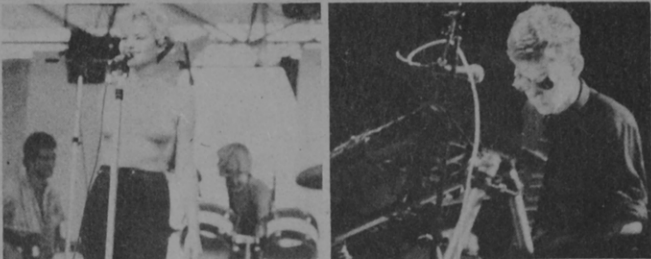


CONTINUED FROM PAGE 4  
crucial spark of personality. Their material was repetitive, rather than catchy. A potentially dynamite backing band, in need of a frontman/songwriter.  
The much-awaited Graham Brazier resurrection started shakily, but rallied and finished strongly. The band really got on top of things when Dave McCartney came on to add a bit of fatness to the sound, and confidence to the troops. Brazier may not be as manic these days, but he's still a real presence on stage. The new material sounds fine, and we await future developments with interest.  
Midnight Oil impressed as easily the most adventurous of

the 'heavy' Ocker visitors, and were unfortunate to be playing after most of the headbangers had left, singing the praises of Cold Chisel. As with all the Australians, they put on a dynamic show, non-stop action that assaulted the audience, rather than wooed them. Lacking the few memorable songs that distinguished Cold Chisel, they were less obviously peddling secondhand goods, material-wise, and appeared to work hard on the music as well as the showmanship.  
Men At Work probably had the most difficult job of the weekend, trying to excite an audience that was pretty well shot, after three days and four



Kim, Gurlz and Nigel, Danse Macabre.

nights of music, junk food, booze, dust and little sleep. Presumably because they were going out live on radio, they played at a noticeably lower volume, and with a rather tamer

mix than the crowd had heard all weekend. They then proceeded to prove that anything volume can do, rhythmic subtlety can do better. They got virtually the entire crowd dancing and singing along. On the extended finale, a sort of calypso stomp, the punters commandeered rubbish bins and joined in. An uneven set, but at its best it was great. Don McKay

A E R I A L  
R A I L W A Y

Saturday on the Aerial Railway Stage consisted of mainly poets and drama, though Smelly Feet chose to air his talents at least three times during the day. On Sunday, things livened up, when no less than 11 bands graced the stage.

The Actors are a three-piece playing strong, melodic originals. The guitarist was smooth, and possessed a very capable voice. They deserve a chance to do something better.

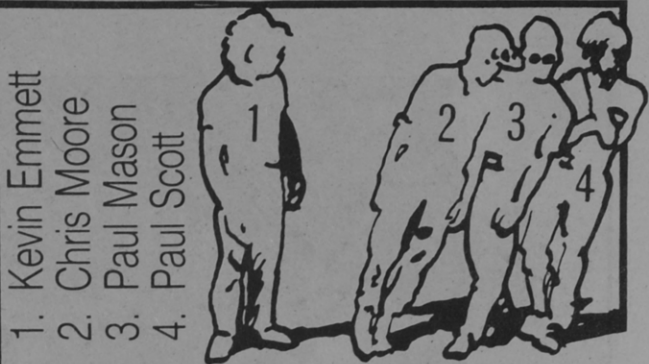
Gorilla Biscuits are a four-piece of considerable ability, but sometimes the result is reminiscent of Dire Straits at their worst. Exhibit 350 have been around for a long time, going nowhere. They're neither contemporary nor inspired.

Dabs have played around Auckland for a few months now. They're a powerful three-piece with a rich sound, but lack distinctive material. No Tag hit the stage soon after, and would probably have hit the audience if anyone tried to stop them. Labelled 'Oi', their music is loud, brash and minimal. Garden Gnomes are from the North Shore, and bear strong resemblance to the Meemees.

The evening saw DV8, the Gurlz and Transmission. Later that night, Danse Macabre served up a set that was, for me, the highlight of the four days. Steven and Stefan from the Glides joined in on percussion for 'ECG', and the place cooked. I felt sorry for the unfortunates watching Cold Chisel. Mark Phillips

Monday morning, Mockers played the Aerial Railway stage prior to their mainstage spot. They were tight and played with conviction, but were sadly often too metallic. More northward ventures would pay off, with the experience gained from playing to different audiences.

Next was Mike Forse, a guitarist and singer from Christchurch. CONTINUED ON PAGE 20



When Pop Mechanix left for Australia last year, everyone expected them to do well. They were tight, had good songs and a charismatic frontman. Within months of arriving, there was a strong video of 'Jumping Out A Window', and talks of an album to come. Things looked rosy.

Then an almost-defunct Sydney outfit, name of Popular Mechanics, decided to cause trouble. In the resulting legal battle, Pop Mechanix became NZ Pop in Australia. Soon after, vocalist Andrew Snoid left to join fellow expatriots, the Swingers.

Pop Mechanix decided that bass player Paul Scott should sing, and they slimmed to a four-piece. The next dilemma was the album. It was finished, but with Andrew's vocals. Studio time was booked and plans made to re-mix with Paul singing. So it's not surprising that it's taken a year for the lads to visit home.

The band had just played its Sweetwaters' slot and was relaxing in the CBS caravan. So what did Paul think of the band's performance?

"I think we played better than last year. Half the things we threw in were unfamiliar to the audience, so we could have struck dead spots, but it went well. We actually have so many new songs that we could have played all new material. But you have to play a certain amount that the audience is familiar with."

With things going so well in NZ, what prompted you to head for Australia?

"Going to Australia was a natural progression. New Zealand only goes so far, then you have to go to Australia. The industry is much bigger, and it makes a better starting block for the world."

Was it what you expected?  
"Oh, there were lots of surprises. We were very naive when we got there. I think gigging was the hardest part. You have to play one-nighters regardless, usually with several other bands, because most pubs don't close till 1 am."

Drummer Kevin Emmett chips in: "You have to be totally professional in Australia. The standard of presentation and production is very high."

Paul agrees.  
"There are so many bands there, that you have to have a

CONTINUED ON PAGE 20

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BACK

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Cold Chisel

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Midnight Oil

NZ Pop (for reference) Dave McKenna and the Pink Flamingos The Roots

Warrant Bitch Blues Blind Date Broken Ties  
G.I. Smith Danse Macabre Dingo & the Duckbush  
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