of the finest albums of the year.

George Kay

Renee Geyer
So Lucky
 Mushroom

Renee Geyer has struck gold with her new album, *So Lucky*.

It's the first record, she says, with which she has been totally satisfied — and she's not easy to please. Recorded in California with some top session people — Ian McLagan, Ricky Fataar (ex-Beach Boys), Bobby Keys — it is the fine singer's finest achievement.

The phenomenal success in New Zealand of the first single from the album, 'Say I Love You', augurs well for the album's public reception. The Caribbean feel of 'Say I Love You' is echoed in her remake of Lee Michaels' 'Do You Know What I Mean', the second single. Elsewhere, the music is searing soul ballad or plain, old-fashioned rocking.

Renee Geyer has a remarkable ability to find good, but forgotten, songs and turn them into diamonds. Rod Stewart once had this gift: Ry Cooder still does. Consider a song like 'I Can Feel The Fire'. On Ron Wood's first solo album, it seemed a pretty good, but rather unfinished piece. Renee makes it into a monster. Or Chuck Berry's 'Come On' — obscure even as the Rolling Stones' first single. She tears up the highway on this one. And breaks hearts on 'You Don't Know Nothing About Love', a forgotten song by a forgotten soul singer, Howard Tate. The

title song, written by Ian McLagan, would have perished in the hands of a lesser artist. Miss Geyer makes it a classic.

The recording is easily her best, most cohesive work. Her voice and performance seem to have gained maturity and subtlety. She is one of today's great singers. I'll go so far as to nominate this my album of the year.

Ken Williams

Elvis Costello
Almost Blue
 WEA


Costello recently hasn't been selling nearly as many records as he should be doing. Possibly the man's prolific output works against him, but more likely it's the musical area he inhabits — where such stylistic lieutenants as Graham Parker and the truly excellent John Hiatt have fared even more dismally. One wonders then how much this Nashville-recorded country album is a crystallisation of Costello's oft-expressed love for George Jones and Gram Parsons, and how much it is an attempt to climb back into the charts.

The main surprise is that Costello hasn't written any of the songs — he has, after all, written a country gem or two in the past. The reports are he felt his writing was becoming too 'precious and introverted', hence he decided to lay his singing reputation on the line. Unlike some, I've always thought Elvis was a pretty good singer, but there are tracks here which will definitely enhance that vocal reputation — the ballads most of all. Producer Billy Sherrill seems to put more into these songs (the fine single 'Good Year For The Roses', 'Sweet Dreams' and Sherrill's own 'Too Far Gone') and it's when Costello, Sherrill and band are all shooting for the same thing (not always) that the record works best.

Check out too, the two Parsons songs 'How Much I Lied' and 'I'm Your Toy'. Very nice.

Almost Blue is only intermittently a great country record, but as a collection of sensibly-paced well-chosen country songs for a rock audience, it could conceivably do very well indeed.

Roy Colbert



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Graham Brazier



Graham Brazier
Inside Out
Polydor

Of the three ex Hello Sailor frontliners Graham Brazier has both the most to live up to and the most to live down. On the one hand he was responsible for their finest moments, the all-time debut single 'Latin Lover', 'Blue Lady', 'Blackpool' and 'Dr Jazz'. In fact the whole personality of Sailor pivoted on the Brazier persona; the swaggering, low-life romantic, viewing far away places through rose-tinted spectacles and those closer to home merely through blood-shot eyes. On the other hand it was the falling apart of Brazier, swallowed up in classic fashion by the self-destructive aspect of his own pose which precipitated the collapse of the band.

Now after his three year lunchbreak, Brazier, aided by 'heavy friends' (McArtney, Dobbyn, Lynch, Ulrich, Kinney etc) has produced pretty much the album his old admirers will have been hoping for. There is little new about *Inside Out*; three tracks are even recycled oldies ('Trouble' and 'Street Boy' from Sailor days plus the old Ripper single 'Six Piece Chamber') but there is a great deal which is quality. Not the least of these is the production, Brazier-McArtney, which recaptures the lost art of being muscular without being obtrusively raucous. The eight new tracks deal with familiar Brazier themes in familiar musical frameworks, ranging from the defiantly torchy 'High Wind in Jamaica', rescued from travelogue tack by

Jim Kerr, Simple Minds.



the shere panache of its delivery, to the street anthem stomp of 'Juan Pacenta'.

Constant throughout is Brazier's ability to strike a wide range of emotional responses while working within a narrow and well worn stylistic groove. Everyone who has gone to see Pink Flamingos or Coup D'Etat and come away wondering what big brother/sister saw in Hello Sailor should cock an ear at this one. Its the real oil.

Don MacKay
Simple Minds
Sons and Fascination
Virgin

Last year Glasgow's Simple Minds turned out *Empires and Dance*, their third album and, as the title suggests, one that created a tension between continental sweep (almost as convincing as Kraftwerk's *Trans-Europe Express*) and neu white funkadelic. With their first outing, *Life In A Day*, being immature and too derivative, and the second, *Reel to Real Cacophony*, unreleased here, *Empires* came as an eye-opener.

A label change and now the fourth, *Sons and Fascination*, and although less adventurous and varied than its predecessor, it still runs on similar rails. Another cryptic title alluding to the veiled, clipped perceptions of the lyrics, the album, musically, concentrates on developing and compacting the repetitive hypnotic power used so well on *This Fear Of Gods* and 'Capital City' from *Empires*.

In *Trance As Mission*, 'Sweat In Bullet', 'Boys From Brazil', the single 'Love Song' and a vocalized

re-mixed version of the flip, 'This Earth That You Walk Upon' are particularly arresting. Structured around Brian McGee's basic pounding drum patterns the songs build to a determined swirling funk platform, the ideal basis for Jim Kerr's maturing vocals. Yet first prize, and probably their best song to date, is snatched by a moving ballad opus, 'Seeing Out the Angels', a great arrangement and an expert vocal display from Kerr that recalls Roxy's 'Sea Breezes'. No higher praise.

In England you receive a bonus album but don't worry *Sons and Fascination* contains bonuses enough. Simple Minds continue to entertain. A fine album.

George Kay

King Crimson
Discipline
EG

Not since the 1969 pathfinding debut album, *In The Court of the Crimson King*, has it been possible to view KC as a band, rather than a vehicle for Robert Fripp's grand design. After endless changes in personnel, the name was laid to rest on a high note with the neglected *Red*, issued in 1974.

Between *Red* and *Discipline*, Fripp worked on a series of esoteric recordings, becoming steadily more inaccessible in his search for perfection. This 1981 reincarnation of KC sees Fripp feeding off a superb band, featuring Adrian Belew, Bill Bruford and Tony Levin.

With a sound bearing little resemblance to earlier incarnations, the band lays down a successful amalgam of 70s avant-garde music, ranging from the surging 'Elephant Talk', reminiscent of Talking Heads, 'Frame By Frame', which nods approval at the infant KC, and the majestic landscapes of 'The Sheltering Sky', with its Eno overtones.

This is tough, uncompromising music. Fripp is his most accessible for years, succeeding in areas where the ideas previously burned out for lack of direction. KC are back with a new deal for the 80s.

