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These days the regular gig goers who keep the local music scene alive seem to stay away from Sweetwaters in droves. Once it seemed to be the annual general meeting of the NZ music scene. These days it falls somewhere between Australian Promotion Week and the Great NZ Stag Party.

The Australian takeover at Sweetwaters 1982 is just part of a broader assault by Australian bands on the NZ market. The evidence of their effectiveness was seen at Sweetwaters where a large proportion of the audience seemed to be there for the Australian bands who in turn made the most of the opportunity and won a lot of support.

It's hard to avoid directly comparing the performances of the local and Australian bands. The Australians come out of it looking better in many but by no means all respects. All the Australian bands really performed full-on, in a way that no resident Kiwi act really matched. Secondly, they were more in control of the technology, with crews, who made sure the sound and lighting systems were used to best advantage and that any snags were quickly sorted out.

On the other hand in terms of material and substance they seemed at times to have succeeded only in making silk purses out of sow's ears. Much of the material performed so impressively was stunningly ordinary, and on occasions glaringly derivative. In at least a couple of instances the entire act of performance seemed motivated by nothing more than crude male narcissism.

NZ bands have gotten too head-up-the-bum about credibility and artiness, and unless they recapture the art of showmanship they will have their home market stolen from under their noses. What once was seen as a NZ music market is now more obviously merely a component in a larger Australasian market and the competition is that much fiercer.

As usual the worst features of the Festival were off-stage. The general squalor of tent-town life has to be accepted, although with the Festival on a permanent site, things may gradually improve. What probably won't improve is the behaviour of a large slice of the punters. It would be nice to have a Festival without drunks pissing and throwing-up randomly into the crowd, where women were not molested constantly by inebriated slobes and where you didn't have to roster guard duty over your belongings.

Don MacKay

Sorry, Ghetto, but while you were on stage I was struggling to drive a camper van against the flow of traffic, to try and escape the parking area where men in white coats erroneously sent me. Someone told me you were good, so I'll take them at their word.

Taste Of Bounty have evolved from their slightly cosmic state of 12 months ago, to a fusion of rhythm and blues with a touch of Latin soul. Warm weather music, something this festival needed more of.

Something the Sunnyboys needed was a tune to hang one's hat on. Their heavy 60s-influenced pop, leaning a little towards the Zombies, sounded all the same and too familiar. It may have been a great decade but all this looking back is not a healthy attitude.

INXS suffer too from influences which only make their music anonymous. There are dozens of Roxy/Bowie clone sounds around, and I can't get excited about any of them.

More summer sounds from Herbs, who improve with each viewing, albeit slowly. They get a little tighter and gain a little more drive, and they seem to have a couple of reasonable new songs. I can take or leave their politics (and anyone else's, for that matter), but their South Pacific reggae is culturally vital. They even managed to get away

with adding some horns, giving themselves an extra dimension.

Festival audiences love their metal, and there was no doubting the top dogs on Friday. The Angels riffed loud and well, working solidly within their limits, pleasing the punters by being utterly predictable. You don't get many surprises at festivals, and the Angels gave everyone what they expected. Can't ask much more than that.

Bed, bed, bed.
Duncan Campbell

The headbanging Angels had overrun their time, it was past midnight, the Newmatics were tired, and it showed. Syd's guitar was inaudible for the first 10 minutes. But the songs from their EP coaxed the punters into dancing. On first hearing, the new single, 'Square One', sounds like a winner. A wild, funky piece, well thought out and well executed.

Danse Macabre handled cries of 'play something ragey' well. The sheer tightness of their sound secured a good response from at least the front section of the audience. The EP tracks were obvious highlights, as was a new song featuring Nigel on 12-string electric guitar. The evening finished abruptly when the stage crew prevented 'Between The Lines' being performed, as it was already 2 am.

Mark Phillips

SATURDAY

Freudian Slips opened on Saturday. Being an all-girl feminist band sounds like a problem. It is. Hecklers with their hands in their pockets gave them a hard time, but they gave it back. It all got very heated, and the Slips' music suffered. They have several promising reggae-based originals, but their version of 'Then He Kissed Me', lyrically altered to 'Then He Hit Me', was the worst thing heard in the whole four days. Forget the politics, get on with your sport.

Clive Wilson was backed by a strong band that included some ex-Furys. It was rock and roll, punchy, straight-forward festival fare. Their major drawback was Clive trying to be Joe Cocker.

Legs For Fish? Their sole qualification for playing the main stage must have been knowing the right people.

Mark Phillips

The Valentinos sounded better from the river, down among the mudflats. Their gloomy, two-note songs seemed so out of place in brilliant sunshine. They're fine enough to jump around to in a pub, but outdoors they only made me feel hotter and stickier than I already was.

Spaces injected more personality into the proceedings, in the form of singer Warren Hyde, a little Scotsman who demands

attention.

What he needs is more songs that can take advantage of his voice and antics. He's at his best with 'Disadvantage', which is Spaces' most untypical song.

Blind Date were happy, extroverted and tuneful. Very orthodox, but pleasant. Braving the heat and dust out front was becoming a chore, and still nothing really on stage to take the mind off it.

Duncan Campbell

Feed the face, recharge the brain, and into the dust bowl for a little pop music. In the last year, Screaming Meemees have shot to national fame. For once they didn't mess up a major gig. Peter has become a red-hot bassist, injecting balls into songs that were lacking six months ago. 'See Me Go' had the crowd singing.

Back from Australia, minus Andrew Snoid, Pop Mechanix were the band everyone wanted to see. They didn't disappoint. Both Paul Scott and Chris Moore looked spot-on, and the band worked like their life depended on it. A few of the old favourites were absent, but several new pieces made worthwhile replacements.

Mark Phillips

Penknife Glides finally made it worth being there. My, but they were good. Their sound has

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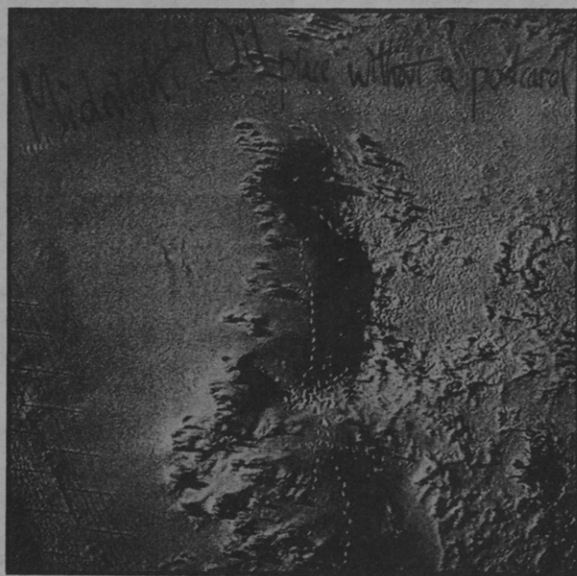
Jim Barnes, Cold Chisel



Mentals' Martin Plaza and Greedy Smith.

Midnight Oil.

their latest album
"place without a postcard"



they blew
me away
at Sweetwaters

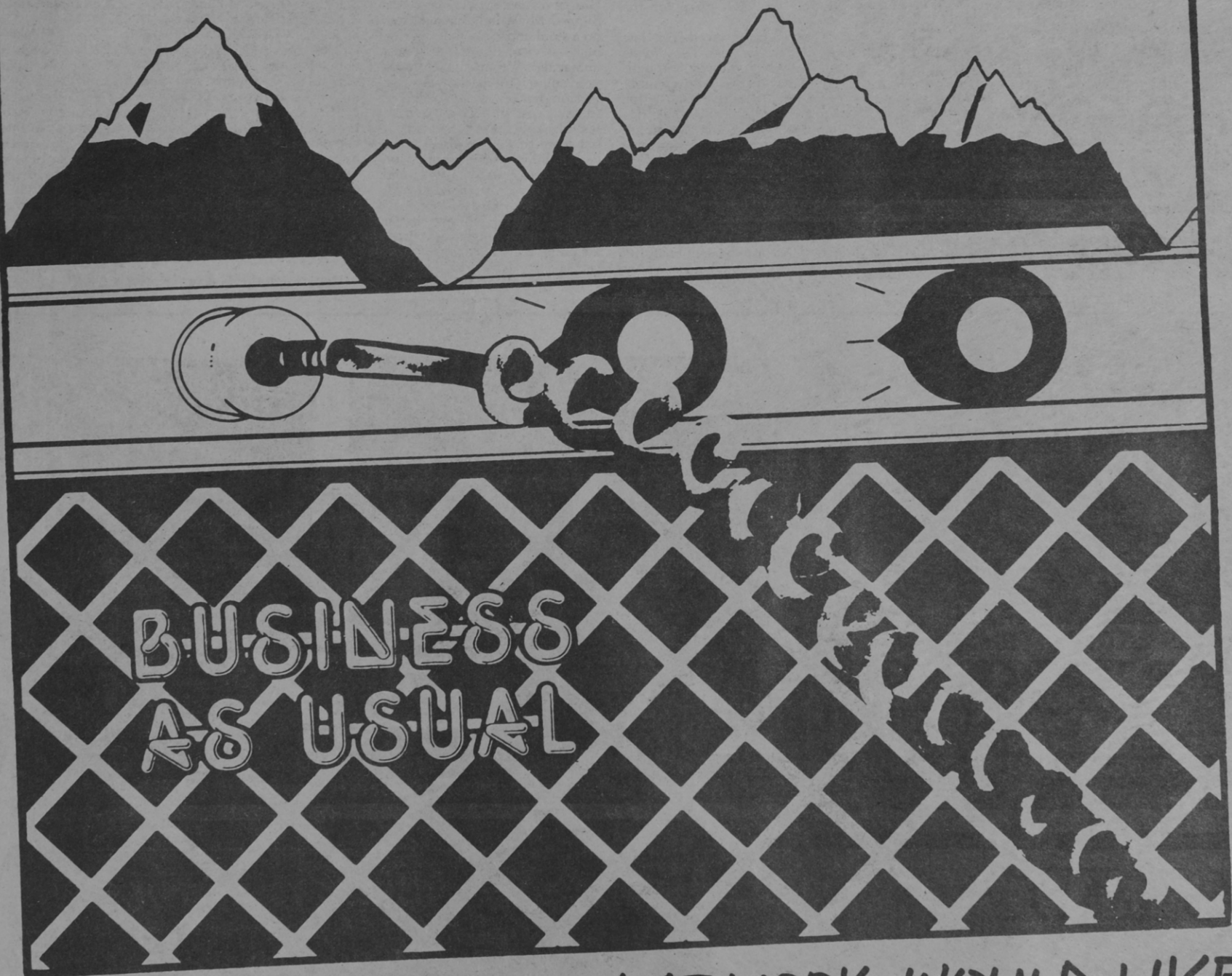


MEN AT WORK

BUSINESS AS USUAL

Their Debut Album Features "Down Under" & "Who Can It Be Now?"

MEN AT WORK



CBS RECORDS & MEN AT WORK WOULD LIKE TO THANK 'RIP IT UP' READERS FOR MAKING HISTORY — 'BUSINESS AS USUAL' IS THE FIRST AUSTRALIAN ALBUM TO DEBUT AT NO. 1 IN NEW ZEALAND.



CONTINUED FROM PAGE 2
fattened out since they've been working with Paul Crowther, and they were brimming with confidence. Their extended dub of 'Taking The Weight Off' left everyone quite zonked. Jules even managed to get away with wearing one of the vilest pairs of trousers at the festival. Sadly, it was Stefan's penultimate gig. Let's hope the Glides can find a drummer even half as skilled.

Pink Flamingos had spent a week rehearsing for this appear-

ance, and it was just as well. Sheer professionalism carried them through, with the piano inaudible for half the set, the bass amp packing up, and the vocal mikes feeding back. Things came right for 'Dying In Public' and 'Lonesome Road Star', they encored with 'Virginia', and left with all things just about equal.

Mental As Anything are a lovely buncha yobs, who made people smile and laugh with some grade-A chunderama. Grinning, greasy rockabilly with

flashes of those great second-rate surfie bands. Greedy Smith, rock's own Norman Gunston, was adored by one and all. They made people forget their discomfort, and everyone wanted them back.

How a band as orthodox as Cold Chisel can be so successful is beyond me. I suppose if all else fails, hard old-fashioned boogie is sure to work. The people's choice, as they were last year.

Blam Blam Blam deserved better. Their set was cut short because Chisel went on too long, and the guitar never quite worked properly. Still, they managed half a dozen songs, and Don's vocals on 'Marsha' were just beautiful. Angry, funny, radical, challenging music. The essential bare essentials.

The Knobz had the same problems as the Blams, too little time to work with, and no time to check that their gear was working properly. They sounded too close to Flight X7 for comfort, but they say they'll do better as they tour the country. They promise big things at Mainstreet, so let's give them another shot. Duncan Campbell

SUNDAY

What better way to start the day than with a manic Daggy and the Dickheads doing the Clash's 'Police On My Back' for a wasted crowd. Taihape's Daggy threw himself about the stage like a man possessed, while the band gave it raw, and unmutated.

Rank and File tried hard, but missed the mark. The sound was tinny, and failed to project. Wrong time and place for the band.

New Entrants saved their last gig for Sweetwaters. Tony Johns announced it midway through. The band opened with guitarist Smith-Pilling on vocals for 'Violent Night'. Tony Johns has improved on sax, but as their set progressed his disillusionment showed. Adequate but not gripping.

A blues man through and through, the sweating, dust eating crowd reacted warmly to Brian Glamuzina, and his bluesy patter. The new bass guitarist fits the Willie Dayson Band as neatly as a kid glove. Hot and pushing



Dave Dobbyn, Syd Newmatic, Hattie, Graham Brazier.

the band moved through stompers such as 'Ashes In My Ashtray' and 'John's Diner Blues', with beautiful slide work from Willie.

As a threesome, Rated X produce a full, tight sound, and they don't play up to nobody. You get what you get, and it's good, straight and lean. AnnLouise Martin

Comments from ex Daddy Cool man Ross Wilson bordered on condescending, but four or five songs in with 'Chemistry', from the album of the same name, Mondo Rock walked all over the crowd, with sheer professionalism, and rock ability. 'Eagle Rock' had the keyboard player out front for some choreographed guitar swinging in the old style, and the band concluded with a crowd pleasing sing-a-long ooohh, aahhh, ooohh, chant.

Ultravox finally appeared, against a starkly shaped stage set. They said little and moved quickly into synthetic, and grandiose orchestrals, with more effects than met the eye. Midge Ure performed 'Your Name Has Slipped My Mind Again' seated on a stool under a solo low-slung bulb. 'Vienna' was almost immaculate, about as close as you could get to the recorded version. For the finale Ure joined Chris Cross for a syn drum session, and those who stuck it out were treated to Ure's guitar work. Billy Currie's stings on violin occasionally lifted and soared above a subdued crowd, but it was not festival fare.

DD Smash have had better nights. Everyone was tired, including the audience, still, DD carried it off with enough panache to please the fans. The

set picked up with the familiar favourites 'Bull By the Horns', 'Solo' and 'Repetition', plus the new 'White Water', yet another goodie from Mr Dobbyn. He busted arse to keep it together, and the band was rewarded with top marks from those in the dust. AnnLouise Martin

MONDAY

Ladies and gentlemen, Otis Mace and Rex Reason, in their latest incarnation, *Zombies of the Stratosphere*, with Phil Lambert (ex-Rebel Truce) drumming, and an unknown lady on minimal clarinet and vocals. Some much-needed humour, concentrated and calculated silliness. Also a quite formidable band, Rex being especially fine on the bass.

Garage Crawlers, slimmed down to a three-piece, played some muscular melodies, broke a string, told an awful Irish joke and left everyone choking in the dust. Mud would have almost been preferable.

If three thousand bands threw away their Cure albums, they'd be lost. So it is with the Corners. Doleful music ('This is a song about insanity') that was out of place. Thrash, thump, wail, and nothing in between.

The Instigators, four rude boys and one rude girl, played copybook ska and reggae, taking a strong line through the Specials and the Selecter, competent, sometimes angry, but hardly stunning.

Heat, sunburn, dust, constipation. Duncan Campbell

Hattie and the Havana Hot-

shots stole the afternoon away. The lady herself appeared stunning, in orange and green flounce. The sound was smooth, the brass punchy, the guitar hot. Some idiot threw a can, striking her on the forehead but Hattie carried on without mentioning it, finishing with 'Angel Eyes' from the *Hotshots'* album.

Broken Dolls were in top form and opened with 'Typical Girls'. The funky rhythms became progressively harder and tighter, eventually going all out with 'Blue Movies', 'It's OK' and 'The Chosen Few'.