Essential listening.
David Perkins

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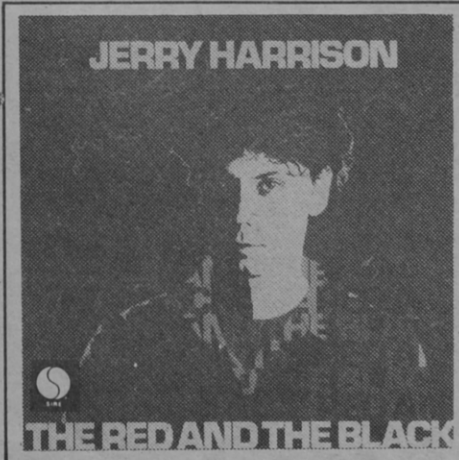


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RECORDS

Orchestral Manoeuvres In The Dark Architecture And Morality Dindisc

Following on from last year's successful *Organisation*, OMITD have produced an album that improves on its predecessors. Unlike many of their contemporaries in the electronic rock game, they've resisted the temptation to indulge in concepts that go nowhere.

The album starts with a blast of distortion before the music roars into 'The New Stone Age', which rocks hard. 'She's Leaving' and 'Souvenir' (a hit in the UK) illustrate the strengths of OM. Pure pop with a melody line that sticks in your head. Side One concludes with the only weak link, a lengthy atmospheric piece, 'Sealand'. By comparison 'Architecture And Morality', on Side Two, provides a wintery interlude where economy is the key.

Side Two opens with 'Joan Of Arc', the second UK single, continues with 'Joan of Arc (Maid of Orleans)', a waltz of exquisite beauty. 'Georgia' bounces like a year 2000 square dance, and 'The Beginning And The End' concludes the album as a succinct summation of the two sides of OM.

Given exposure, six of these songs have the potential to become major hits. A fine album from a band that is growing with every recording.
David Perkins

Mink DeVille Coup De Grace WEA

His fourth album confirms Willy DeVille as the heir to the New York street-corner singing tradition. If 'Spanish Harlem' hadn't been sung by Ben E. King, it should have been sung by Willy DeVille.

In some ways, DeVille is one of our most old-fashioned singers. His style is right out of the Brill Building era — he keeps writing and singing 'Will You Still Love Me Tomorrow' over and over again. And succeeding. His songs are sentimental, but the threat of switchblade danger, the fire-



INXS
Orchestral Manoeuvres



escape desperation in that coaxing/menacing voice allows him to toy on the brink without toppling.

His own song 'Teardrops Must Fall' or Arthur Alexander's old 'You Better Move On' are as good as Willy gets. Very, very good. About time some radio stations picked up on Mink DeVille as late-night cruising music. Just the thing for summer evenings.
Ken Williams

John Foxx The Garden Virgin

Bowie and Ferry, those seventies' saints of style, have certainly sired a whole new legion of sons. The whole romantic futurist thang from Ultravox to Spandau Ballet can be traced back to the achievements of the two aforementioned gents.

Foxx, vocalist with the original Ultravox, basks in the same new romantic limelight. Last year, assisted mainly by machines, he recorded the interesting *Metamatic*. Now, with a band that includes his ex-Ultravox colleague and later Mag-

azine guitarist Robin Simon, Foxx has assembled a conventional songs album that is very close in approach and content to the last two Ultravox albums, *Vienna* and *Rage in Eden*.

So on *The Garden* he falls into their trap of working only on one level. Songs like 'Europe After the Rain', 'Dancing Like A Gun', 'Night Suit' and 'Fusion/Fission' are tight, attractive and imaginative pieces of synth-pop. The title track is lush and melodic, but like his material in general, it only hints at a mystique that it needs to become really memorable. When Ferry wrote and sang 'Song For Europe' he transported you to the 'antique cafes'.

Foxx and co. may have the charming melodies and the required grooming but they lack the depth of evocation to be more than superficial, very listenable stylists.
George Kay

Stray Cats Gonna Ball Arista

The Stray Cats prove you can build on a great debut album, and still have fun. These guys really sound like making records is a ball. They drive along like a steam train, tearing up the tracks with their pumping Southern rhythm. I daresay rockabilly diehards don't care for the Cats because they're young and because they don't do too many of the old songs. Instead, Brian Setzer writes his own material in the manner of his heroes — and, most importantly, makes it work. For example, 'Rev It Up and Go' is based on the Chuck Berry bag of licks, but it works as an original song, too.

Apart from the lickety-split rockabilly, the Cats are doing more bluesy things ('You Don't Believe Me' is in the Elmore James style and shows a shade more flexibility in this area than George Thorogood) with Setzer playing a fair bit of slide. In another direction, 'Lonely Summer Nights' is a drooling teen ballad somewhere between Pat Boone and the Beach Boys.

If the Stray Cats keep on at this rate ... who knows? Though their tattoos-and-chains appearance verges on parody, their music rocks with a drive that escapes most of the revivalists and the older men left behind.
Ken Williams

Ian Dury Lord Upminster Polydor

Ian Dury in the Bahamas? A little Jack The Lad in the world

of the tres chic? Robert Palmer, Talking Heads, the B 52s, Grace Jones, all fit in with that circle, but Ian Dury? Yes, and what's more, it works.

This looks like Dury's break for bigger things, having switched record companies and dumped large portions of the Cockney ikon which typified his last three albums. The only other whitey in here is former Blockhead Chas Jankel. Along for the ride are Sly Dunbar, Robbie Shakespeare and Tyrone Downie, who must be the busiest musicians of 1981.

As ever with Dury, nothing is quite what it seems. Take 'Funky Disco (Pops)', at first glance an innocuous dance number, till you read the words.

I want to take you courting, but bopping is the boss.

Hugging makes you angry, kissing makes you cross.

'Red Letter' is my favourite, a light calypso beat and one of the nicest tunes Ian and Chas have turned out since 'Sweet Gene Vincent'.

'Spasticus (Autisticus)', a song for the Year of the Disabled, is one only Dury, himself disabled, could do. He's aroused the ire of some, and it's been banned in plenty of places. How dim.

A slight shift of emphasis, but still the same lovable chap underneath.
Duncan Campbell

INXS Underneath The Colours Deluxe

Last year's debut album from Sydney's INXS was a bright pop-rock affair. Although there were some great songs, such as 'On A Bus' and 'Just Keep Walking', its major problem was its inconsistency.

On *Underneath The Colours* we see a development of the songwriting and studio technique that has enabled them to avoid such problems.

INXS are a large band, there are six of them. In the past, the sound has tended to be full-on and meaty. On *Underneath*, it's sparser. This is especially so on 'Stay Young', 'Horizons' and the title track, all written by vocalist Michael Hutchence and keyboard player Andrew Farriss.

Side Two is more conventional INXS. If anything, it rocks harder than the high points on the debut album. In places, the combination of Hutchence's vocals and Kirk Pengilly's sax produce a sound very reminiscent of Hello Sailor.

This is a positive step by a young band who may have the potential to make a great record. I look forward to seeing them live.
Mark Phillips

The Rock And Roll Collection EMI

A bright spot in the New Zealand record business for many years has been the compilation work done by EMI's Bruce Ward in Wellington. He

put together such records as two volumes of the Beach Boys' hits that remain the best value of any Beach Boys' collection released anywhere in the world.

The Rock And Roll Collection could be called the pinnacle of his efforts to date. On three albums there are 60 songs.

Ward's approach is not that of the musical scholar. While he is exceptionally well informed, the records he puts together are meant to be played, not used as vinyl references for a thesis on the emergence of rock in the second half of the 20th century.

His collection is, most of all, fun, with most of the tracks, because of the large volume of oldies on most Kiwi radio stations, pretty familiar. A sprinkling of songs like Smiley Lewis' original version of 'I Hear You Knockin'' saves the albums from being just too run-of-the-mill. The extensive notes place the tracks in historical context, giving buyers the option of not using the records as strictly party fodder.
Phil Gifford

Scars Author! Author! Charisma

This is another in the Great Expectations series.

Scars were the Scottish option of Bob Last's Fast label onslaught of three years back that included the Gang of Four, the Mekons, and the Human League.

The Scars were tipped for big things after the release of their single 'Adultery' but it wasn't until the start of this year that they released their first album, *Author Author*, to rave reviews.

Now it's here and a few bubbles have burst. The Scars, it appears, are not quite the anticipated thousand-yard-stare existentialists committed to exposing social and personal horrors that we were lead to believe. Instead they soften this realism with concessions to modern romanticism and musical conventionality.

'Leave Me In the Autumn', 'Aquarama' and 'Everywhere I Go' could have been written by the Banshees on a good day, and the memorable 'All About You' would've made the first Bunnymen album. 'Obsessions' is an OK-folk-influenced lament but the apres holocaust of 'Your Attention Please' is hammy and 'Je T'Aime C'Est La Mort' is pure corn and so best avoided.

Sum total: a very likeable current album from a band who've watched the fashion pages and listened to the fad bands. It will not add (much) to your knowledge of life but it will do you no harm.
George Kay

Mi-Sex Shanghaied CBS

Mi-Sex seem to have hit an indifferent patch, where the ideas aren't flowing quite as well as before. Every band hits that inevitable 'dry spot' in its evolution, the old sound becoming jaded, and the necessary change in approach being hard to find. The most interesting aspect of

this album is Richard Hodgkinson's emergence as a composer. His two tracks, 'Missing Person' and 'Caught In The Act', are very strong on melody, and he may yet be a big key to the band's future. Kevin Stanton and Murray Burns tend to write more on riffs, and some of their songs here sound all too familiar.

Stanton and Burns employ an uncommonly light touch on 'Tears In Her Wine', but the LP's title track is closer to their mainstream. Stanton sings with a lovely sneer, in a very jaundiced tale of human relationships.

The rest sounds rather hackneyed. 'Falling In And Out' is hardly their best single, though it does stick with repeated listenings. 'Water' is a Stanton-Martin collaboration, a peculiar dirge with vague ecological leanings, and Stanton's 'Young Maniacs' is just a rather ugly, angular riff with little or no tune.

Shanghaied is an LP of contradictions from a band in a familiar quandry. I doubt whether Mi-Sex are completely satisfied with this, and that should spur them on to develop more promising ideas.
Duncan Campbell

Various Artists South Pacific Mushroom

No two ways about this here compilation — it's value for money.

The two Zep tracks alone, the spritely 'Tighten Up' and the trad sideways grin of 'Nosey Parker', are worth the three bucks.

This is a Mushroom promotional album, a garage sale appetiser of what they're offering past, present and future. Zep comes off best (of course) but there are plenty of contenders. The Models intrigue with the stop-start curio 'Two Cabs to the Toucan' and the sombre 'Cut Lunch'; the Sports lift two of their catchier songs from their disappointing last LP, *Sondra*; Renee Geyer airs her chart-sweeping summer jaunt 'Say I Love You' and Paul Kelly and the Dots parade the delightful 'Billy Baxter', a song known more for Zep's live coverage than for Kelly's own cute if anaemic rendition.

There's nuthin' bad; MEO 245, Sunnyboys, Wendy and the Rocketts and veteran Russell Morris and the Rubes don't quite rise to the occasion, but for the price of a single whaddya expect?
George Kay

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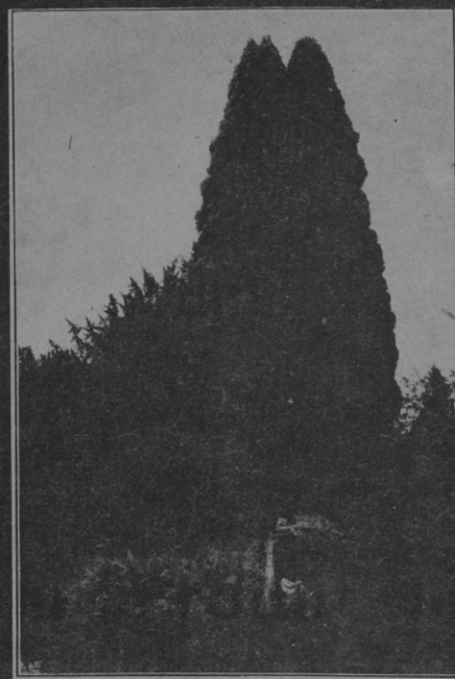


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REGGAE

Gregory Isaacs
I-Roy
Prince Far I
Virgin 1+1 tapes

Reggae fans, many of whom own portable cassette players, should be delighted with this series from Virgin, starring the cream of JA talent from the now-defunct Front Line label.

Gregory Isaacs is the pick of this bunch, not only because he's a divine singer, but also because it's the first time his product has been available here. The Isaacs' cassette gives you Cool Ruler and Soon Forward, both warm and captivating albums. Just try and avoid singing along with the man. He's magic.

I-Roy (Roy Reid) is an accountant-turned-toaster who's been recording since 1970. He's often confused with U-Roy (Ewart Beckford), arguably the original toaster, whom he's been accused of ripping off. Hardly fair, because the two employ very different styles. His 1+1 cassette contains *World On Fire* and *Cancer*, the latter purely instrumental, showing his ability to write tunes as well as talk.

Prince Far I is one of the new breed of toasters, a poet who takes his art seriously. His heavy-mannered vocal style won't appeal to everyone, nor will his unequivocal statements. He is, nonetheless, a significant performer, and the interested should also check out his *Showcase In A Suitcase* LP, recently released here.

Other 1+1 cassettes: Various artists *Last Chance/ Frontline* (compilations), Gladiators *Trenchtown Mix-*

Up/Proverbial Reggae, U-Roy *Dread In A Babylon/Versions Galore*, Mighty Diamonds *Ice On Fire/Right Time*, Jah Lloyd *The Humble One/Black Moses*, Culture *Harder Than The Rest/International Herb*.
Duncan Campbell

Jacob 'Killer' Miller
Mixed Up Moods
Dillinger
Bionic Dread
Burning Spear
Living Dub
Island

These three lovely records are just a small selection from the reggae catalogue imported recently by Festival. Some of the best stuff has already been snapped up, but there's still some excellent material available. Check the bins, if you haven't already done so.