The Neighbours looked spiffing. Trudi in bright pink bows, Rick in a blue suit, Sam with a pink tie, and Chris in white. 'Promises', 'Dancin'', 'All My Dreams Keep Coming True' were all carried off with total effort and energy from the band. Neighbours continued to rip it with 'Lie To Me' and their single, 'Love Is Never Cruel'. For encore we got 'Harder They Come', kissing goodbye to an excellent afternoon. AnnLouise Martin

The Mockers confidently strode through their diverse set of originals, including the superb 'Good Old Days' and the curious 'Trendy Lefties'. As players the band are very able, though they appeared disinterested in the event. Were they merely apprehensive as to where their singer's crusade to define Mocker cool would take him next? Murray Cammick

The Narcs came across as a solid, tight bunch of honest-to-God rockers, but lacked that CONTINUED ON PAGE 6

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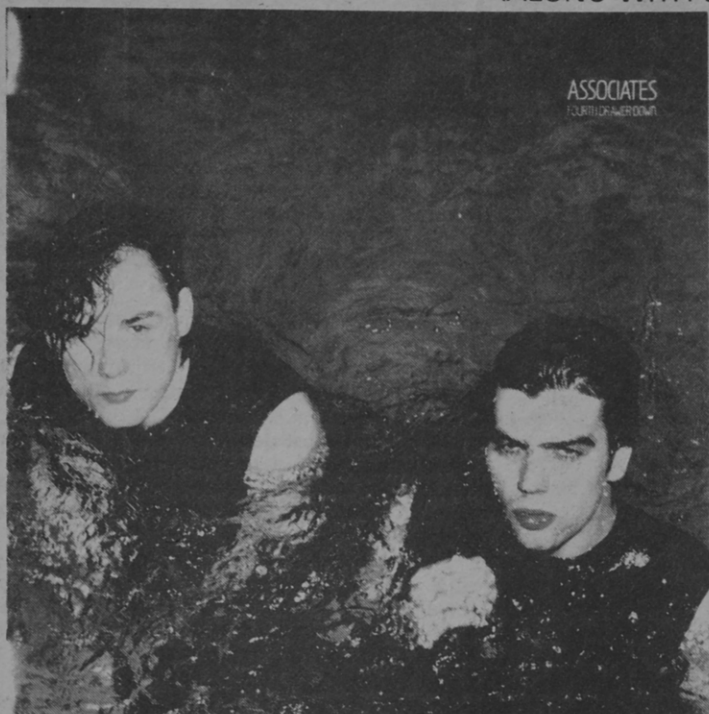
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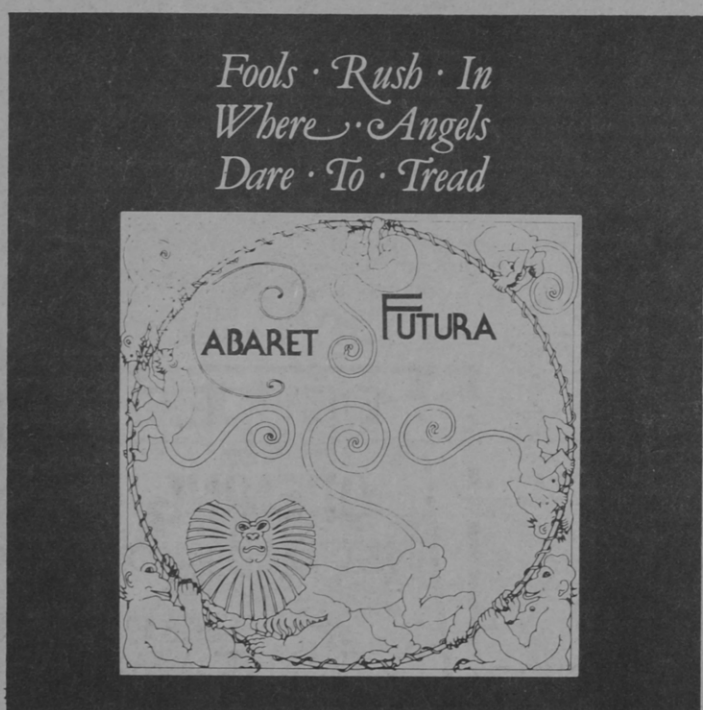


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UB40, 'Present Arms in Dub'

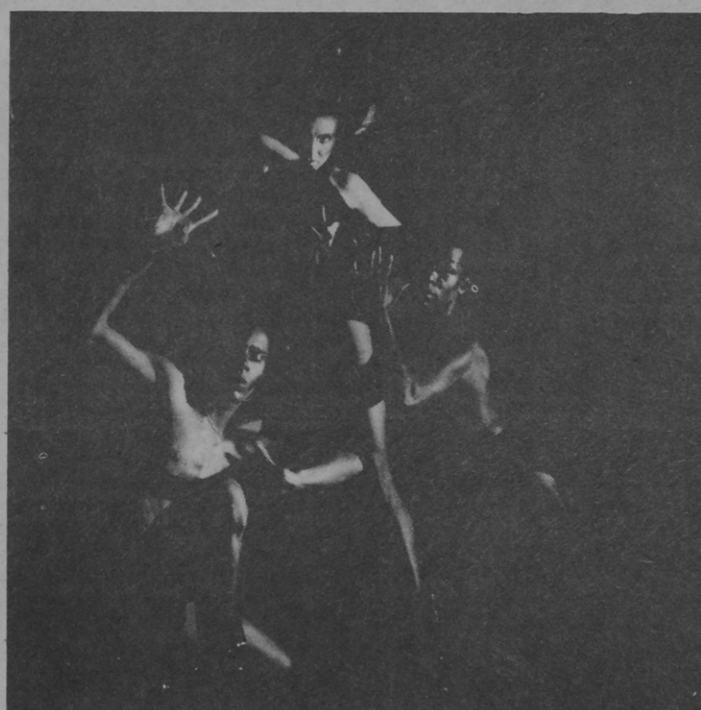
UB40 playing in a different style. A brilliant dub version of their chart topping album.



MARY141

VARIOUS ARTISTS, 'Cabaret Futura'


Cabaret Futura, Soho, London is one of the hottest clubs for new talent. Here's the best — Positive Noise, Richard Strange, Richard Jobson (Skids), Eddie Maelov & Sunshine Patterson, Monkey House Blues, Distractions, Capalula, Everest The Hard Way, Kissing The Pink.

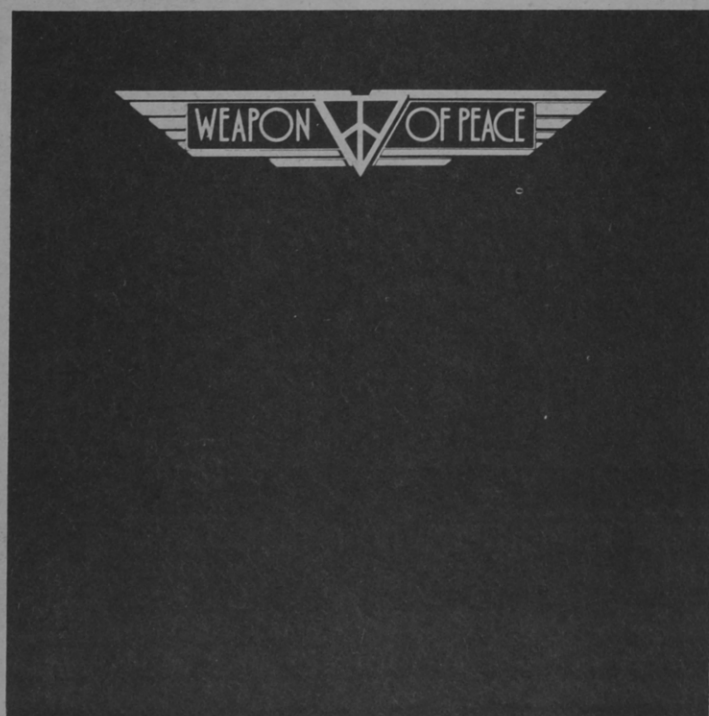


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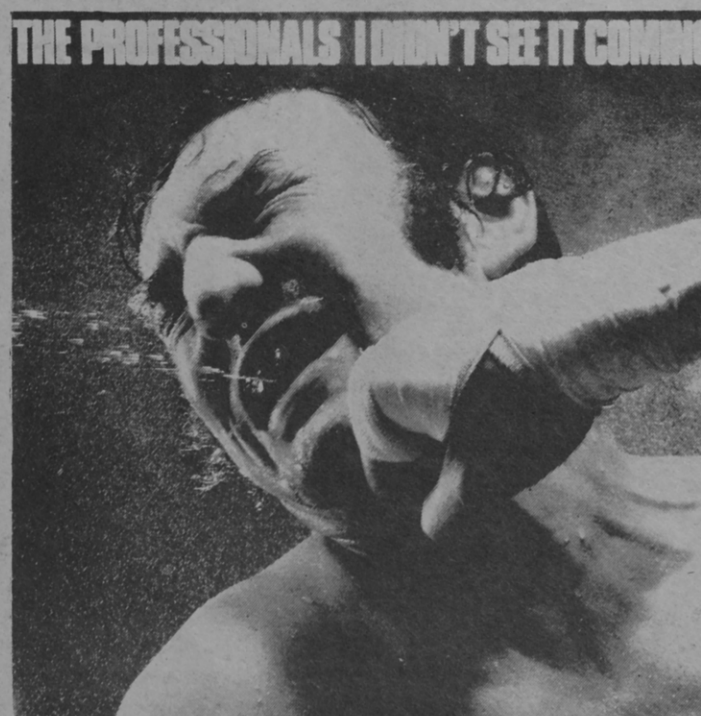
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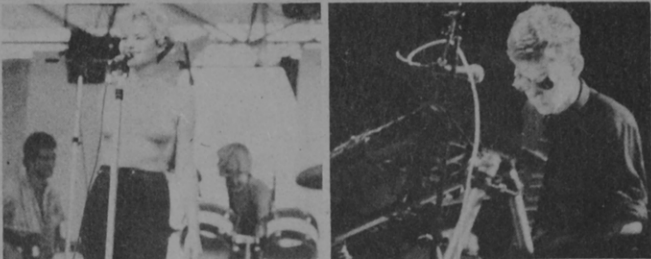
V2220

THE PROFESSIONALS 'I Didn't See It Coming'

Long awaited first LP from new group formed by ex Sex Pistols — Paul Cook & Steve Jones. Production by Policeman Nigel Gray ... this'll start a new legend!

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.

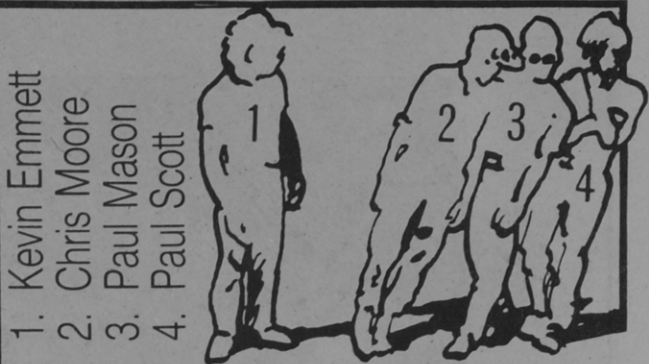
Gorilla Biscuits are a four-piece of considerable ability, but sometimes the result is reminiscent of Dire Straits at their worst. Exhibit 350 have been around for a long time, going nowhere. They're neither contemporary nor inspired.

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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FRONT



BACK

ULTRAVOX

Cold Chisel

The Angels

Mental as Anything

Sonny Boys Men at Work INXS Mondo Rock

Midnight Oil

NZ Pop (for Men) Dave McArthur and the Pink Flamingos The Bachelors

Warrant Bitch Blind Date Broken Ties
D.J. Satch Danse Macabre Dingo & the Duckbush
Frontal Sips Chorus Garage Crankers
Graham Brazier Band Home & The Machine
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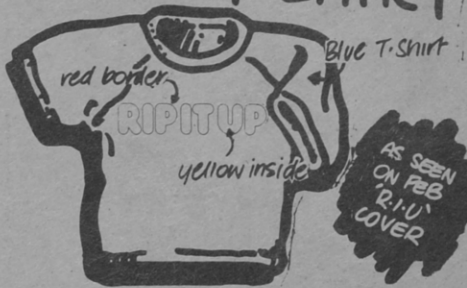
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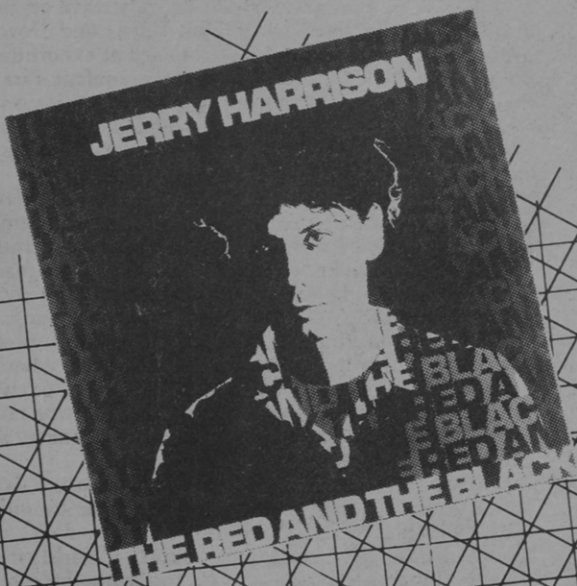
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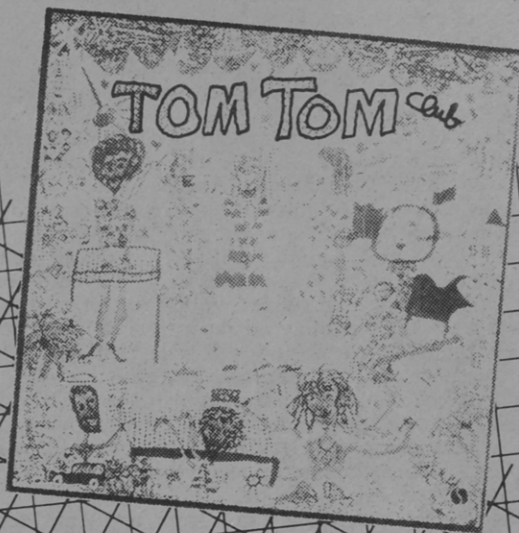
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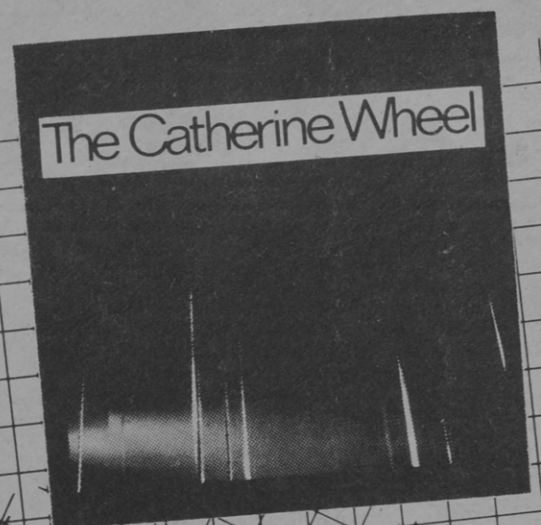
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Little girls love Boogie Boy. They think he's 'cute'. The notion provokes hoots of laughter from Gerry Casale and Mark Mothersbaugh of Devo.

"Yes, a full-grown adult male in a rubber baby head is definitely cute in this world," says Casale. "He's the kind of infantile spirit of de-evolution. He's the big baby that's in us all."

But not everyone is so amused by Boogie Boy.

"Did you know that the video of 'Satisfaction' actually got banned in a couple of countries, because there was an adult man in a rubber baby's mask sticking a fork in a toaster?" says Mothersbaugh.

"They said it was a bad influence to show children other children shocking themselves," laughs Casale. "Something about hazardous behaviour."

It seems it doesn't matter what you say or do, someone will object. Devo take it all in their stride, because their aim, through their music, is to shock people. The message may be wrapped up in their sardonic brand of humour, but it's there all the same.

Devo are Middle Americans, taking a swipe at Middle



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American values. Patriotism, militarism, evangelism, chauvinism, all the things that go to make a country great. Knocking such things is almost subversive. Do Devo see themselves that way?

"We'd be lucky if we were subversive," says Casale. "That would be a compliment."

'Whip It', while being one giant pun, was also taken the wrong way by many people. The impression can't have been helped by the video of Mothersbaugh wielding a bullwhip and stripping off a lady's clothes.