Jacob 'Killer' Miller was a monster of a man, physically and spiritually, a giant with a sweet and gentle voice, the inspiration behind the vocal trio Inner Circle. The group's releases were only occasionally good, as the financial necessity of playing the Jamaican hotel circuit knocked most of the stuffing out of them. Miller solo achieved better results, and *Mixed Up Moods* showed he had the ideas, needing only the vehicle. Sadly, he died last year in a car crash before his full potential was realised.

Dillinger (born Lester Bull-ocks), is a young, enthusiastic DJ-turned-toaster, a sharp and witty talkover artist who scored an international hit in the late 70s with 'Cocaine In My Brain'. His best work was done for producers Joe Jo Hookim and Augustus Pablo. He's moved to Europe in recent years, and has had problems equalling his earlier successes. *Bionic Dread* and *CB200* show Dillinger at his peak, and both have been imported.

Burning Spear (Winston Rodney) needs no further introduction to roots followers. A man of great majesty, whose music breathes spiritual flames. *Living Dub* is a reworking of tracks from the *Social Living* and *Haile H.I.M.* albums. Just lie back, listen, and let him

weave his spell. A peerless performer.

Other imports in the Festival catalogue (a random sampling here) include Lee Perry's dub album *Super Ape* and the compilation *Scratch On The Wire*, Max Romeo's *War In A Babylon* (produced by Perry and a classic), Rico's *Man From Wareika* (Specials' trombonist), Judy Mowatt's *Black Woman* (member of the I-Threes), Linton Kwesi Johnson's *LKJ In Dub*, Burning Spear's *Marcus Garvey, Social Living* and *Garvey's Ghost* (another dub), Junior Murvin's *Police And Thieves*, *The King Kong Compilation* (hit singles produced by Leslie Kong), and a selection of very good 60s ska collections. Some may have already sold out, but keep looking.
Duncan Campbell

BRIEFS

Mink DeVille
Savoir Fare (Capitol)

A collection of greatest non-hits. It's criminal how Willy DeVille has been neglected. Just listen to 'This Must Be The Night' or 'Just Your Friends'. For rock 'n' roll romance, DeVille at least equals Springsteen. How can a man looking and sound this good not be a millionaire?
DC

Sparks
Whomp That Sucker (RCA)

Back to basics for the Brothers Mael, who've never quite lived up to their 1974 hit LP *Kimono My House*. Since then, they've tried everything, including a venture into disco with Giorgio Moroder. This one's recorded under Moroder's auspices in Germany, but soundwise it's the closest they've come to repeating their biggest success. Loopy, quirky, frantic, zany. Pick any one. Good for a giggle.
DC

Daryl Hall and John Oates
Private Eyes (RCA)

They were once among the dozens of blue-eyed soul. Then came a more hard-rock approach and recently we've had the poppy 'Kiss On My List'. If Hall and Oates have a problem these days it's that they're almost too prolific.



Muddy Waters

Private Eyes contains impressive examples of their various fortes. The title track is destined for the singles chart while track two could almost be classic Motown. Side One is consistently strong.
PT

Graeme Gash
After The Carnival (Siren)

Gash (ex Waves) compares making records with aural painting, and if ever a record sounded as though it was carefully painted, piece by piece, it's this one. A beautiful shimmering crystal-clear production, *After The Carnival* might seem a bit short on actual songs, but it grows into a most appetising whole. Musical wallpaper in the finest sense of the term, and the best showcase yet for Harlequin.
RC

Atlanta Rhythm Section
Quinella (CBS)

Southern exposure time. Perfectly crafted rock in the solid state of many notable 70s bands. For example, the title track sounds like an out-take from mid-period Little Feat. Side One's mostly for shit-kickin' (without getting too dirty now) while Side Two mellows out somewhat. Plaintive harmonies, peaceful, easy feelings and pass that ripple wine.
PT

Genesis
Abacab (Vertigo)

A continuation of the post Peter Gabriel format, with no surprises. The title track, which opens the album, holds out the

candy, but there is only one mouthful. The remainder is pleasant. Not in the same league as Phil Collins' impressive solo outing, *Face Value*. For Genesis collectors only.
DP

Ronnie Wood
1 2 3 4 (CBS)

Another genial, sloppy LP from Ronnie Wood who now has four genial, sloppy LPs to his credit. Ron has assembled a stellar crew of his good mates — Bobby Womack, Ian McLagan, Charlie Watts, Nicky Hopkins — and they have had a good thrash about. Of course, the album has been put together with considerably more care than that comment would indicate, but there is an endearingly knockabout quality about all Wood's work. I like it. Pity he's not a better singer.
KW

Emmylou Harris
Cimmaron (WEA)

Anyone out there mourning the demise of the excellent Pozo Seco should check out Emmylou's duet here with that group's founder Don Williams on Townes Van Zandt's 'If I Needed You'. Arguably the highlight of a pretty even set of songs. As always, Emmylou sounds best when singing with someone else, or when double-tracking herself on harmony.
RC

Muddy Waters
King Bee (Epic)

Johnny Winter comes up with another winner for Muddy Waters. How long this blessed collaboration can continue to produce such wonderful music is anybody's guess, but they show no signs of slowing down. Only the cream of Muddy's Chess label recordings can top the albums Winter has put together with Chicago's blues king. By a narrow margin, *King Bee* may be the best of the Winter-Waters' efforts. Until the next one.
KW

Comsat Angels
Sleep No More (Polydor)

Last year the Comsats began as the *Next Big Thing* with a single, 'Independence Day' and an album *Waiting For A Miracle*. At hand we have their second album, *Sleep No More*,

an exercise in Joy Division uniformity and troubled consciences. The title, taken from a line in Macbeth, indicates the brooding sombre nature of the music from which there's no relief. So dignified and depressing, but who needs it?
GK

The Cars
Shake It Up (Elektra)

On first hearing this sounds like just another case of American pomposity and flatulence. After another couple of plays the emerging melodies and sly textures close in on the plodding beat and you're hooked. Well, by some numbers anyway. ('Think It Over' would make a stronger single than the title track). That their sound is distinctly American may not grab the NZ sensibility as much as, say, Simple Minds. But don't write off the Cars.
PT

The Raybeats
Guitar Beat (Beggars Banquet)

The delirium noticed at Clean gigs for their instrumentals, 'James Bond Theme' even, suggests the era of the rock instrumental could yet return. The Raybeats will certainly be hoping so with this album of updated Shadows/Surfaris guitar pieces. Not an unqualified success spread over two sides, but try the title track. RC

Polecats
Polecats Are Go (Mercury)

Rockabilly is rockabilly. The restrictions of that 50s confederate idiom are transcended only by the best be they Cramps or Shakin' Pyramids. The Polecats are young, fast and innocent English rockabilly artists who raised a little attention with their tastefully conventional cover of Bowie's 'John, I'm Only Dancing'. They have a freshness and vulnerability that's difficult to resist. Likeable, and not a rebel jacket in sight.
GK

Al Green
The Lord Will Make A Way (Myrrh)

The religious content of Al Green's secular music has always been high. So I guess that it should come as no surprise that this album of devotional songs slots neatly in with the rest of his
CONTINUED ON PAGE 18

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Blam Blam Blam Marsha (Propeller)

Another hot one from the pen of Mr McGlashen. Don't Fight It, Marsha, It's Bigger Than Both Of Us' is probably the finest recording to come out of Harlequin yet. Great chorus and faultless production, it must surely be the best local single of the year. Side Two lets it down, with a sloppy version of 'Dr Who' and the dittyish instrumental 'Cachunga Cachunga'.

Haircut 100 Favourite Shirts (Arista)

A three-piece from southern England who hardly ever play live. On 'Favourite Shirts', heaps of funky brass and sustained riffing give the impression they're a 10-piece. Still, it's a dynamite dance number and deserves hours of airplay. I've only played it about 350 times and it's lost none of its urgency, could end up my single of the year.

Danse Macabre Between The Lines 12" EP (Reaction)

A wistful instrumental gives way to early-days' crowd pleaser, 'Torch'. Then there's a rearranged 'Conditioner', my personal favourite. On Side Two is the exceptionally strong title track followed by the funk driven 'ECC'. This is a remarkably good recording and one that will win the Macabres many new admirers.

U2 Gloria (Island)

This single from the October album follows the disappointing 'Fire'. The Edge is in top form with another classic guitar line and Bono's vocals are superb. Will this be the second Irish hit single titled 'Gloria'? The flip is a great live version of 'I Will Follow', not on the album, making this single a very good buy.

Screaming Meemees Sunday Boys At At (Propeller)

Now hold on a second, didn't I just hear this? Michael plays a very familiar guitar line and Tony starts waa-ohing. From there it builds into what is a better single than 'See Me Go', but arguably not the best song to follow it. 'At At' is a rampant piece of Meemeism, more original or maybe just less derivative, but a great little song.

The Creatures Wild Things By (Polydor)

A five-song, two seven-inch package from Siouxsie and Budgie Banshee. Biggest surprise is the most warped version of 'Wild Thing' you are ever likely to hear. Apart from 'Thumb', the rest is stripped down Banshees. The sleeve is excellent and includes the lyrics. A big pat on the back for Polygram for having the foresight to release this.

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"Dr Who": "Cachunga, Cachunga" (B)



Spandau Ballet Chant No.1 (Chrysalis)

What must be seen as a progression for the Spandaus has them moving further into the funk-disco side of things. Rather catchy, but not so much as the Haircuts. B-side is a rework of the same thing.

NZ Pop Holidays (XSF)

With the departure of Andrew Snoid to the Swingers, this will be their last recording with his vocals. I've always been a big fan of 'Holidays', and this version does it proud. On the other side is 'The Ritz', a vast improvement on their first version, but it still retains that horrible heavy metal guitar solo.

D.D. Smash Repetition (Mushroom)

Dave D. didn't like the deals offered to him locally, so he sent his tapes to Australia. This Mushroom single is quite different to the live version. It doesn't live up to its title so much. That's a good sign. Not really radio orientated, but a good single. Flip is instrumental 'Arabia By Foot'.

Steroids Shadows (Straight)

Bass heavy, dense and very morbid, 'Shadows' is the best thing yet by the Steroids. The synthesiser adds body, and there's some fine production from Peter Blake. Flip is 'Sign Of The Times'. It's nearly as poor as the cover.

Rhythm Method (Beacon)

Three songs from this now-defunct Auckland unit. 'Creating Criminals' and 'Got A Month' are both semi-reggae, with the former featuring some sparkling Reels-type keyboards by Gill. Best of the lot is 'High Street', a low-key jazz-funk piece with cocktail piano.



Blind Date Local Dance (WEA)

It's quite possible that Blind Date have a superb album in them. The thing is, they just don't seem able to cut it with singles. 'Local Dance' isn't a bad song, it's just not memorable. 'In My Dreams' is better, but over-dependent on standard rock playing. I haven't given up yet.

Graham Brazier No Mystery (Polydor)

A strong cut from his solo album. Peter Ulrich produced this mid-pace rocker, proving Graham still has what it takes. The B-side, 'Olio', stars all of Hello Sailor. Maybe it's an old HS track.

The Birthday Party Nick The Stripper (Propeller)

One thing about Birthday Party singles, you're never likely to hear them on daytime radio. This is probably the strongest cut from *Prayers On Fire*, half rhythmic dementism, coupled with gangster horns and Nick Cave's irresistible vocals. Flip is 'Blundertown'.

Madness Shut Up (Stiff)

Another commercial single from the Nutty Boys. Great sleeve, excellent video, formula song. Though they do break some new ground on 7, this is a very safe single. The flip, 'A Town With No Name', is a not-very-good spaghetti western ripoff. Adam Ant did it better. Mark Phillips

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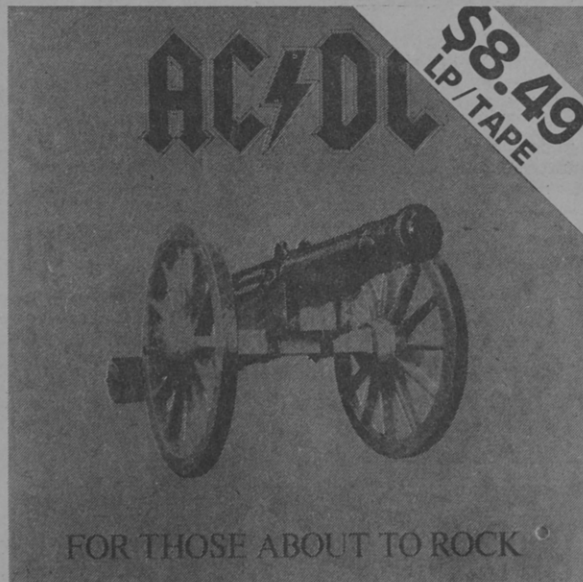


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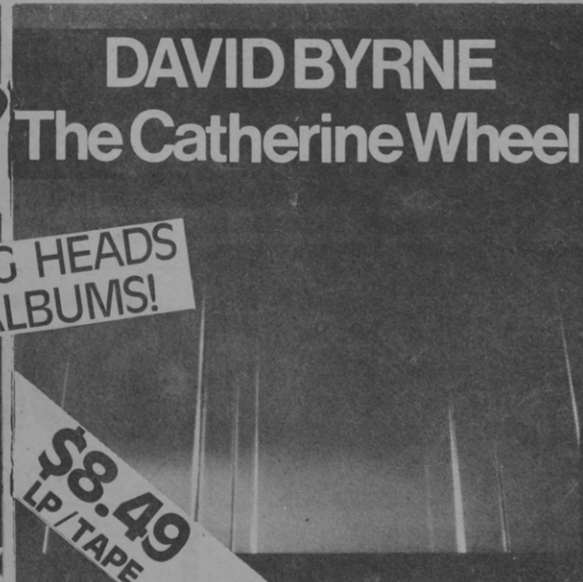
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L I V E

The Ballroom Blitz Mainstreet, November 18.

The prospect of an event such as the Ballroom Blitz was enough to make the average bloke run a mile. Imagine Mainstreet full of cup cakes and hairdressers doing their best to outshine their British counterparts!

The fact that they might be there, let alone dressed to the hilt, was a prospect too horrendous for thought. But come the night, I was just one of about 600 Aucklanders who turned out for an evening of fun, revelry and good music.