"We owe it to Thomas Pynchon (bizarre novelist)," says Casale. "He was the influence on that one. In many of his books, but especially in *Gravity's Rainbow*, there's limerick after limerick of amazing wit concerning people's basic myths and fears and hangups. 'Whip It' sounds just like a Thomas Pynchon lyric, like one great big sendup of the self-help, you-can-do-it philosophy."

It's doubtful whether many Devo fans fully understand the concept of de-evolution. To trace its origins, you have to go back to the birthplace of Devo. Akron, Ohio.

"Life in Akron, as we knew it, is quite different from anyone's experience around here, I'm sure," says Casale. "It's an industrial community, a middle-sized city, with all the typical problems of American culture, plus being ugly and polluted. I think that being surrounded with that kind of mental, cultural wasteland certainly affected us as we grew up."

"Even though there are universals in that in the human experience, our particular one was intensified by this kind of urban zombieism. It had all the problems of a large cultural centre like New York city or something, without having any of the variety or freedom. It's a very repressive, very fundamentalist religious community, everything is great, and there were no avenues for expression."

"This de-evolution thing came from applying ideas and concepts that are in literature, in dance, in art, to our particular situation in Akron. We saw humans as the only ugly thing in the landscape, and we called what we saw de-evolution."

"We saw humans, rather than being the centre of the universe and the highpoint of evolution, as probably the only thing not in total harmony with the environment, and in fact becoming more and more dependent on things outside of themselves, to the point where this de-evolution process was taking place. Unwinding, going down. In other words, it's a cyclical thing. We saw things as falling apart, degenerating, entropy taking over. Things de-evolving to their similar, simplistic state."

"That leads to the breakdown of an organism in the environment. He becomes less and less whole, less and less integrated. More and more fragmented and specific, to the point where conceptual ability is lost, social ability is lost."

Personal initiative too?

"Sure. That dissonance is at the heart of Devo's kind of ironic humour, because the humanoid always projects outside of himself, he created this thing that he now blames for his demise, and you must see a sense of humour in that."

Whew! Heavy stuff. Casale is obviously used to explaining the method behind the madness. Most people just know Devo for their applied lunacy and silly clothes. But they too have their purpose.

"Everyone wears uniform," says Casale. "People at press conferences always say 'Why are you wearing uniforms? Why are you so against the individual?' And we look out on them, and here they all are in blue jeans and a plaid shirt and cowboy boots. And even more grotesque is seeing people in Europe dressed the same way. Our uniforms are limited to a few thousand people outside of ourselves, and you're talking to millions of people who dress alike. That's perfectly Devo, right there."

However, the market for Devo gear has grown into quite a large commercial operation, to the extent that catalogues are included with the albums, all major credit cards accepted. Casale has an answer to that one, too.

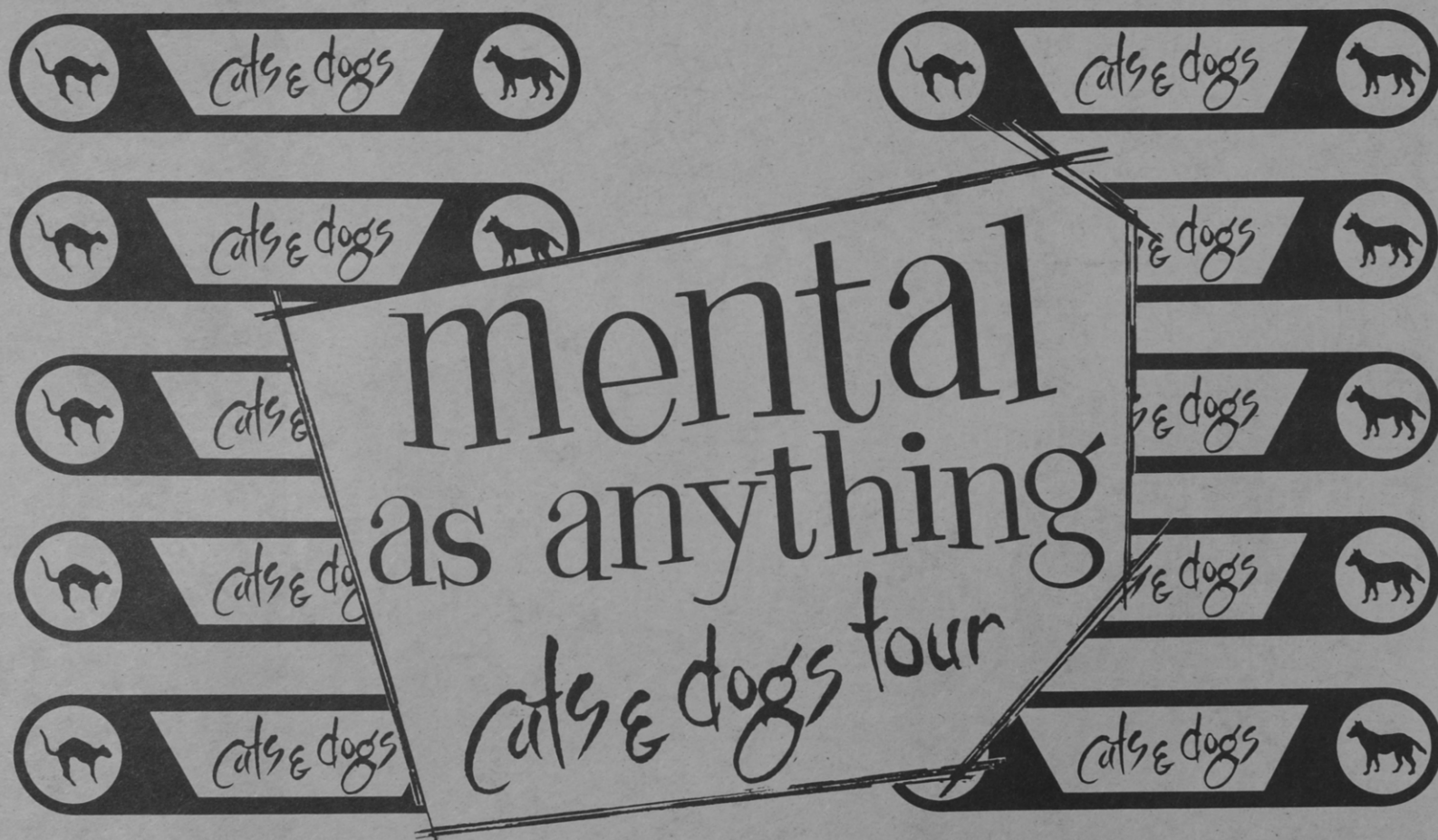
"What we've attempted to do is merely stave off the various bootleggers who have taken Devo ideas and Devo creative dress, and do bad facsimiles of it to sell at exorbitant prices. Somewhere in 1979, we contacted manufacturers and had them make the exact things that we've made for ourselves to wear onstage. We've made them available at a mass level to whoever wanted them, at about the most reasonable price you can come up with, and still not lose money."

"We were operating in the red on that, but after *Freedom Of Choice*, we started to come back up. We're not embarrassed about our items, because we made them for ourselves first, we like them, and we know which spirit they were made in. We didn't see anything wrong with making them available to people, since people were going to buy these things anyway."

"They buy all kinds of horrible things from other groups. That standard, corporate, unimaginative crap, where a T-shirt company makes exactly the same T-shirt for two dozen groups, and just puts their logo on it. We have nothing like that, they're all at least unique, and entertaining. Kinda like educational toys."

Devo's latest incarnation, *New Traditionalists*, is partly an attack on the moral revival that has hit America with Reaganism, the fundamental, back-to-the-pioneer-days, right-wing school of thought. Listening to 'Beautiful World', it sounds as though someone is rather depressed with the whole thing.

CONTINUED ON PAGE 20



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Ultravox have never been a favourite media band. It shouldn't worry them, with their commercial success, but it does. Like anybody, they want to be liked by everyone. They feel they're nice enough guys, so why are things so heavy?

Nobody in the media liked Ultravox in the punk days, they used synthesisers and were thus very old hat. Later, when synthesisers made an industrial comeback, everyone cited Ultravox as an influence. Now they've come the full circle, recalling the weighty, ponderous days of ELP and Yes. Can't you hear the screams?

Ultravox with John Foxx had a certain decaying elegance, the sound of old Europe. Now it's 1982, Foxx is gone, and I'm talking with keyboards-violin player Billy Currie and drummer Warren Cann. They're quite ready for the inevitable why-did-John-quit question.

"It was a good thing overall," says Currie. "John wanted to do solo music and for the rest of us, it just wasn't working. It was great to have Midge, mainly because he's an instrumentalist as well as a vocalist, that's what we wanted."

"I was very ecstatic about it, to tell you the truth," says Cann. "I was at the point where I was leaving if John didn't leave. It was a mixture of personality and musical differences."

Seems I've heard that song before.

"He really wanted to minimise things, which was quite the opposite of what I wanted to do, and, as it turned out, what the rest of the guys wanted to do," says Currie. "Our interests were more into branching out and extending yourself musically. More into an area of free soloing, that's an area we've kept on purpose."

"It was difficult, because when we wrote something, John would always want to be the originator. He was very precious about his lyrics. It was 'I have the concept, from the words'. I really fuckin' hated it, because it was like 'Lie down, sonny, don't touch'."

So, things were a little bitchy. Currie isn't surprised by what Foxx has done since.

"I think it's quite good that he's continuing," says Currie ("Especially at his age," chips in Cann). "Metamatic is what I expected, which is what we didn't want to do. It's fairly contrived. I remember at the end of the last tour with him, he said he'd like to go and get his own studio scene together. It gets down to a basic point of money, because he was making most of the money, from publishing, and he could afford to do that. He said he wanted to get more in tune with the underground scene, things that were coming out on Rough Trade. That was quite fashionable at the time."

"The next thing I saw was John on *Top Of The Pops*, singing 'Underpants', sorry, 'Underpass', which is totally opposite to what he was talking about."

Currie and Cann feel they're at a peak now, obviously in the commercial sense, but also artistically.

"I think the next album is going to be a solid development, a gelling point from the last two," says Currie.

"So many people have hooked onto Midge's publicised past, and they don't really know anything about our individual

pasts," says Cann. "They think of Billy, Chris and me as the weirdos, with Midge as the more commercial mind which sells more records. I have to state, absolutely, and categorically, that is not the case."

"Both *Vienna* and *Rage In Eden* have been very successful albums, but the one track that kicked the whole thing off was the single 'Vienna'. You couldn't possibly imagine a more uncommercial track. If you were going to sit down and write a really commercial track, that is the last thing you'd come up with. We've been a success on our own terms."

So what was the attraction in Midge Ure, a pop musician of seemingly opposite backgrounds?

"He had a sense of humour," says Cann. "And he's a very good musician. We just instantly got along well with each other, we had similar ideas, and where they differed, it was in a complementary way. That sparked things off."

"Midge wanted to play with some people that he quite respected," says Currie. "He'd heard some of our stuff and thought we were capable, on a level where he needed stimulating. Like, the Rich Kids was a rather concocted thing."

"When he came along, the very first thing we did was just play," says Cann. "We asked Midge which of our numbers he liked the most, he named a few songs, and we just played those. It was amazing, the solidity he added to it."

Solidity, humour, musicianship. Ultravox may have displayed the last quality at Sweetwaters, but they lacked in the other departments. Technically they were excellent, clear and crisp sound with all the dynamic elements working right. But they were so cold. Their music was devoid of humanity. No passion, only logic. No anger, only petulance. No release, only anaesthetic. Music without life, soul or body. Is this superficial sound the reflection of a superficial age? I hope not. **Duncan Campbell**

Melbournites Colin Hay on vocals and guitar, Ron Stryker on guitar, Greg Ham on sax and flute, Jerry Speiser on drums, and John Rees on bass formed as Men At Work in August 1979, and since then have shot from being the "biggest thing in Bendigo," to one of the biggest things in Australia, and now NZ.

The *Business As Usual* album sat at number one in Australia for at least six weeks, and hit the top spot here two days after their Sweetwaters' gig.

"We've played a few festivals on the last day, and invariably things go wrong. I mean you've had all this equipment that's had 200 different road crew set up 200 different ways, and I was just glad everything was working," says Greg Ham. "It went really quickly. There's all these people, and you're playing, and suddenly it's all over."

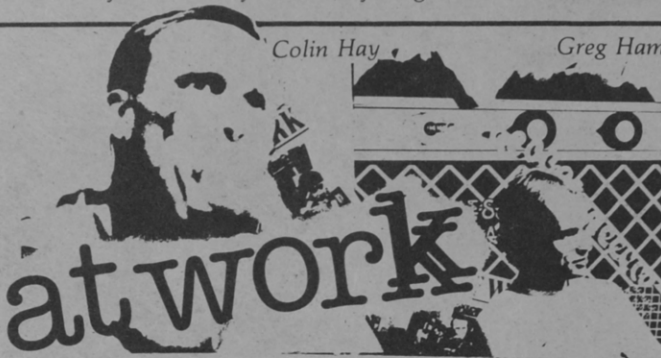
"And you spend weeks getting passports," adds Colin.

"And you sit around for hours afterwards and talk about it," Greg carries on. "It's a big shock too, going onto a large stage after you've been playing your average pub-sized stage. It's like a big paddock, with all this space to fill in."

"And no sheep," quips Mr Colin Hay.

The last six months have been constant live performances in pubs and clubs, with the occasional support thrown in.

"Pubs are the bread and potatoes, or meat and carrots, or whatever you call it, of rock and roll," Greg says.



"There's no band in Australia," continues Colin, "that can survive doing concerts. You have to do pubs. Booze is where it's at."

The *Business As Usual* album is a curious blend of light, uplifting, sometimes funny songs with a reggae backbeat.

"Some of the songs are stories, and some are just nonsense," Colin comments. "Some are real stories, and some are real nonsense."

So just where does that leave a tune like 'Be Good Johnny'?

"It's an observation," Greg says.

"A tale," says Colin. "A little situation, an idea. Greg came up with the music, and I came up with the story to put to it

which was based on a nine year old boy named Johnny who gets hassled by all these daggy uncles that come around and ask him about playing sport. That's basically what it is about."

And where does the band's humour fit in?

"Yeah, we like to laugh at it," Greg says. "If you can't laugh at it you may as well put your leather jump suit on, slash your wrists, bite the heads off doves or something."

"I think we've all been bored by bands that take themselves too seriously. It just gets tedious when people can't laugh at themselves and what they're doing."

"And the relative unimportance of rock and roll," adds Colin philosophically.

Back to the album, and a look at the whys and wherefores behind 'Down Under'.

"It was a very quick process," Colin explains. "The first verse developed out of a bass riff, the hook 'Down Under', and the second and third verses are situations which were related to me by friends. Situations which you store in the back of your head. For example, the Brussels thing. It was a friend of mine who went and tried to speak French in a bread shop, and the guy behind the counter was from Brunswick in Melbourne. There's nothing new or revelatory about the song, but people think that having words like vegemite sandwich, and chunder in a song are really hysterical. They love it."