Being perpetually late, I of course missed Who Slapped John. But by all reports, this three-piece, featuring ex-Ragnarok leader Ramon York, is on the improve. I look forward to seeing them in the future.

In between the bands were fashion shows, which I'm not really qualified to pass judgement on, and a dance troupe called Squadron. Both made for more exciting entertainment than watching roadies changing the stage.

Second band on were Missing Tremble. Although they use synthesizers, they don't really have much in common with blitz ethics. Their music is dynamic, slightly raw and exceedingly tight. The dance floor was packed, and the band served up a selection of extremely promising original songs, probably the best being 'Frightened Men' and 'Almost A Moment'.

Top act for the night were Danse Macabre. Looking immaculate, Weston in a frilly shirt and Ralph in a cocktail jacket, they ran through the whole of the EP, plus lots more. Surprise of the set was a rather frantic version of the Four Tops' 'Reach Out', and a new song titled 'Sanctum'. The more I see Danse Macabre, the better they get.

The most refreshing thing about the whole evening was the lack of trouble. The people who went enjoyed themselves thoroughly, and surely that's what entertainment is all about. Mark Phillips

Midge Marsden Connection
Shoreline Hotel, Dunedin,
Nov 26.

Stability isn't one of rock 'n' roll's strong points. Transience is necessary for it to stay healthy and on target yet there should always be room for the muscular R&B that Midge Marsden is currently totin' around the country.

Marsden kicks ass with the effortless confidence of a trooper who's been around for a generation, and the rest. With another new line-up, Ta



Rutherford (guitar), John Dodd (bass), Kevin Thomas (drums) and Liam Ryan (keyboards), Marsden controls the dynamics. A slow harp intro, a little shimmy then wham the band's in.

Whether it's re-vitalising old standards like 'Little Red Rooster' or dishing up his own brew of R&B with a shot of reggae, Marsden knows his strengths and the audiences demands.

The night raged, the band connected and out front was a gent who should be around for a long time yet.

George Kay

Georgie Fame
Ace of Clubs, Nov 24.

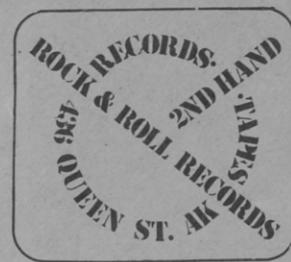
The fact that Fame had made his first trip to NZ with only a bass player and was, as he put it, 'rehearsing onstage' with locals Bruce King and Bob Jackson, didn't daunt me at all. I came not to criticize but to celebrate a man who'd played a vital part in developing my whole musical outlook.

His first 50 minute set contained many of the big 60s hits — 'Yeh Yeh', 'Sunny', 'Get Away' etc — in a generally crowd-pleasing cabaret format with a little for everyone, from ribaldry to Hoagy Carmichael. After a few numbers on guitar and electric grand piano he returned to his main instrument, the Hammond organ to close with a pounding 'Green Onions'.

However his true greatness lies in that magnificent smokey voice which has continued to mature over the years. As an interpretive vehicle it is simply superb and when matched with his marvellous rhythmic sense, songs tend to take on a definitive form.

To my, admittedly biased ears the whole of Fame's second hour-long set was definitive, whether he was singing James Moody, Willie Nelson or Fats Domino. I'd go see him again tomorrow.

Peter Thomson



F I L M

Bloody Mama

Director: Roger Corman

Like most of Corman's later films (*The Wild Angels*, *The Trip*), *Bloody Mama* was banned by the censor in 1970 and has only now made it onto our screens — in its original prints, alas, which means everything is pink, brown and muted green as Ma Barker rampages through America with her killer brood. Although the film is careful to include lashings of drugs (marijuana and heroin), sex (most categories except lesbianism and bestiality) and violence, it is a skilfully made piece of cinema. Held together by Shelley Winters' magnificently theatrical performance as Ma Barker, with a brood of misfit sons that includes Robert De Niro and Don Stroud, *Bloody Mama* is as powerful as ever, outlining as it does the ultimate in American Momism.

Gloria

Director: John Cassavetes

The tragedy of *Gloria* is that it is probably just too American for our chauvinistic Kiwi audiences. In another paean to his wife Gena Rowlands, director Cassavetes places her within a genre film as a hard-boiled cynical heroine suddenly taking on all the guns of the Mafia to rescue a neighbour's kid who has been literally dropped on her doorstep before his family were assassinated. Rowlands' performance is magnificent — one of the great performances of this year — and the film manages to be moving, exciting and tremendously funny. Few recently could meet all these criteria.

Popeye

Director: Robert Altman

The latest Altman epic which, like *Gloria*, has taken a year to cross the Pacific. All the Altman trappings are there, including his propensity for relentless dialogue overlapping that makes multiple viewings almost a necessity to get the most from the film. One could be facetious and describe it as a comic-book McCabe and Mrs Miller, but Popeye uses the romance of America's spinacheating hero and his Olive Oyl (marvellously played by Shelley Duval) to highlight some of the innocence and simplicity that have vanished from contemporary American (and Western) society. If nothing else, the score is a treat with Harry Nilsson right on form and some stunning Van Dyke Parks arrangements.

William Dart

Blitzers

— which one's Harry Ratbag?

Raiders of the Lost Ark now rates as the biggest grossing movie in Paramount Pictures' history. The hit of the American summer releases, *Raiders* walked off with 12 percent of all ticket sales over that period ... special feature of this year's New York Film Festival was 'Films For Cynics': a collection of movies that the festival directors hoped would represent "an anti-establishment point of view." Films included were Milos Forman's *Taking Off*, Michael Ritchie's *Smile* and Charlie Chaplin's *The Great Dictator* ... taking the prize for best film at the Venice Film Festival was Margarethe Von Trotta's *The German Sisters*. Reportedly, husband Volker Schlöndorff withdrew his entry *Coup De Grace* to avoid any potential marital competition ... Alan Parker (*Midnight Express*, *Fame*) will direct Bob Geldof of the Boomtown Rats in the movie of Pink Floyd's *The Wall*. Parker's last work *Shoot The Moon* with Diane Keaton is released overseas ... follow up to *The Sting* is in production and is imaginatively titled *The Next Sting*. The leads this time out are Jackie Gleason and Mac Davis but the script is once again by David Ward ... John Carpenter is at work on a remake of 50s sci-fi film *The Thing* while Martin Scorsese continues on *The King Of Comedy* with Robert De Niro and Jerry Lewis ... Ingmar Bergman has announced that he will throw in his career as a director after his next two features ... Lindsay Anderson has just published *About John Ford*, a critical history and assessment of the work of the late director. Anderson is now directing *Britannia Hospital* with Leonard Rossiter, Malcolm McDowell and Dandy Nichols ... new film by Italian director Marco Ferreri *Tales Of Ordinary Madness* is based on stories by American poet Charles Bukowski ... a movie based on the life of Bobby Darin goes into production next year ... filming has already started on *The Black Stallion Returns*. Mickey Rooney will again take part ... Akira Kurosawa is to film an adaptation of *King Lear* ... *Star Trek II*, with all the old familiar faces, is now shooting.