CONTINUED ON PAGE 20

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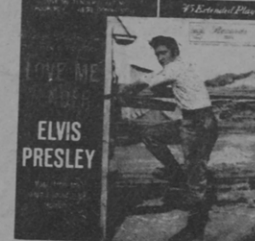


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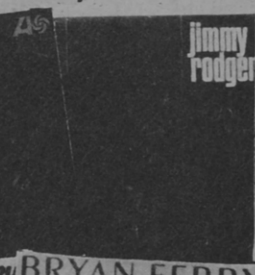
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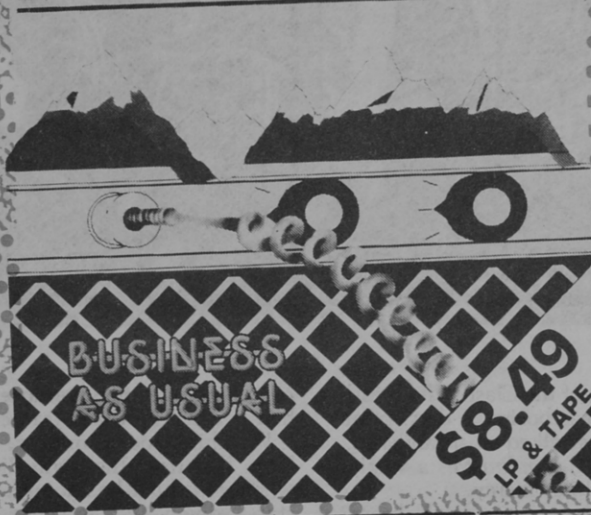
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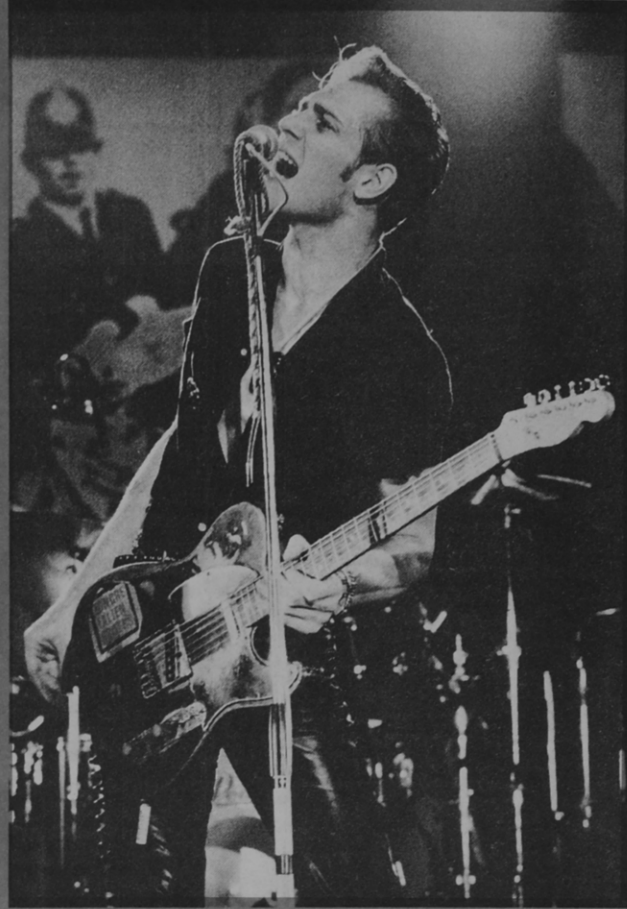
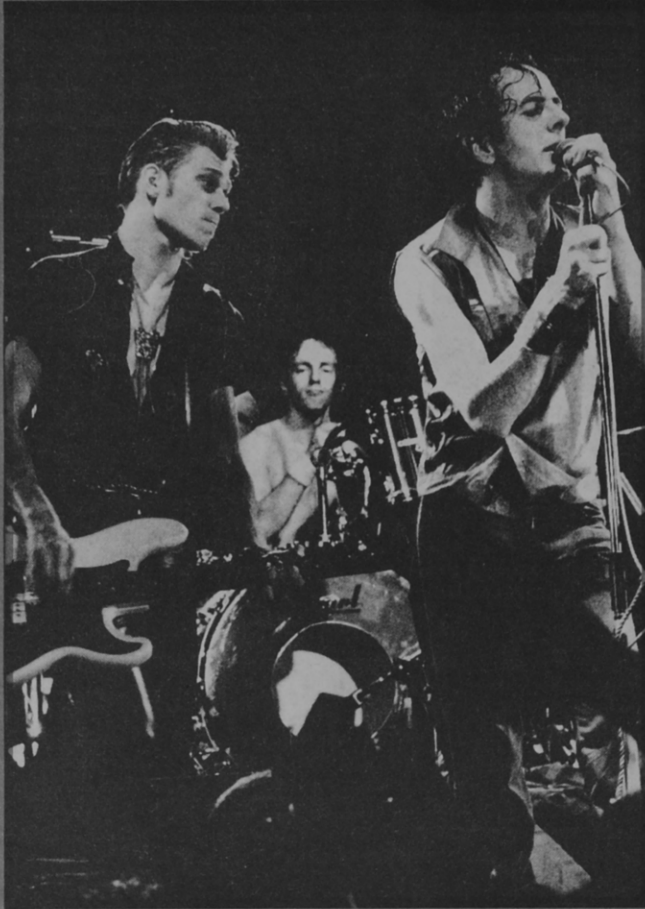
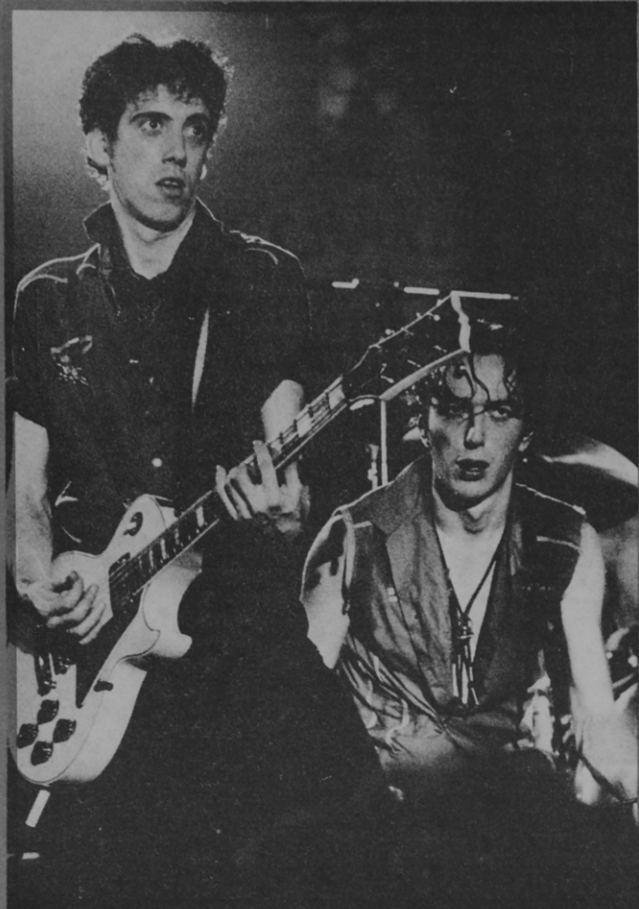
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Nobody really knew what to expect of the Clash. The British music press had recently tagged them as boring, a description you'd never expect. Scathing reviews talked of meandering, pointless dub sessions. And of course, *Sandinista!*, a vastly-underrated album, was attacked without mercy.

Were we going to see a once great band in its death throes? Like hell we were. Even the time-warp punks present could

refreshing after the overdose of high-technology bands we've had lately. The Clash transcend mere entertainment.

Watching Joe Strummer, you wonder how he's lived so long. He's from the Keith Richards' over-the-top school. Just when you think he's going to pass out, he bounces back. He stares down the audience, a face of fury, slashing out rudimentary chords on his battered guitar, talking to people,

the leads, throw his guitar away, blow his vocals, and Jones will be there to hold things together. The glamour and the control.

Paul Simonon is the meanest, toughest-looking guy alive. A long streak dressed in black, hair slicked and bass slung low. A gunslinger. A master of the art of cool.

Behind his traps, little Topper Headon is a working man. Always present, never losing his place. A backroom boy, and therefore vital. When he stands up, he gets his cheer. Nobody forgets him.

A show that touches all bases. How can you fail to be won over? In the first few minutes, you get 'London Calling', 'One More Time', 'Safe European Home' and 'Train In Vain'. Then Simonon swaps instruments with Strummer to take the lead on 'The Guns Of Brixton', a showstopper. Back-projected slides enhance the band's political stance for 'The Magnificent Seven', 'Ivan Meets GI Joe' and the new single, 'Radio Clash',

JONES IN VAIN PART 1 INTERVIEWED BY DUNCAN CAMPBELL

hardly have complained. The Clash were monstrous, raw and robust. Mature they may be, by their own standards, but you could never call them sophisticated. The sound is only just the right side of a shambles. So who cares if a string busts? You've still got five more to work with. If your voice goes, what the hell. As long as you can still say something. This simplicity is

demanding more light so he can see them. At times he gets dangerously close to a crowd, but then that's probably essential for a man so full of nervous tension.

Mick Jones is a poseur, loving his stage role, as though he's always waiting to be photographed. But without him, things would collapse. Strummer can wander off, get tangled up in



"TONIGHT'S THE NIGHT..."

which makes all the more sense performed live.

And then you've got nearly 45 minutes more, with the pace ever-building, through 'Janie Jones', 'Clampdown', 'Jimmy Jazz', 'Somebody Got Murdered', 'Tommy Gun', 'I'm So Bored With The USA', 'Clash City Rockers', 'I Fought The Law', and a finale of 'White Riot'. Hell, I forgot, 'Career Opportunities' was in there somewhere too. And 'Bank Robber', and 'Brand New Cadillac', and ...

Got your money's worth, then? I didn't hear any complaints. This was not, however, a typical Clash show, as Mick Jones confirms the next day. The Clash were assailed with calls to 'play old stuff'. Forewarned, they were able to oblige.

"Joe placed the audience at somewhere around 1978, which was very astute of him," says Jones. "We haven't done a show like that for quite a while. It was quite a varied show, we crossed the whole span, and the bloody ocean."

Did you enjoy it?

"Yes, I did. I found the audience was really receptive. We came to play, they came to dance, and I hope they enjoyed it. Otherwise, it sort of negates our use."

Such offhand remarks are commonplace. Consciously or unconsciously, Mick Jones always seems to be taking the piss. His cockiness borders on arrogance, but it's an integral part of his personality. The defence mechanism of a downtrodden class of people, something we Antipodeans cannot begin to understand. One of *RIU's* expatriate Englishmen later describes Jones as 'a typical Cockney'.

Mick Jones also wears his image like a medal, from his carefully deranged hair, pointed white loafers and baggy, high-waisted trousers with thin black braces, to his shapeless multi-coloured shirt with the sleeves torn off at the armpits "cos they used to get caught in things." All bought second hand, of course. Jones loves old clothes. He is rebel chic personified.

A working class hero is something to be ... (John Lennon)

The Clash have produced four markedly different albums in their six-year career. Their first stands as a champion of the punk genre, brash and naive when heard in retrospect. The gut feelings of angry young men, and thus a work of overwhelming honesty. *Give 'Em Enough Rope*, by comparison, seemed more of a triumph for American producer Sandy Pearlman, at the band's expense. Would it have been the same album without him?

"No, it wouldn't," says Jones. "He's quite an interesting character, bizarre, but not too bad a fella. I know we've said a lot of awful things about him in the past, but it's only because he used to sit writing swastikas on his notepad at the time."

"He's very organised. It probably would have taken a little bit less time to make if Sandy hadn't been around. He's very precise about what he wants. We let him have a fair whack at it. I think the songs are actually better than the record. I must admit it's my least favourite. But the songs are good, and I think the record is quite underrated."

Rope came uncomfortably close to heavy metal, given Pearlman's link with the Blue Oyster Cult. *London Calling* was a far better representation of the band's sound, and a major refinement, where their musical skills came of age. At the controls this time was the late, legendary Guy Stevens.

"He was a genius," says Jones, "one of the true brilliant men of our time. He was also an alcoholic, which I suppose was his balancing factor. It kept him under control. In his time, he was brilliant. He introduced a lot of black music to England, he invented groups, he came up with the title of 'A Whiter Shade Of Pale', which was never known at the time. He was one of the wild people."

Jones says *London Calling* was "dead easy" to make. The vast difference from the first two albums was, to him, a natural progression. Its maturity surprised most punters, but then the Clash always seem to be a step ahead of them.

Sandinista! was an album that just grew into a monster, because of the wealth of material available.

"When we finished it, we felt like we'd done something. We decided it was going to be three records, and it was going to be all the stuff that we liked. There was some stuff we left off."

The same thing happened with *London Calling*. Somewhere in a vault lies a recording of the Clash doing Bob Dylan's 'Pat Garrett and Billy The Kid', which was discarded from those sessions. Clash basement tapes, anyone?

A feature of *Sandinista!* was its experimental nature, from the gospel of 'The Sound Of Sinners', to the bluesy jazz of Mose Allison's 'Look Here'. According to Jones, the latter number was done in the spirit of the Who and the Yardbirds, both of whom recorded Mose Allison songs.

"I think it was Jerry Lieber (Lieber and Stoller) who said that a style was created by its limitations. I think what we've done is put it all together into one style, a Clash style. It's an indication of our freedom in music, as opposed to captivity of music."

Triple albums are considered a dead loss commercially these days, especially when the makers insist on selling them at bargain basement prices. Did the record company scream about *Sandinista!*?

"Something like that. Let's put it this way, if we'd been a Japanese group, all the record company executives would have killed themselves."

The Clash have discovered self-discipline since then, and the next Clash album will be a single disc. There'll also be want Jones terms 'a surprise', but he refuses to elaborate. The new single, 'Radio Clash', is a logical extension of tracks like 'The Magnificent Seven', but don't regard that as an indicator of what's to come. Jones says the album will be very danceable, and the opening track will be entitled 'Straight To Hell'. Beyond that, it's wait and see.

Another unusual facet of *Sandinista!* was the remaking of 'Career Opportunities' and 'The Guns Of Brixton', sung by children. They were the children of keyboards player Mickey Gallagher, though you'll hear Jones in there somewhere too. Was that just for a giggle?

"In the case of 'Career Opportunities', I like the idea of updating songs. We put it in the mouths of the children, where it belongs. We didn't have to teach them the song, they already knew it."

In the next issue of *RIU*, Mick Jones airs his views on global politics, New Zealand, racism and street violence. Why was he bored with the USA, before he's even been there? All will be revealed.

- Group**

 1. JOY DIVISION
 2. Echo & the Bunnymen
 3. The Jam
 4. U2
 5. The Fall

Album

 1. *HEAVEN UP HERE*, Echo & the Bunnymen
 2. *Unknown Pleasures*, Joy Division
 - 3= *Icehouse*, Flowers / *Talk Talk*, Psychedelic Furs
 4. *Closer*, Joy Division / *Grotesque*, The Fall

Single

 1. 'ATMOSPHERE', Joy Division
 2. 'Love Will Tear Us Apart', Joy Division
 3. 'Reward', Teardrop Explodes
 4. 'Too Drunk to Fuck', Dead Kennedys
 - 5= 'Fainted Love', Soft Cell / 'Counting the Beat', Swingers

New Artist

 - 1= DURAN DURAN / U2
 3. Echo & the Bunnymen
 4. Toyah
 5. Human League

Vocalist

 1. IAN McCULLOCH (Bunnys)
 2. Ian Curtis (Joy Division)
 3. Siouxsie
 4. Paul Weller (Jam)
 5. Bono (U2)

NZ GROUP

 1. BLAM BLAM BLAM
 2. Screaming Meemees
 3. Split Enz
 4. Clean
 5. Newmatics

NZ Album

 1. *GORDONS*, Gordons
 2. *Class Of '81*, Various Artists (Propeller)
 3. *Waiata*, Split Enz (Mushroom)
 4. *Practical Jokers*, Swingers (Mushroom)
 - 5= *Hits & Myths*, VA (XSF) / *Inside Out*, Graham Brazier (Polydor)

NZ 45

 1. 'BOODLE', Clean
 2. 'Marsha', Blam Blam Blam
3. 'Broadcast o.r.', Newmatics
 4. 'No Depression', Blam Blam Blam
 5. 'See Me Go', Meemees

NZ Vocalist

 1. CHRIS KNOX
 2. Tony Drumm
 3. Dick Driver
 4. Mark Clare
 5. Dave Dobbyn

New NZ Artist

 1. CLEAN
 2. Danse Macabre
 3. Blam Blam Blam
 - 4= Screaming Meemees / Beat Rhythm Fashion / Smelly Feet

NZ Drummer

 1. DON McGLASHEN (Blams)
 2. Ben Staples (Newmatics)
 3. Roddy Carlson (Danse Macabre)
 - 4= Hamish Kilgour (Clean) / Yoh (Meemees)

NZ Guitarist

 1. DAVE KILGOUR (Clean)
 2. Mark Bell (Blams)
 3. Mike O'Neil (Meemees)
 - 4= Dave Dobbyn / Phil Judd / Alec Bathgate

NZ Bass

 1. PETER VAN DER FLUIT (Meemees)
 2. Tim Mahon (Blams)
 3. Robert Scott (Clean)
 4. Ralph Crump (Danse Macabre)
 - 5= Paul Scott (Pop Mx) / Bones Hillman (Swingers)

NZ Keyboards

 1. EDDIE RAYNER (Enz)
 2. Nigel Russell (Danse Macabre)
 3. Sonya Waters (Instigators)
 4. Peter van der Fluit (Meemees)
 5. Paul Hewson (Flamingos)

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RECORDS

Pete Shelley
Homosapien
Genetic Records

The Buzzcocks' Pete Shelley was crucial in shaping the style of love songs in the late 70s. His vulnerability, coupled with a romantic bewilderment, were his major characteristics through the Buzzcocks' introspective four albums. The band wained, as love does, but Shelley still wants to shine, still wants to be heard.

And Homosapien proves that he's still worth listening to. It continues his puzzlement-at-love approach — 'I have a feeling it must be love' ('I Don't Know What It Is'), so he remains uncertain, tentative, sincerely pleading for an answer, a diagnosis — doctor, doctor, gimme the news. So his outlook hasn't changed but he's altered his means of communication. Gone are the barrage guitars of Shelley and Diggle, to be replaced by a predominantly-synth backing that alters the sound, rather than the style of the material. The title track, 'Qu'est-Ce Que', and 'I Don't Know What Is Is' offer a robust if quizzical front, leaving delicacy and pensiveness to the likes of 'Keats' Song' and 'Guess I Must Have Been In Love With Myself'. Deserving special mention is 'Yesterday's Not Here', an expiation of past experiences, a stream-of-consciousness toned down into an excellent song format.

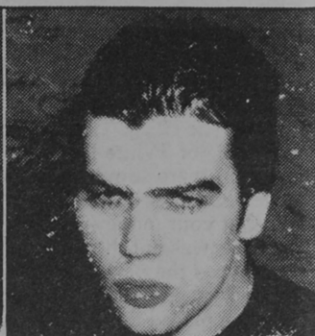
Mediocrity exists ('I Generate A Feeling', 'Pusher Man' and 'Just One of Those Affairs'), and Shelley doesn't really break into any new ideas lyrically, but Homosapien reaffirms his ability at writing salient love songs and good tunes. Hard to resist.
George Kay

Cedric Myton & the Congos
Face The Music
Go Feet

The Congos were adopted by the Beat last year, which led to the long-delayed world release of the classic *Heart of the Congos* LP. Very choice it was, too. Sweet, primitive fishermen's harmonies. The sound of the country dreads, the men from the hills.

The Congos were originally a duo, Cedric Myton and Ashanti Roy Johnson. They split up more than a year ago, with Myton retaining the rights to the Congos' name. Johnson was last

Associates' Billy McKenzie and Alan Rankine.



heard of working with Prince Far I.

Now Myton has re-emerged with a follow-up that eclipses *Heart of the Congos*. Myton forsakes the earthiness of *Heart* for a more worldly sophistication. The first album was mixed by Scratch Perry, in his four-track Black Art studios. It showed in the rough, muddy sound. This one has been done in the UK, bringing Myton's vocals right up front.

Myton has also reached his maturity as a singer and songwriter with *Face The Music*. He is more commanding, less tentative, sets out to impress from track one. 'Can't Take It Away' just hammers it home, with a backbeat that's so strong, it provokes an involuntary kink in the knees and hips, willing you to work into the riddim.

Myton has had some rough corners knocked off, but he hasn't lost his roots. *Face The Music* is the emergence of a major artist.
Duncan Campbell

The Associates
Fourth Drawer Down
Situation 2

One, two, three, four ... the second Associates' album, another wilful step away from the musical and social restrictions of company-controlled, mainstream rock 'n' roll, and a further step into the privacy of the Mackenzie-Rankine design.

One. Billy Mackenzie and Alan Rankine escaped from Dundee and released one of last year's most sophisticated exercises, *The Affectionate Punch*, on Chris Parry's Fiction label.

Two and cue to Situation Two. And their own label, through which they released a string of superb singles in Britain last year — 'Tell Me Easter's On Friday', 'Q Quarters', 'A Girl Named Property', 'Kitchen Person', 'Message Oblique Speech' and 'White Car In Germany'.

Three. *Fourth Drawer Down*, which contains all of the above songs mostly in their original state, and so has rendered the album a non-event in Britain. All their cards have been played, but switch to NZ and we must reassess, since only two of the singles have been released here — 'Property', and recently 'Speech'.

'Tell Me Easter's On Friday', 'White Car', 'Property' and to a lesser extent 'Q Quarters', are widescreen images of geographical and emotional landscapes, cold, stark, moving and unforgettable portrayals of mood brilliantly conveyed through Mackenzie's vocal abilities. By comparison, 'Kitchen Person' is a vortex, swirling and manic, it envelopes, hypnotises and finally draws you into its insanity. Sadly, the album's impact is partially thwarted by two instrumentals, 'The Associate' and 'An Even Whiter Car', fine attempts at evoking Le Carre's spy world, but compared to the rest, they're only fillers.

Four. From athletics to acquatics, the Associates have plunged and surfaced with an album of chilling depths. It lacks the accessible dynamics and variety of *Punch*, but its best moments offer new scope. Sometimes an event.
George Kay

Garland Jeffreys
Rock & Roll Adult
Epic

No it's not a reply to Cliff Richard's *Rock & Roll Juvenile*, but Jeffreys' first live set in his nine-year recording career. A live album is probably propitious at this stage; it can introduce his back catalogue to the new audience picked up via last year's

brilliant *Escape Artist*.

Appropriately, the first number here is 1973's 'Wild In The Streets', an oft-covered chant of rebellion that has almost become the writer's signature tune. The 60s trash-classic '96 Tears' is the only non-original included but every single song is a gem.

The troubles lie in some of the treatments. Jeffreys is a masterful dramatist of the New York cityscape, but here dissipates the rage and tension of 'Cool Down Boy' with a long-winded monologue about his youth. (It may have been powerful in concert, but on record it's merely tedious.) On 'Matador' and 'I May Not Be Your Kind' his quavering vibrato gets increasingly irritating with each hearing. His band is the ever-solid Rumour, but they occasionally show a trace of the stiffness that crept into their last work with Graham Parker.

Yet when everything clicks — as on '35 Millimetre Dreams' and three or four others — the results are red hot. It's just a pity that such a first-rate bunch of songs didn't all get performances to match.
Peter Thomson

Toots and the Maytals
Knock Out!
Island

Toots is now a tough guy. He's gone from brash to rude to mellow to retirement to come-back. Now, after a killer live album, he's made the studio album everyone hoped he would. *Knock Out*, despite the garish cover and dumb title, shows Toots in a writing, singing mood again. His sabbatical seems to have worked wonders. He's written every track, and they're all superb.

Toots is an old-fashioned artist, insofar as anyone so influential can be called such. At his ripe age, he's entitled to retain his traditional values. His roots are tub-thumping gospel, lift your head and sing praises. Example: 'I Know We Can Make It'. Anyone who saw *The Harder They Come*, and the church scene, will understand how this fervour works. Joy is physical as well as spiritual. Ask Toots.

Pick another track. Another mood. Try 'Missing You', where Toots recreates the feeling of all those great Motown and Stax ballads of the 60s. Soul? This man has it.

'Beautiful Woman' has enough singalongatoots to make a hit single. 'Careless Ethiopians' is a hard word for the African man gone astray. 'Revival Time' is another gospel stomper, but they're not about to play this one from the pulpit.

I say the Orthodox Church don't pay no tax

I say the Catholic Church don't pay no tax

The Anglican Church don't pay no tax

I say the Coptic Church should not pay no tax ...

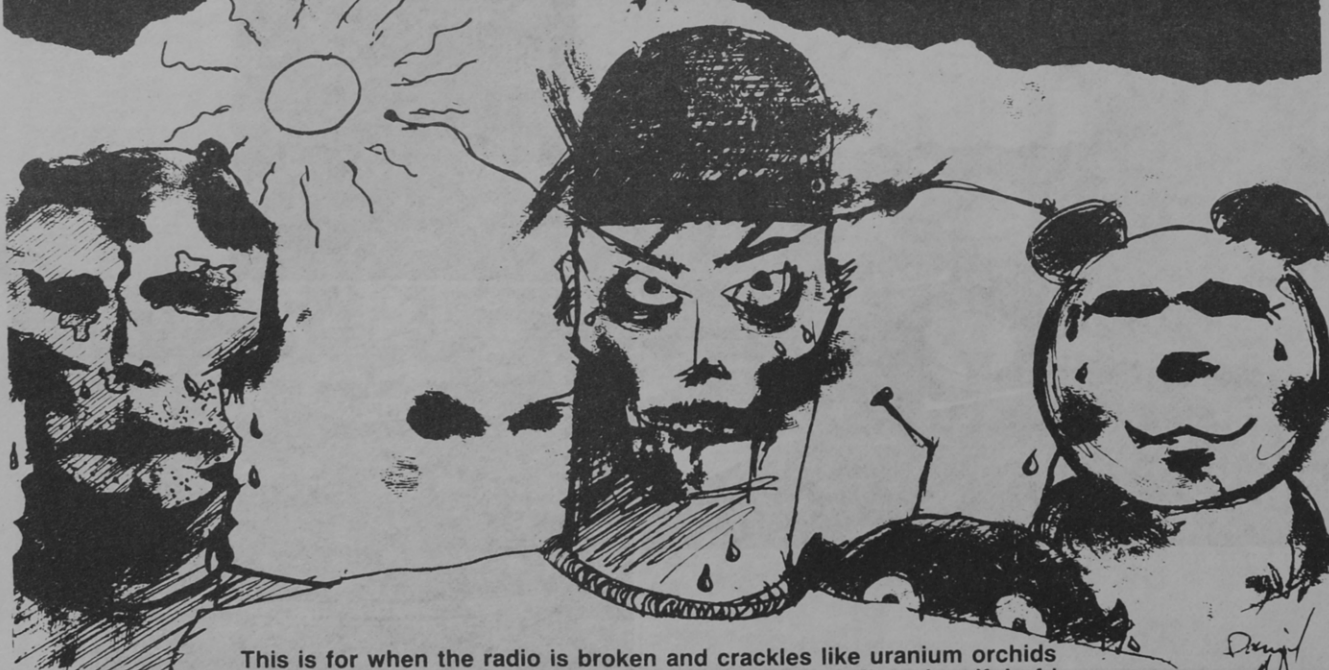
Unless, of course, you're Coptic Christian, a religion peculiar to Africa and the Middle East.

This is Toots' best since the heady days of *Funky Kingston*. If he's getting on, he doesn't show it. Scores a big 10, without reservations. And I'm not talking about beer or Bo, either.
Duncan Campbell

BAUHAUS

MASK

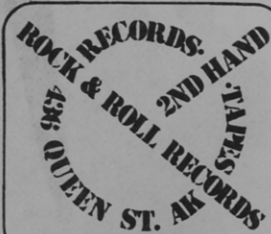
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This is for when you get caught in a sleep-riot and the sky is out of order
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This is for when your clothes are imaginary
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"This is a grown-up triumph for the Human League."
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Virgin

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RECORDS

Joy Division Still Factory

The long-awaited, post-humous Joy Division album, *Still*, is a collection of previously unavailable (at least in this country) studio material, and the last-ever live performance, on May 2nd, 1980.

Unfortunately, this album has the slightly tainted feel of a cash-in about it. The feeling isn't helped by Factory's Sex Pistols' cassette, and Tony Wilson's statements that he sees nothing wrong with placing stickers on JD album covers, saying 'by the singer who killed himself'. But any doubts must take second place to the music, and in this case, much of this album can only rate as essential, especially the studio material.

This brings together material as diverse as the first post-Warsaw sessions ('Ice Age', 'Walked In Line' and 'The Kill'), the famed John Peel sessions ('Exercise One' and 'The Sound Of Music'), the Factory sampler ('Glass'), previously unreleased material ('Something Must Break' and 'The Only Mistake') and, the highlight of the set, 'Dead Souls', previously only available on a French limited edition single with 'Atmosphere'.

The first album's final track is a live 'Sister Ray', which strangely is nowhere near as chilling as the Velvets' original.

The live album is not as essential, although it highlights the intensity of Curtis' performances. However, the recording standard is only of average boot-leg quality, and the band is extra-

ordinarily untogether, even out of tune in places.

At worst, *Still* ties up the loose ends. At best, it is magnificent, moody, and equal to anything Joy Division have produced.

Simon Grigg

Fetus Productions Fetus

A difficult, somewhat pretentious review of a difficult, somewhat pretentious, and almost-impossible-to-find album.

Some ex-Features and their fellow creatures record a soundtrack for a movie about the intra-uterine life of the Eggman portrayed on the cover. An Australian record.

A large door opens. George Harrison joins Gentle Giant, listens to Echo and the Teardrops, and sings 'Halocast' (a song), then the Velvets Mk I lose Reed, Nico, Tucker and Morrison; Cale becomes Karel, who fiddles while 'Annoying' burns into 'Caution', a dub version of *Eraserhead* (but it's a spaghetti western!), in which the water goes down the plughole and the mutants applaud. Delicious synthesisers and a lady sing 'Mission To Fort Bold', then 'Humour 3X A Day' has Young Marble Giants and 2000's ethereal voices, but the big bad wolf's gonna blow that dub house down with a guitar like a spring in a bowel. Marvellous!

Side Two is less straightforward (titles are henceforth approximate). Deep into the operating theatre to excuse the 'Human Weakness', as Jed becomes Judd, but better, better. 'Sick Boy' takes an anaesthetic, snoring, car crash descent into tropical jungle echo chamber, featuring sex and drugs in rotting role (good, eh?).



MEO 245

'I Call'; he does. 'Plastic Surgery' (another song), with 'Sunny Afternoon's' descending riff making way for sick boys, now 'Patients' in the same hospital. Lennon and Ono spent their life with the lions. Some spastic asdic plunges 'Into The Heart', a L'Age D'Or closes and we're out.

Someone make a movie of this, it's gorgeous. Try and find it.

Chris Knox

The Sound From The Lion's Mouth Korova

This, their second album, is musically and spiritually a marked improvement on its predecessor, *Jeopardy*. But in terms of originality, virgin territories have yet to be discovered.

Contemporary 'dark' bands that reference can be drawn from would be Echo and the Bunnymen, Joy Division, Cure and recent tour partners, Comsat Angels. Listen to 'New Dark Age', the closing track.

Collectively, the songs are strong music, and strong treatment has been meted out, justifiably so by producer Hugh Jones.

Men At Work Business As Usual CBS

Men At Work's debut is a collection of succinct, polished pop songs that have all the ingredients needed to make a commercial monster of an album. 'Who Can It Be Now?' and 'Down Under' have been huge hits in Australia, and there's ample scope to produce more, since every track is tailored for AM radio.

The strength of the album lies in the immediacy of the melodies and the fine woodwind arrangements. There are two more possible hits here in 'Catch A Star' and 'Touching The Untouchables'. Guitarists Colin Hay and Ron Stryker wrote most of the songs, but keyboards and woodwind player Greg Ham also makes a fine contribution in 'Helpless Automaton'.

An album chock-full of established and potential hit singles, marred only by wandering too close to Police territory on two tracks, and by a third track that's just bland filler. The concluding track, 'Down By The Sea', shows the band has the ability to sustain interest on a longer, more complex arrangement.

We will be hearing more of this band.

David Perkins

The Hitch-Hiker's Guide To The Galaxy The Restaurant At The End Of The Universe Original Records

As if you didn't already know by now, these albums began life as a late night BBC radio serial and rapidly became a cult. The programmes were rerun, the paperback topped *The Times*' bestseller list in first week of publication (and hung in there for over six months) and people began collapsing with laughter on English streets if they saw a

Ford Prefect.

Writer Douglas Adams is yet another in the tradition of Oxbridge humourists — he even has Python connections — although the absurdity of his sci-fi also owes much to American novelist Kurt Vonnegut. I mean, at the beginning of episode one the aliens obliterate earth merely to make way for a hyperspace bypass.

While radio does, of course, offer the sci-fi writer more imaginative scope than the limitations of film, Adams sensibly limits his lunatic fantasies to the affairs of space, time and matter. The spaceship is, after all, equipped with Infinite Improbability Drive.

I was lucky enough to originally hear all this craziness on BBC FM and the sound effects certainly did lose something when later broadcast on NZ's AM. And while it probably can be fairly claimed that *The Guide* marks a significant step forward

in radio humour, whether you wish to lay out all the required bucks for two or three records as against buying the paperback depends on how much of a cultist you are.

Peter Thomson

Angelic Upstarts Live EMI Iron Maiden Maiden Japan Harvest

Two live cuts from young English bands from similar backgrounds (working class), but with vastly different outlooks on life.

Iron Maiden, from London's East End, are forerunners in the new heavy metal stakes, making up for a lyrical naivety with precision power, guitar-laden licks, owing much to bands like Uriah Heep, Black Sabbath et al. Great stuff for the headbanging cardboard guitar fraternity, and huge in places like Japan, from whence this mini-LP originated.

The Angelic Upstarts, on the other hand, are hard-core punk, Pistols-orientated, with a very strong socio-political message. Their songs deal with the frustrations of youth; unemployment, police harassment, teenage suicide, etc. Pretty grim stuff, which seems to have no place in the Iron Maiden repertoire.

Both albums score a high-level energy quota, depending on what side you like your bread buttered. Both very powerful, in their own context.

Greg Cobb

Ian Dury Juke Box Dury Stiff

I could say there ain't half been some clever bastards, and this is one of them. Or I could say here are twelve more reasons to be cheerful. But that would be totally clichéd and lacking in class.