BRIEFS FROM PAGE 16

work. In fact he applies pretty much the same mixture of country, gospel and soul that characterises *The Belle Album* to these eight mostly traditional songs and achieves the same winning result. The passion and joy evident here places the album up with the best of Al Green's recordings and that's a very high standard indeed. (Available, Box 275, Levin.) AD

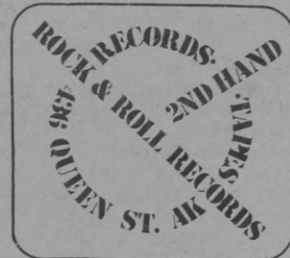
Hattie And The Havana Hot Shots (Ode)
A little souvenir, for those who have spent the odd night at Jillys, where the Hot Shots are resident. Unless you've seen them live, it's difficult to assess the band's appeal, since they are essentially a live act. The sound is a congenial mixture of blues, swing, reggae and calypso. What it lacks here is Hattie's visual impact, and the feedback the band gets from its audience. The production on this LP is flat and uninspired, robbing the band of its steam. Hattie gives her best on the torch ballad 'Angel Eyes', but the rest sounds a little tepid without the sound of clinking glasses and general revelry. DC

The Blues Band Itchy Feet (Arista)

This is the BB's third album. A major ideal of the band was that music should be fun, and it's certainly evident with this album. Although probably not as strong as their debut, *Itchy Feet* still delivers plenty of good, strong, driving boogie and blues, with one or two slower tracks thrown in for good measure. Best tracks include 'Talking Woman Blues', 'Itchy Feet', 'Ultimate Time' and 'Nuthin' But The Blues'. PE

Rose Tattoo Assault & Battery (Alberts)

A more menacing bunch of chaps I haven't seen on a record cover for ages deliver their aptly-titled second album. Stablemates of AC/DC, Rose Tattoo draw several obvious parallels, without quite the awesome power and finesse of Angus and the lads. Recommended, but not for the faint-hearted. GC



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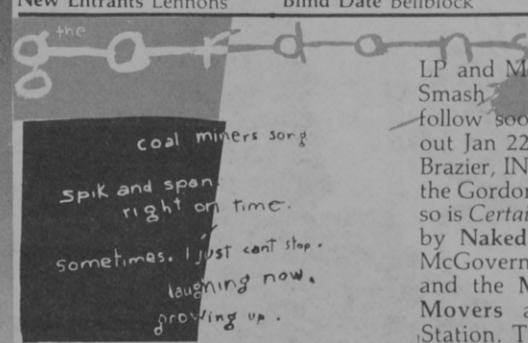
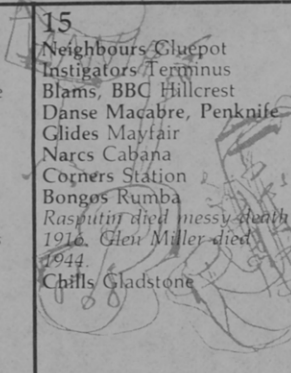
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CORUBA CALENDAR