No, squire, what I'm trying to say is that Stiff Records is not a little brassed-off at losing our Ian to Polydor. What a waste, they said (Gawd, here I go again). So they ups and releases this collection of greatest hits, B-sides, odds and ends. Very tasty it is, too. A bit funky, a bit filthy, naughty and very nice.

I'd almost forgotten how nice it was to do me Swedish exercises to 'Inbetweens'. Now I'm not Nellie Melba, or Nellie Dean for that matter, but I knows what I likes. Ian don't put on no upper class airs, he just writes and sings about what he knows.

Word has it that Ian ain't too chuffed about the track selection here, but you can't have everything and I'm not complaining.

Duncan Campbell Adam and the Ants Prince Charming CBS

A third album from the ex-punk waif that sees him switch from personality to product, from popster to poopster and from Geronimo to Dick Turpin.

His previous entertainment, *Kings of the Wild Frontier*, did have things going for it, namely the singles, and they swiftly created and established the Ant following in a big way. So much so that he sold more records than anybody in Britain last year.

So with his market defined, he lost no time in maintaining his fantasy run with two of his emptiest gestures — 'Prince Charming' and 'Stand and Deliver'. Both are on the new album, and both are indicative of

its shallow audience-pitching and trend-watching theatrics.

'Scorpions', which hasn't a bad tune, is an attempt at brassed-up salsa; 'Ant (C) Rap' is a torrid Adam rant, but credit must go to 'Picasso Visita', the best song available. Elsewhere, it's back to the bad news. '5 Guns West' is a futile Western pastiche; 'Miles High Club' and 'Mowhok' are raucous Ant chants, and concluding the album, 'S.E.X.', fiddly and aimless. Fade to wymowheh.

Resisting puns like 'highway robbery' is difficult when confronted by an album as calculated and meagre as *Prince Charming*. The clown prince has delivered very little indeed.

George Kay

Meo 245 Screen Memory Mushroom

Meo 245 are from Melbourne, *Screen Memory* is their first album. Released last year in Australia to moderate acclaim, it didn't do as well as expected. The reasons for this album not reaching its full sales potential aren't really clear. It's commercial synthesiser pop, neither bland nor copybook. It possesses drive and energy, and the songs are uncommonly good.

The band's major asset is Paul Brickhill. Not only are his vocals strong, but his keyboards are tasteful and imaginative. There is no distinctive synth sound, instead Brickhill diversifies to achieve a myriad of different feelings. Production credits go to New Zealander Peter Dawkins, and it's possibly his best job yet, outweighing even *Mi-Sex's* *Graffiti Crimes*.

The current single, 'Jewels', though good, is not one of the album's best cuts. The best tracks are on Side Two — 'White Lies', 'So Far Away' and 'Generator'.

Australians tend to latch onto bands that are derivative and conventional, overlooking those that have something to offer. Let's hope Meo 245 don't miss out in NZ too.

Mark Phillips

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BRIEFS

The Stranglers
La Folie (Liberty)

Ahhh, the affairs of the heart, the folly of love. Or, are The Stranglers going soft? After the bleak side-roads of *Meninblack* they return with their most sedate and docile outing to date. Side glances at Lou Reed ('Non Stop') and tuneful songs allied to thoughtful lyrics ('La Folie' and 'Golden Brown') are common features on the Stranglers' entry into laid-back rock 'n' roll. Although not essential, *La Folie* welcomes the Stranglers to the human race, for the first time. GK

The Four Tops
Tonight (Casablanca)

At long last, after a decade in the wilderness with ABC, the Tops are back with a label that knows how to use them. You can really hear a vocal group in there, not just the odd voice lost in production. And Levi Stubbs' voice is up front and in control again. Mellowed slightly perhaps, but it can still holler and smoulder to rescue tracks from MOR (the hit single for instance). On 'Something To Remember' and a couple of others they even stomp along just like their grand old days with Motown. PT

Gary Whitcombe
Seeds In The Ground (Ocean)

Hard to get a line on what Whitcombe does, or likes, best on this varied collection of originals — from the bright bouncy rock of the title track to the floaty jamming of 'Hauraki Northwind'. Promising at best. Available on cassette at \$9.50 from Ocean Records, Box 876, Auckland 1. RC

Bad Manners
Gosh It's ... (Magnet)

The problem is if you start out as the throwaway fun bon homie side of ska and r&b then you're gonna have a real job living it down. To their credit Bad Manners do their best on their new one to provide something that will last into the next month with songs like 'Casablanca' and 'Never Will Change'. But they'll never rise above triviality and temporary joviality. GK

Best of The Manhattan Transfer
(Atlantic)

The Manhattan Transfer has

always specialized in slicked-down reworkings of pop and jazz-oriented standards. This collection spans 1975's hit 'Operator' to their recent high-gloss rendition of the Ad Libs' 'Boy From New York City'. Such astute choice of material ensures that the Manhattan Transfer remains the ultimate cabaret act. PT

Billy Joel
Songs In The Attic (CBS)

"Until the release of *The Stranger* album in 1977, most people were unfamiliar with the material on this LP." So reads the blurb on the back cover. Recorded live at various concerts during 1980, it concentrates on Joel's first three albums, before they tried to make him another Elton John. Much more guts, and for me, the best Billy Joel LP ever. DC

Kix
(Atlantic)

New American Heavy Metal clones meet hot English producer Tom Allom (Judas Priest, Def Leppard) and crap out badly. Apart from a couple of tracks, it's the sort of album you've heard before and wish you hadn't again. Tom, you should have stayed in Blighty, mate. GC

Bob Marley & The Wailers
The Birth Of A Legend (CBS)

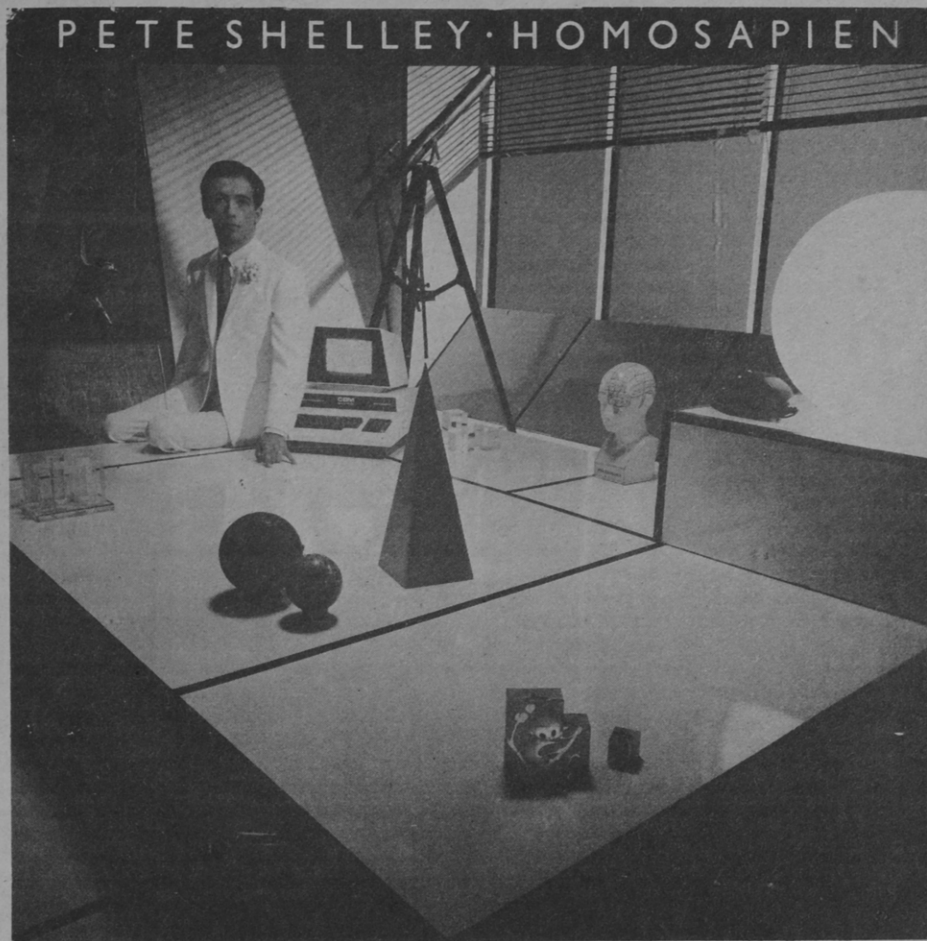
Another reissue, cashing in on the Marley legend, with a new cover pic that may deceive some. The material is taken from mid-1960's sessions with Clement Dodd, when the Wailers were still a vocal trio. It includes their first hit, 'Simmer Down' and other seminal tracks, for which the Wailers claim they were never paid. Primitive, soul-influenced ska which is only of curiosity value, despite its historical significance. DC

XL Capris, Weeds
(Powderworks)

The second album in less than a year from XL Capris, and an improvement noted. Keeping within their limits Todd Hunter and co. have crafted a compact and intelligent album that uses Johanna Pigott's distant yet enticing vocal to keen effect. Tokyo, 'Killer Seas', 'Poor Excuse' are strong on melody and structure and 'Dark Star' adds meaning to raunch. On the way up. GK

PETE SHELLEY HOMOSAPIEN

The solo album from Pete Shelley
Buzzcocks remarkable guitarist/songwriter.



Features single 'Homosapien'
Produced by Martin Rushent.



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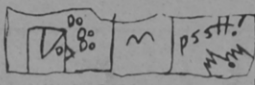
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4
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S

Pete Shelley
Homosapien (Island)
First solo single for Mr Shelley, of the legendary Buzzcocks. This song is indeed wonderful. Gone are guitars, in come the synthesizers, and with Martin Rushent producing, you can't go wrong. The flip is 'Keats' Song', another fine cut from the album.
Fun Boy Three
The Lunatics (Have Taken Over The Asylum) (Chrysalis)
Messrs Golding, Hall and Staples with their debut as a three-piece. Reminiscent of the excellent 'Ghost Town', 'The Lunatics' is slower, more political, and almost as good. 'Faith, Hope and Charity' on the other side is a warped, funk workout, equally tasty.
The Riptides
Only Time (Regular)
An Australian unit, this is taken from their mini-album *Swept Away*. Average 60s surf-style music, frantic but fun. These guys must be big in Queensland.
Billy Idol
Mony Mony (Chrysalis)
Generation X frontman Idol steps out on his own with this four-track EP, aimed at the American market. His competent vocals lift the old Tommy James



classic to new heights. The only other worthwhile cut is a re-mix of Gen X's 'Dancing With Myself', still a great little song.
Smelly Feet
Masterpieces (Real Records)
One man band, Smelly Feet, has mellowed slightly on this, his third single. 'Masterpiece' shows his writing becoming more structured and his vocal and guitar abilities improving. B-side is 'You're A Person', great lyrics. The double album will be interesting.
Jason Sad
Lilac Dan & the Underworld (Saduction)
This is a 12" four track EP, and Jason Sad's second release. Key track is 'Two Out Of Love', a very full pop song but it doesn't grow on you with listening. 'Gay Boys (In Bondage)' is better but not radio material. 'Romeo' and 'Was It Something I Said' were both on the first single. Nice packaging though.
The Clash
Radio Clash (Epic)
Neat cover. This Is Radio Clash' could just as well be Radio Chic. Mick Jones plays funky guitar, while Topper maintains a clapping rhythm to Paul's disco bass lines. It grows on you. The other side is a dub version of the same thing.
Spaces
Nice Peaceful Day (Epic)
A lot of people like these guys, they're energetic and fun on stage. This is their third single, and will probably be a hit like 'Disadvantage'. Small Faces

rip-off vocals and a bit of early Roxy woodwind. The flip, 'Helluva Day', is better.
Riot III
Subversive Radicals (Rioting)
Hey, this sounds neat. Whoops, wrong speed. 'Subversive Element' is interesting, angry and sparse. 'Writing On The Wall' is denser, and works only because the bass player is quite competent. Wonder how they'd sound if he was as inept as the rest of them.
Max Purnell
Yes With Love (RCA)
Max Purnell is from the Auckland suburb of Avondale. The song is concerned with protest marches. Acoustic guitar, a solid drum beat, and inaudible lyrics. Quite nice, but a trifle dated.
The Mirrors
The Park (CBS)
The Mirrors try to achieve a big sound, and 'The Park' has it. Very West Coast American, which let's face it, is where they'd like to be. Not my cup of tea.
The Narcs
EP (XSF)
The Narcs are rapidly building a strong live following. This EP features four songs, 'Hey Boy', 'Queenstown', 'Here She Comes' and 'First Chance To Dance'. All are flash, brash, loud and heavy, and the last song is strong, single fare. They could be really big across the Tasman.
David Parkyn
From The Resistance (Tindrum)
David Parkyn is an ex member of the Plague. This 12-inch EP moves a little in areas I'm unfamiliar with. The closest comparison I could make would probably be Tim Buckley. Four songs, all featuring the inventive acoustic guitar of Ivan Zagin and the lyrical prowess of Parkyn Interesting.
Knobz
Roads To Rome (WEA)
Another year, another band. After their disastrous album, Knobz return, totally refurbished, to try again. It is a step forward, and there's nothing wrong with the playing or the production. Just the songs.
Mark Phillips

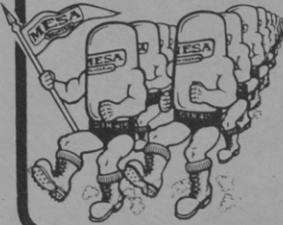
L I V E
Brown Trout Festival
Waitahora Valley,
Jan 23-25.
An unpretentious, cosy gathering of about 2500 people, the fourth Brown Trout Festival took place on Wellington's Anniversary weekend, in Waitahora Valley, near Dannevirke.
Kicking the festival off were the Wellington-based Manga-wekas, with a wise selection of lively, danceable, R&B numbers. Saturday afternoon brought on the Instigators, a five-piece ska/rock band from Auckland, who were plagued by mixing problems. Nonetheless, they were an immediate success with their irresistible dance beat and somewhat bitter lyrical content.
The Midge Marsden Connection took prime time on Sunday night, with an eager and receptive audience, thoroughly warmed up by a good day's music. Midge harped his way on stage with 'Little Red Rooster', setting a pace that didn't relax during the 90-minute set. The crowd was just as enthusiastic, raising an eye-watering dust cloud to 'Route 66' and Midge's own 'Jive Talk'.
The perverse weather experienced all weekend culminated in an untimely downpour straight after Midge. For those who persevered, Monday brought the sun and an inspired performance from the Neighbours. The highlight was a heartwarming rendition of Bobby Bland's 'Yolanda', with Rick Bryant displaying his strong, soulful voice to an engrossed audience.
Mention must also be made of Taihape's Daggy and the Dickheads, who stole Saturday night with their tight Stones and Costello covers. Credit too, to portly MC Ian Watkins' timely appearances and witticisms.
A small crowd, an intimate and relaxing atmosphere, and the chance to view local talent. Let's hope that Brown Trout will continue in this form as an annual event.
Susie Fraser

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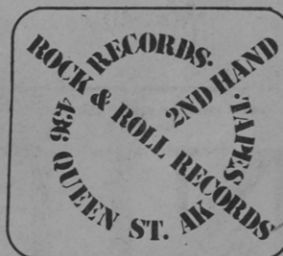
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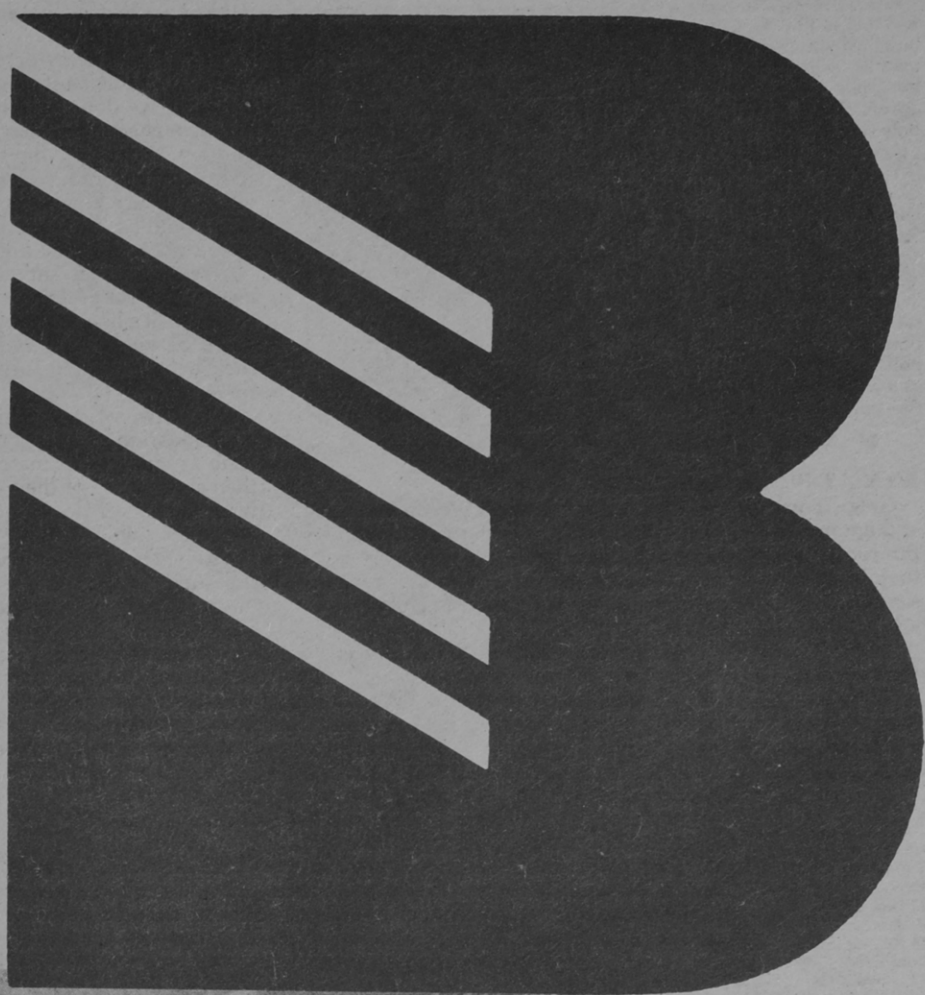
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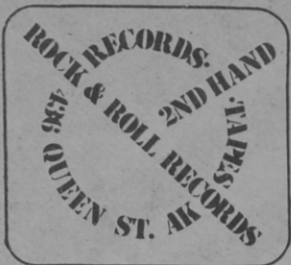
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the buzz of Auckland

CONTINUED FROM PAGE 6
sporting a Phil Oakey coiffure, bleached on the long side. His manner was pleasant enough, but four or five early Bowie covers is a bit of a cheek. His only original, 'Garden City Success', did nothing for me.
Not being an authority on Gospel rock, I really can't comment on the originality of *Sea Breeze*. But with their smooth sound, perhaps air time on the 'new' Hauraki is possible.
Finally, Limbs, and compensation ten-fold for the amount of dust in my lungs. They were as polished, vibrant and committed as ever. Though suffering from the limited stage lighting, they

captivated the growing crowd.
An oasis of intelligent, vital energy in a three-day desert of moronic, inebriated black T-shirts.
Stefan Morris



'DEVO' CONTINUED FROM PAGE 8
Casale disagrees.
"I don't think we're depressed. We get too much energy from all this horrible stuff to get depressed. We're in that observer position, we don't take it personally. I think for someone to get depressed, they have to believe that things should be another way, they have to be directly victimised by what they're commenting on. That isn't exactly Devo's position, we're not sure how things should be, we think we know how they could be, but we are foremost interested in just trying to figure out what they are."
"We think that should be everybody's business, because even in the act of doing that, there's a whole lot of things you find out. It's like watching yourself on videotape. If everyone could be videotaped 24 hours a day and be forced to watch their behaviour, I'm sure they'd cut out maybe 85 percent of their habits."
Devo live set out to give value for money. The show was a compilation of their past images. The first half featured the *New Traditionalists* material, followed by a brief interval and then a summary of their earlier work, costumes and all. They wanted to give downunder audiences a shot of everything, and the crowd was duly appreciative.
Mothersbaugh was truly daffy, throwing himself around the stage in a controlled tantrum. Devo's ornate stage set includes treadmills which allow the boys to do some fancy footwork. The older songs worked best, when they switched from synthesisers to guitars, and were actually quite raunchy. Elsewhere, the machines won.
From up in the circle, Devo looked trapped in their own mechanical prison. The very things they satirise have taken over, in the context of their performance. They often depended on their gadgets too much, and that's the danger they preach against.
Duncan Campbell

'POP MX' FROM PAGE 6
"There are so many bands there, that you have to have a strong presentation to draw crowds. It's good, in that it prepares you for an international market."
Do you think your sound has changed to cater for the Australian market?
"Our music isn't pre-packaged for Australia. I think even if we wanted to conform to that sound, we probably couldn't. We even stopped playing 'Now' at one stage, because it was too Australian."
Andrew left Pop Mx on November 26, and the band played that same night as a four-piece. Did Andrew's departure affect the music?
"We made no conscious effect to change, but I think we have, in a strange way. The emphasis has shifted from a visual one to a musical one."
You didn't think of getting another singer?
"Once Andrew left, we decided no more singers."
How is the album progressing?
"It's completed, bar the mixing," says Paul. "As well as re-doing the vocals, we'll also change little bits we weren't happy with. The band's sound changes all the time, so the album is not such a fair representation as it was."
What was it like working with Eddie Rayner?
"We learned a hell of a lot from Eddie. He had the technique and experience to teach us things we had absolutely no idea about."
Is 'Texas' a new song?
"No. 'Texas' wasn't the first choice as a single, but it was the only song that had my vocals, and we couldn't find the studio time to re-do anything else. I think 'Love Comes To The Rescue' will probably be the next single."
So will we have to wait another year before we see Pop Mx back here again?
"We'll come back to tour once we've finished the album. In 1981, the major problem was that we couldn't afford to come back."
Mark Phillips

RUMOURS
UK & USA
Human League blockbuster *Dare* is once again at the top of the UK charts. Move over Adam Ant ... new Lou Reed album on RCA is *Blue Mask* (in NZ mid March) ... the Rolling Stones play Wembley Stadium on June 26 ... the Jam have finished their new album, it is as yet untitled ... Killing Joke newie was recorded in Germany with Conny Plank producing ... ex Selector vocalist Pauline Black has signed a solo deal with reggae label Trojan ... Troy Tate of Teardrop Explodes has a three track 10" EP out, 'Lifeline' ... *Heaven Up Here* won the NME Readers' Poll top album category with the best band being the Jam. Bunnys were second and Human League third. Best single was 'Ghost Town' ... B52's have a six track mini album called *Mesopotamia*. It was recorded in New York and produced by David Byrne.
New in foreign lands: Damned *Best Of*, Tom Robinson (unreleased stuff), Beatles *The Reel*, Haircut 100 *West Pelican*, Yardbirds *Single Hits*, Clint Eastwood & General Saint *Two Bad DJ's*, Fad Gadget *Incontinent*, Thomas Leer *Contradictions*.



Phil Oakey, Human League


'MEN AT WORK' FROM PAGE 10
Greg: "Some people pick up only certain words in a song, and ignore the real story, or some of the more subtle things. But for instance, when we play the song live, if they're going to join in anywhere they're going to join in on 'vegemite sandwich'. In fact someone threw one on stage in Hobart, with a bite taken out of it."
The question of the band going to the States hinges on record sales.
"If they say come here, we'll go," says Colin. "We'd even support Toto," he jokes.
AnnLouise Martin

BACK ISSUES AVAILABLE

1 Commodores, Split Enz, Mike Chunn Int.1, Janis Ian.	41 Coup D'Etat, Flowers, Clash, John Lennon, Elton John.
2 Mark Williams, Joe Cocker, Chunn Int.2, Frankie Miller.	42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Borich and Tilders.
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23 Th'Dudes, Talking Heads Int.1, Street Talk Bandfile, Phil Manning.	46 Pil in London interview, Cure, Ellen Foley, Dire Straits.
24 Talking Heads Part 2, Citizen Band, Swingers Bandfile, Dragon.	47 Jam in London interview, Reggae/Bob Marley Supplement, Madness, Joy Division.
26 Devo, Knack, Mi-Sex, Wellington Special.	48 Cold Chisel, Blams, Wgtn Zone.
27 Bob Geldof, Kids Are Alright, Sheerlux Bandfile, Ry Cooder, Radio Radio.	49 Angels, Beat, Lemmy Motorhead and Desmond Dekker interviews.
29 Graham Parker, Members, Mother Goose, Radio Radio 2.	50 Swingers, Psychedelic Furs and U2 interviews, the Clean.
30 Sweetwaters Issue programme - John Martyn, Elvis Costello, Renee Geyer, NZ band profiles.	51 Newmatics, Cramps, Stray Cats, UB40, Blind Date and Gordons interviews.
31 Sweetwaters, Swingers, Mi-Sex.	52 Echo & Bunnymen, Danse Macabre, Penknife Glides, Mockers, Valentinis, Jimmy & Boys.
32 Police & Split Enz interviews, Sharon O'Neill.	53 Screaming Meemees, Ian Dury Interview, Mental As Anything.
33 Marching Girls, Crocodiles, Fleetwood Mac, Ellen Foley, Russell Morris.	54 Dave McCartney & Pink Flamingos, Go-Go's interview, Sunnyboys, INXS.
34 Tom Petty and Street Talk interviews, Mi-Sex, Virgin Supplement, Whizz Kids and Pop Mechanix bandfiles.	55 Clash interview, Sweetwaters, Pop Mechanix, Devo, Sharon O'Neill.
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.	

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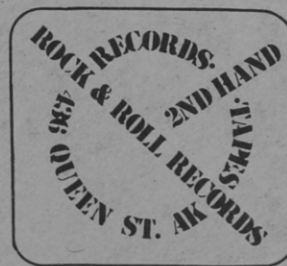
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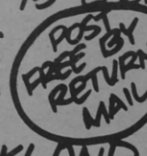
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Australia

Split Enz are currently recording at Paradise Studios with Hugh Padgham engineering. His previous credits include the Police, XTC and Phil Collins ... **Starstruck** is the name of the new Aussie movie for which **Swingers** perform 'One Good Reason', 'Starstruck' and 'Tough'. The movie stars Jo Kennedy who sings Tim Finn's 'Body and Soul' and Phil Judd's 'Temper Temper' ... another Australian movie is **Puberty Blues**. Tim Finn wrote the theme, Jenny Morris sings it. Meanwhile **Fane Flaws** has a single on Mushroom, 'The Way You Get Your Way'. He will follow it with a mini album ... **Swingers** have secured a deal in North America on Backstreet (the Tom Petty label) and for UK & Europe on Carrere. 'Counting the Beat' is first release.

Birthday Party have been booked to play San Francisco with the Dead Kennedys and Kennedys may support Birthday Party in Oz this year ... **Go-Betweens** will sign a deal with a major UK label and tour there soon.

The Corporation

Auckland

Newmatics have recorded a new single 'Square One', the B-side is a dub version of 'Start Again' ... expect **Penknife Glides** 'Sound Of Drums' EP by the end of February ... Next **Meemees** single will be a 12" of 'Day Goes By' with an extended mix on the B-side. The A-side is on the album ... while the **Blams** and the **Meemees** have almost finished their albums, **Blams** have a mini-album out in Australia. It consists of their first EP plus 'No Depression', and a few will be available in NZ ... planned on **Furtive** is the **Furtive Four Three Piece Pack** with **Bongos**, **Dabs** and **Prime Movers**. The other act is not yet known ... **Instigators** have recorded 'No Problems', 'Race Wars', 'Hope She's Alright' for a probable EP. They are still looking for an additional vocalist, ring them on 769-482 ... **Karl Gordon** has a single out late Feb, 'Do You Believe'.

Following the departure of Stefan Morris, **Penknife Glides** have added ex Missing Tremblers, Bill and Steve ... **Alms For Children** have reformed under the name **This Sporting Life**. The line-up is Gary, Paul, Ben and new drummer Phil Jackson. They will debut with all new material at the Rumba, Feb 17 & 18. And it's only 50 cents to get in! ... **Texas Rangers** are new and play rockabilly influenced songs. The line-up is The Louisiana Kid (guitar & vocals), Big Tex (guitar), Black Max (double bass), and Hoss (drums). It's true y'all ... **Knobz** have replaced Mark Stanton with an Australian keyboardist, Noel Kennedy. Expect a name change once the current tour is over ... **Mirrors** have acquired keyboard player Craig Bowen ... new **Willie Dayson Blues Band** bassist is Neil Edwards. Their album is now



available through Ode ... **Bombers** are recording four songs at Harlequin ... **Reverb Room** is now reopened. Jean Williams is booking it, ring her at 769-482.

The Corporation

Christchurch

Dick Driver is holidaying before wintering in Christchurch with the **Dick Driver Dance Band**. The one-offs outfit will also feature Lance Parkyn.

The **Ballon D'essai** EP (with free comic) will be in shops late Feb. Expect them at Peejays early March ... next **Playthings** 45 'out March. A-side is 'Bird's Eye View' and flip is 'Pure Frost', and an instrumental. The band played at the after-Clash party (with Clean and Clients) to recoup money outlaid by Clash fans who organised the petition to bring the band here ... **Dunedin** citizens in town early March to record a **Flying Nun** EP include Chills, Stones, Clean, Tall Dwarfs, Verlaines and Sneaky Feelings ... expect **Bill Direen** and the **Builders** EP soon and 25 cents' single 'The Witch' (on Flying Nun) ... **Gordons** are planning a major tour to support their new LP.

Playthings, **Neighbours** and **Sheer Fanatix** are on the Nile River Festival bill (West Coast, March 6-8) ... **Dance Exponents** have completed more demos at Arnolds. They may soon reside at Aranui. **Zero Bars** will reside at Gladstone soon.

Xstallic are now **Divine Faction** ... **Thumbs of Brass** have split ... new **Clients** drummer is Dave from '40 dernier' ... new are **Vertical Smiles** (Have demoed), **Traitors** and **All Fours** ... **Desperate Measures** are Eugene (vocals), Shane (guitar), Kango (bass) and Greg (drums) ... **Peejays** (John 63-267) are looking for bands.

Jim Wilson

Dunedin

EMI manager **Ken Muir** is thinking of using the old library building for concerts. Encourage him! ... **4XO Widescreen Wireless Theatre** man **Ron Heaps** has left for Perth ... new and young: **Black Ice** (Empire covers band) and **Gemauche**, a three-piece formed by ex After The Fall Gareth Rees with Geoff Stevenson (drums) and Richard Wallace (guitar).

New: **Lee Wood's Stallion** with Roy Hurdell, Slim Kennedy and Bill Weeda. **Steve Young's Beats Working** with Robin Murphy, John Fielding and Waka Puriumu. **Batteries** are Dave Ironside, Andy Anderson, Hank Ver Der Vis and Cameron Campbell ... demises: the Ravens and the Pictures.

George Kay

Wellington

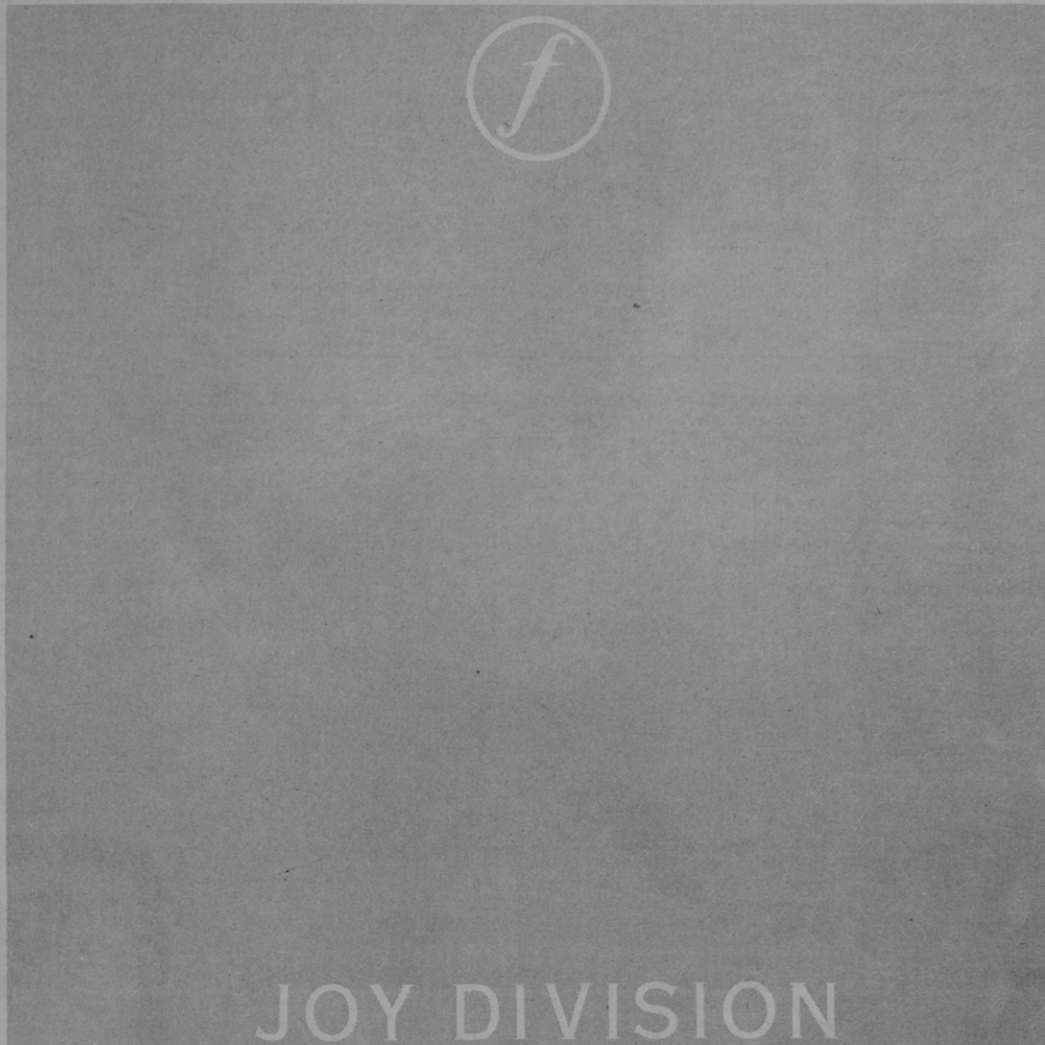
Mangawekas and **Chaos** may be combining to form new band ... rumours that **Innocent** and **Mockers** are breaking up are denied by both bands ... **Radio Windy** are recording their outdoor concerts and may play highlights on air. They are also playing some NZ records!