RIU, DECEMBER 11 TO JANUARY 10

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

<p>Look Out For ...</p> <p>On Dec 12, Hastings rock festival features D.D. Smash, Midge Marsden, Spaces, Meemees, Blams, Newmatics, Narcs and New Entrants ... on RWP Dec 13, there's a 90 minutes <i>Best Of 1981</i> ... Greenpeace Concert Two on Dec 16 at Mainstreet stars D.D. Smash, Willie Dayson Band, Furys, Corners, Who Slapped John & Ever So Clever ... back to judge the <i>Alamo Sandcastle Competition</i> are Dave McCartney & the Flamingos (starring Paul Hewson). Start digging now, cos the lads, accompanied by the Newmatics, will tour major N.I. fun spots between Dec 26 and Jan 5 ... also on vacation in Enzed are the Newz, Hillsborough Dec 11 & 12. Same town, same night, <i>Danse Macabre</i> and <i>Penknife Glides</i> boogie at the Star & Garter ... Bo Diddley plays Maceys, Dec 19 and Mainstreet on his birthday, Dec 20 ... Blams play the Rutland, Wanganui, Dec 22</p>						
<p>Who sat on my sandcastle? ... Jazz freaks and anyone who likes a bit o' sax, see Sonny Stitt, Richie Cole and Jack Wilson, courtesy of Cotton Club, Mandalay, Dec 22 ... also on the beaches this summer are D.D. Smash with ace board rider, Dave Dobbyn. All dates are below or page 2. See ya at Whangamata Sunday, Jan 3 or Waihi Beach Jan 4 & 5 ... the Meemees do go out in the sun, it's just we haven't got any dates.</p>						
<p>11 DECEMBER</p> <p>Midge Marsden Hillcrest Newmatics, Blams, Dabs, Zombies Auck Uni Dance Blue Flames Cascade Bar Sam Cooke shot 1964. • The Sound 'From The Lion's Mouth' & David Byrne's 'Catherine Wheel' released.</p>						
<p>12</p> <p>Mangawekas Terminus New Entrants, Newmatics, DD Smash Rawrock 81 Hastings Shakin' Jimmys Cascade</p>						
<p>13</p> <p>Last 'RWP' of the year, hour & a half special featuring Joy Div, Teardrop Explodes, Visage, T. Heads, Psych Furs, a local medley and lots more. 1923: Birth of talkies, first sound-on-film picture exhibited.</p>						
<p>14</p> <p>Instigators Terminus Bad Penny Hillcrest Danse Macabre, Penknife Glides Quinns Post Narcs Cabana Blams Greerton Corners Station Ivan Zagni & Factory Rumba Mick Taylor quits Stones 1974. Chills Gladstone • Steve Miller 'Circle of Love' and Bow Wow Wow 'See Jungle! See Jungle!' released.</p>						
<p>15</p> <p>Neighbours Gluepot Instigators Terminus Blams, BBC Hillcrest Danse Macabre, Penknife Glides Mayfair Narcs Cabana Corners Station Bongos Rumba Rasputin died messy death 1916. Glen Miller died 1944. Chills Gladstone</p>						
<p>16</p> <p>Shakin' Jimmys Station Blams DB Rotorua Narcs Cabana Chaos Terminus Neighbours Gluepot Centres Hillcrest Rose Bayonet Palace DD Smash, Furys, Willie Dayson, Corners, Ever So Clever, Who Slapped John Greenpeace II Concert Mainstreet Danse Macabre, Penknife Glides Albion Gisborne Zero Bars Hillsborough Bongos Rumba</p>						
<p>17</p> <p>Chaos Terminus Dave Maybe Hillcrest Willie Dayson Globe</p>						
<p>17, 18, 19</p> <p>Valentinos Westown, NP Neighbours DB Whangaparaoa Bad Penny Jolly Farmer Rose Bayonet Palace Rotorua Ritchie Venus & the Blue Beetles Gladstone</p>						
<p>18</p> <p>Newmatics & Meemees Hillcrest Bo Diddley Maceys Willie Dayson Globe Blams Mayfair Scheme DeBretts Taupo Keef Richards is 38 today.</p>						
<p>19</p> <p>Mirrors Hillcrest Bo Diddley Maceys Missing Tremble, Corners Reverb Blams Mayfair Scheme DeBretts Taupo</p>						
<p>20</p> <p>Flamingos, Midge Marsden, Centres Maceys Bo Diddley Mainstreet Bo Diddley born 1928.</p>						
<p>21</p> <p>Neighbours Windsor Castle Blams Terminus DD Smash Hillcrest Newz Hillsborough Zero Bars Star & Garter Narcs Albion Gisborne Rank & File Station Valentinos Rumba Strikemaster Taita Today Frank Zappa is 41. Carl Wilson is 35 and Jane Fonda is 44.</p>						
<p>22</p> <p>Neighbours Windsor Mangawekas Terminus DD Smash Hillcrest Centres Maceys Sonny Stitt, Ritchie Cole, Jack Wilson Mandalay Who Slapped John DB Te Mata Haylock Nth Newz Hillsborough Zero Bars Star & Garter Spaces Westown NP Narcs Albion Gisborne Blams Rutland Wanganui Rank & File Station Valentinos Rumba Strikemaster Taita</p>						
<p>23</p> <p>Blams Bellblock DD Smash Thames Neighbours Windsor Mangawekas Terminus Valentinos Hillcrest Centres Maceys New Entrants Rumba Who Slapped John Te Mata Blind Date Gluepot Instigators Reverb Newz Hillsborough Zero Bars Star & Garter Blue Flames Mainstreet Spaces Westown NP Broken Dolls Cascade Bar Narcs Mayfair Strikemaster Taita Taste of Bounty Broderick</p>						
<p>24</p> <p>Hot City Cats Terminus Blams Maceys DD Smash Bellblock Blue Flames Mainstreet Strikemaster Taita Taste of Bounty Broderick Tom Johnston is busted for possession of a doobie.</p>						
<p>24 & 26</p> <p>Neighbours Windsor Castle Valentinos Hillcrest New Entrants Rumba</p>						
<p>25</p> <p>Willie Dayson Globe Instigators Reverb Zero Bars Star & Garter Spaces Westown NP</p>						
<p>26</p> <p>Innocent Terminus Blind Date Gluepot Flamingos, Newmatics Windsor Park Bad Habits Taita DD Smash Mainstreet Phil Spector born 1939.</p>						
<p>27</p> <p>Willie Dayson Waimauku Hall Newmatics, Flamingos Whangamata</p>						
<p>28</p> <p>Innocent, Spines, Steroids Terminus Neighbours Coleville Zero Bars Hillsborough DD Smash Onekawa Newmatics, Flamingos Waihi Beach Spaces Greerton Instigators Waihi Broken Dolls Albion Gisborne Narcs DeBretts Taupo 'At The Hop' No. 1. 1957.</p>						
<p>29</p> <p>Innocent, Spines, Steroids Terminus Neighbours Thames Rose Bayonet Taupo DD Smash Onekawa Flamingos, Newmatics Tauranga Soundshell Spaces Greerton Instigators Waihi Broken Dolls Albion Gisborne Narcs DeBretts</p>						
<p>30</p> <p>Flamingos, Newmatics Rocks Innocent, Spines, Steroids Terminus Neighbours Thames DD Smash Mayfair, Hastings Spaces DeBretts Instigators Waihi Broken Dolls Onekawa Narcs Cabana Danse Macabre Station Valentinos Milford Marina Andy Stewart, the inspiration for Spandau Ballet, born 1933.</p>						
<p>31</p> <p>Rose Bayonet Ohope DD Smash Mayfair Flamingos, Newmatics Mt Maunganui Soundshell Danse Macabre Station Spaces DeBretts Broken Dolls Onekawa Valentinos Milford Marina 1966 Monkees 'I'm A Believer' No. 1.</p>						
<p>31, 1, 2</p> <p>Neighbours Waihi Beach New Entrants Windsor Castle</p>						
<p>1 JANUARY</p> <p>DD Smash DeBretts Taupo Flamingos, Newmatics Ohope Spaces Mayfair Broken Dolls Greerton Blind Date Station Valentinos Milford Marina Hank Williams dies of pills and heart failure 1953.</p>						
<p>2</p> <p>DD Smash DeBretts Flamingos, Newmatics Gisborne Spaces Mayfair Broken Dolls Greerton Blind Date Station</p>						
<p>3</p> <p>Rose Bayonet Mount Maunganui DD Smash Whangamata Hall Flamingos, Newmatics Napier 1972: German market dope-scented cologne called 'Grass', with slogan 'If you can't smoke it, wear it.'</p>						
<p>4</p> <p>Neighbours Greerton DD Smash Waihi Beach Hotel Valentinos Albion 'Billboard' publishes first pop record sales chart, giving birth to Casey Kasem.</p>						
<p>5</p> <p>Neighbours Greerton Rose Bayonet Whangamata DD Smash Waihi Newmatics, Flamingos New Plymouth Bowl Valentinos Albion 1940: First FM demonstration, and we're still waiting.</p>						
<p>6</p> <p>Neighbours Greerton Rose Bayonet Lady Hamilton DD Smash Waihi Prime Movers, Bongos Station Valentinos Albion Syd Barrett b 1946.</p>						
<p>7</p>						
<p>8</p> <p>Broken Dolls Station Flamingos Mainstreet Elvis Presley born 1935, Jimmy Page b 1944 and David Bowie b 1947.</p>						
<p>7, 8, 9</p> <p>Neighbours Tainui Whakatane Rose Bayonet Lady Hamilton New Entrants Lennons</p>						
<p>9</p> <p>Broken Dolls Station Flamingos Mainstreet Joan Baez (40), Scott Walker (37) and Dicky Nixon (69).</p>						
<p>10</p> <p>Neighbours Gisborne Rod Stewart b 1945.</p>						
<p>More To Come ...</p> <p>Latest acts confirmed for Sweetwaters are popsters, Sunnyboys and Mondo Rock, Men At Work, INXS, and Zombies Of The Stratosphere (the 'Mecca' people). Who will play Aerial Railway Stage while Meatloaf plays the main stage is yet to be announced! ... Devo play Jan 25, Auckland's LCC, Jan 27 at Wellington TH and Jan 30, Christchurch TH ... Jan 16 should see Icehouse headline big Christchurch gig ... NZ</p>						
<p>Pop will showcase four-piece model nationally in Feb ... same month, the Clash will do a three-date tour ... in Auckland, Radio B returns to the air, Feb 14 on 1404 with an emphasis on NZ music. Send 'em ya tape: Radio B, Auck Uni, Private Bag, Auck ... Rod Stewart will strut his stuff in March. New Year LPs include next Adam Ants, U2 October, Go-Go's Beauty & The Beat, Altered Images' debut, NZ Pop</p>						
<p>LP and Meemees, Blams and DD. Smash ... big vinyls will follow soon thereafter ... RIU 54 out Jan 22 with Go-Go's, Graham Brazier, INXS and Wilko Johnson ... the Gordons' debut is in stores now, so is <i>Certain Ways</i>, a 4-track, 12" EP by Naked Spots Dance ... Tim McGovern has left Martha Davis and the Motels ... Jan 6, Prime Movers and Bongos play the Station. Two new, together.</p>						



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