Promising young reggae band from Porirua are **Sticks** and **Shanty**, hopefully the first of many ... **Spines** may record for **Ripper** ... **Tin Syndrome** out of action due to illness. They need a new drummer ... playing regularly are **Los Dogs** and **Vanguards**.

Don MacKay

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SUNNYBOYS



SUNNY BOYS

Sunny Boys (Mushroom)

I had my doubts. The live shows were usually great. The independent Phantom EP was rough but exciting. So was the give-away EP at the Trade Union Club. **Happy Man** was fine ...

But could they make an album that really captured Sunny Boys stage excitement? I thought not, expecting a flawed debut.

The album arrived and I couldn't find the flaws. Sunny Boys' album is one of the best damn rock'n'roll records this country has produced in recent years.

Sunny Boys is fresh, vital and played like it matters. Twelve tracks written by lead singer Jeremy Oxley, with the exception of **Gone** (written by brother Peter) and **Let You Go** (a brothers' co-write). Produced by Lobby Loyde at Alberts during May, June and July, and mixed in London. Mostly songs the fans have heard



Stuart Coupe



F I L M

While Warren Beatty's film about the Russian Revolution, *Reds*, has opened to universal acclaim but slow ticket sales, the Russians are continuing on their version of the events narrated in John Reed's 'Ten Days That Shook the World'. At one time Beatty's film was to a conjoint production deal with the Russians but 'artistic differences' saw the pack break down ... Australia's biggest budget movie to date, *The Man From Snowy River*, created something of a furore in Oz when Kirk Douglas was brought into the cast to help make the movie an easier international sale. Douglas met considerable resistance to the idea of an American in this screen adaption of one of Australia's most famous poems ... the biggest



selling Australian movie to date, *Mad Max*, ran off with the Grand Prize at the Paris Science Fiction Festival. For a cost of \$350,000 *Mad Max* has now returned \$27 million. Not surprisingly *Mad Max 2* is now on release ... part three of the *Star Wars* story, *The Revenge of The Jedi*, began shooting last month in London. The now familiar cast are this time directed by tyro Richard Marquand from a script by Lawrence Kasden ... Edith Head, perhaps Hollywood's most famous costume designer, died last year at the age of 82. Her remarkable career began in the silent film era and continued on into such recent movies as *Carrie* and *The Man Who Would Be King*. Head won eight Oscars ... director Nicholas Roeg is at work on *Eureka*, described as a murder mystery, with Gene Hackman. Script is by Paul Mayersberg ... *David Lean* is set to direct *Passage to India* based on E. M. Forster's novel ... prize for most fated film of recent memory must go to Werner Herzog's *Fitzcarraldo*. The film is based on the true story of a South American rubber magnate who, at the turn of the century, built an opera house on a mountain top in Brazil. Actor Jason Robards was forced out of the film by a stomach virus. This meant the

S H A R O N O'NEILL ON SMASH PALACE



scrapping of the footage Mick Jagger shared with Robards as Jagger could not spare the time to reshoot it with Robard's replacement, Klaus Kinski. The drying of the Amazonian tributary on which shooting was to take place and unruly native extras also delayed production ... *The World According To Garp* will feature Robin Williams in the leading role. Script is by Steve Fesich ... Milos Forman's *Ragtime* marks Jimmy Cagney's return to the screen after a 20-year retirement.

I thought you were so perfect And you thought I'd stay forever Well, maybe ...

Sharon O'Neill is on the phone from Sydney. Her soft voice sounds both cheerful and serious as she talks about her recent hit single. "Part of the reason it's very important to me is because it reflects my moving from New Zealand and very much sums up the whole situation under which the album was recorded. I'd left my home and friends and what the hell was I in for ... not knowing the musicians, the producer or anything. There was a general lack of communication similar to what happens in the relationship in the song."

Initially the shift to Australia was rather daunting for her. "There's such a huge following for live bands here that when I first arrived I thought 'You gotta go live; you gotta go live. If you don't they won't buy your records' and all that. But I didn't go live for very ordinary reasons like working on the album and the fact that, financially, I couldn't support a tour. But now I'm glad that I didn't because it did prove that you can sell records without being out there. I mean you won't sell as many but you can at least sell them."

Now, however, with the album notching up some respectable sales she is out on the road performing with her band. Does that mean we're likely to get a tour here over the summer?

"We'll probably make it to New Zealand later in the year. It all depends on the dates for recording the next album." She reflects a moment and then adds, "Which is a pity because the movie will have long been out by then."

She is referring to Roger (Sleeping Dogs) Donaldson's new film *Smash Palace* for which she wrote the music. *Smash Palace*, possibly the most emotionally intense piece of cinema ever to come out of this country, is due for local release this month. How does O'Neill feel about her first venture into film-writing?

"It was very interesting,

particularly in that it was done differently from the usual method. Normally the music is written after the film's been shot but in this case I wrote the music first. I had to rely on lots of discussions with Roger and of course I read the script. This meant that Roger and others had heard the music before filming. They said that being familiar with the music helped them in their approach to certain scenes."

O'Neill wrote five songs for the film as well as about 15 to 20 minutes of incidental music. But this should not suggest that *Smash Palace* is in any way a 'musical'. Apart from the themes that accompany the opening and closing credit sequences, only very brief snatches of the other three songs are heard on the soundtrack (although all five are due to be released on a 12-inch EP). What music there is in the film, proper is largely instrumental and mood-evoking.

"Because of the editing of scenes and so on we did have to make some adjustments with the incidental music. But basically it involved improvisation over a written structure which in most cases was the *Smash Palace* theme." She laughs at the memory. "For the sax parts I just got Dennis Mason to go in there and blow his little heart out."

For a film so fraught with passion, O'Neill's music is restrained, often even calming in effect. Was such a counterpoint deliberate?

"Well the film has a very New Zealand sensitivity. It's trying to be real rather than sensational a la the *Starsky and Hutch* type of thing. I wanted to keep this feeling, this perspective, so I wasn't going to go all out with anything horrendous even for the heavy bits. I always tried to keep in mind the overall feeling of the film."

In the past O'Neill's forte has been slow to medium-paced ballads and her *Smash Palace* music, written last summer before her move across the Tasman, is no exception. In contrast the current album is decidedly rockier with an

emphasis more on guitars than her own keyboards. She rejects a suggestion that the overall tougher sound is due to a desire to crack the lucrative Australian market.

"I don't think it pays to think that way. Besides," she laughs, "nothing's definite anywhere. Some very weird things happen on the charts here too. We keep a cross-section of songs in the gigs and I still sit behind the piano for some numbers. I don't have any feeling of 'This is Australia and you've got to bang your head.' I don't need to compromise who I am, to play any particular kind of music just for Australia. Or wherever. I just do what I do as best I can and so far it's been treating me very well."

Along with the harder rocking sound, O'Neill's lyrics are becoming more varied and interesting. Not only is there an increased sharpness in her observation of personal relationships, but characters such as drug couriers and raunchy street prowlers stalk through her songs. 'Street Boys' from the current album is a dry reflection on the local-boy-turns-rock-star situation. Perhaps it reveals a certain cynicism in the songwriter?

"Not really ... but I don't think I would've written it if I'd stayed in New Zealand. It came out of the way the business is over here in Australia. It's more hair and tooth, more bitchy, more ... ah ... interesting. If you come to the fore very quickly here it's easy to blow it in your first 24 hours of fame."

It seems highly unlikely that O'Neill would ever 'blow it' in some such way. From her beginnings in groups, Chapt and Shiner, and her growing solo career, she has achieved a dedication and personal stability during almost a decade in music.

"I don't get bitter or anything. I'm still enjoying it which is why I'm still doing it." She pauses and it's almost as if the quiet determination is coming down the telephone line. "I'm still trying to reach ... I've still got goals. I'm not about to be put off."

Peter Thomson

F R A M E D

Arthur
Director: Steve Gordon

Yet another attempt to revive the classic 30s wacky comedy genre, and not an unqualified success, by any means. Dudley Moore over-dominates the movie, John Gielgud displays an eloquent line in sneering, and poor Liza Minelli does what she can with the part given to her. Nice soundtrack though, if you want to luxuriate in aural candy floss, and Christopher Cross, Burt Bacharach and Carole Bayer Sager are only too willing to provide it.

An American Werewolf in London
Director: John Landis

The *Animal House* clan go gothic. An entertaining piece with a fair degree of success in its mixture of genres, although it is

debatable that anyone ever made a comedy-horror film quite as successfully as Polanski in his *Fearless Vampire Killers*. Fringe benefits include the effective werewolf trimmings, and a nice turn from Jenny Agutter as Staff Nurse Alex Price, clutching her Mark Twain and sustaining an edgy relationship with the hapless David.

The French Lieutenant's Woman
Director: Karel Reisz

Harold Pinter's beautifully moulded script is the starting point for this film, effortlessly catching the reverberations of John Fowles' original novel, portraying as it does two parallel relationships in the worlds of illusion and reality. Underneath Carl Davis's Brahmsian score, Freddie Francis unfolds some truly lovely images (the wood scenes with Charles pursuing Sarah, the recreation of the

Victorian village) and Meryl Streep gives a poignant performance as the heroine of the film-within-the-film.

Flashbacks to real time are handled effectively, and always underline the parallels between the two sets of lovers. Surely this will be one of the very best films of this year.

Mommie Dearest

Director: Frank Perry

An outrageous farrago, but immense fun for all that. The film that coined those immortal lines, "No wire hangers!" and "Don't fuck with me, fellas." *Mommie* bubbles along at a cracking pace, and Faye Dunaway fairly boils in some scenes as she lashes out at her hapless daughter. Trite ending apart, here is a film with style and dash — not only sensationalistic, but sensational. William Dart

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STOLEN BAND EQUIPMENT

22/12/81 Danse Macabre's van containing all equipment was stolen. Major items stolen were: Marshall 200 watt Super PA, valve amp & quad box. Marshall 100 watt transistor amp. 5 piece Fibes chrome drum set 7 cymbals. RS09 Roland string synth. Rickenbacher guitar & variety of guitar effects etc. Any info phone 502-909, 83-34185, 732-761. There is a substantial reward. All equipment can be readily identified by I.D. marks and serial numbers.

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MARCH

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SUN 21 WELLINGTON TOWN HALL	Tickets Opera House
TUE 23 CHRISTCHURCH TOWN HALL	Tickets Town Hall
WED 24 DUNEDIN REGENT THEATRE	Tickets Regent

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CENTRES KNOBZ
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CORUBA CALENDAR

RIU, FEBRUARY 11 TO MARCH 14

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

Watch Out For:

Mental As Anything, the band that stood out in the crowd of noisy Aussies at Sweetwaters do a pub and universities tour, Feb 28 to March 10 ... **Pretenders** are booked for Christchurch Town Hall March 12, Wellington's State Opera House March 13, and Logan Campbell Centre March 14 ... **Pop Mechanix** on a national tour, travel up the country from the Hillsborough Feb 12 to Mainstreet Feb 23 ... **Radio Windy's** Oriental Bay barge concert on Valentines day, with **Blams**, **Midge Marsden**, **Spaces** and **Innocent** ... **Teardrop Explodes** *Wilder* is out on Feb 15, tour rumours

are hot ... **This Sporting Life** (ex AFC) make their debut at the Rumba Feb 17 and 18. 50 cents to get in, a monster bargain ... **Dick Driver** with yet another band, **Star & Garter** Feb 26 and 27 ... **Newmatics** at the Gluepot Feb 23 and 24 ... **Blams** and **Newmatics** tour in March, winding up at New Plymouth Art Gallery on the 11th ... **Danse Macabre** at the Station on March 3 and 4 ... **Penknife** Glides on tour through the varsities Feb 24 to March 13, with **Zombies Of The Stratosphere** ... **Meemees**, **Danse Macabre** and **DD Smash** at Auckland **CONTINUED BELOW LEFT** ...

FEBRUARY 11

Mirrors Gluepot
Knobz Tainui Whakatane
Flamingos Bellblock

KNOBZ
CORUBA
'QUINNS POST'
'TONIGHT?'

11,12,13

Black Knight Esplanade
Instigators Reverb

12

Newmatics Waihi Hotel
Blams Terminus
Pop MX Hillsborough
Mirrors Gluepot
Flamingos Maceys
Willie Dayson Globe
Knobz DB Gisborne
DD Smash DB Rotorua
Mantra DeBretts, Taupo
Rox Deluxe Bellblock
Newtones Star & Garter

New Entrants Rumba
Spaces Cabana
Broken Dolls Station
Blue Flames DB Waitemata

13

Newmatics Waihi Hotel
Blams Terminus
Pop MX Hillsborough
Willie Dayson Globe
Knobz Mayfair
Flamingos Mainstreet
DD Smash DB Rotorua
Mantra DeBretts
Rox Deluxe Bellblock
Newtones Star & Garter

Narcs Westown
Teddy Boys Trees
Zero Bars Gladstone

14

Blams, Midge Marsden,
Spaces, Innocent Windy
Concert Oriental Bay
Flamingos Whangarei
Tim Buckley would have been 35 today.

15
Spaces Terminus
Pop MX Timaru
Jack Morris Big Band
Gluepot
Ivan Zagni Rumba
Knobz Rutherford Nelson
Tempos Station
• *Teardrop Explodes*
'Wilder' released.

**HAVE YOU EVER
HAD A CORUBA
AT THE 'TERMINUS'?**

16
Hula Men Terminus
Instigators Gluepot
Ivan Zagni Rumba
Knobz Aranui
Blues Breakers, Midge
Marsden Logan Campbell
Flamingos Butts Kawerau
Spaces Oxford Levin
Tempos Station

**THE BIRTHDAY
PARTY**

17
Hula Men Terminus
Instigators Gluepot
This Sporting Life Rumba
Centres Hillcrest
Divine Faction PJ's ChCh
Knobz Aranui
Flamingos Greerton
Spaces Rutland Whangarei
Rated X Station

**SPORTING
LIFE
50c
RUMBA**

18
Pop MX, Rank & File
Terminus
This Sporting Life Rumba
Centres Hillcrest
Knobz Shoreline
Flamingos Thames Town
Hall
Yoko born 1934.

18,19,20

Danse Macabre Reverb
Instigators Windsor
BBC Esplanade
Willie Dayson Gluepot
Divine Faction PJ's ChCh
Spaces Westown
Creoles DB Waitamata

19
Newmatics Rumba
Mockers Terminus
Pop MX, Rank & File
Lennons
Texas Rangers Globe
Blind Date Hillcrest
Knobz Shoreline
Flamingos, Mirrors Wiri
Narcs, DD Smash
Mainstreet
Herbs Bellblock
Moroccan Roll Station
Ballon d'essai Star & Garter
Smokey Robinson is 42.

DD Smash, Narcs
Mainstreet
Teddy Boys Albion

20
Newmatics Rumba
Mockers Terminus
Pop MX, Rank & File
Maceys
Texas Rangers Globe
Blind Date Hillcrest
Knobz Brydon Omaru
Flamingos, Mirrors
Windsor Park
Moroccan Roll Station
Beat Boys DeBretts
Dick Driver Star & Garter

Zero Bars Gladstone
Valentinos Hillsborough

21
Broken Dolls Albert Park
Hauraki Concert
*Ex Supreme Flo Ballard
dies destitute 1976.*

**'CORUBA FEST',
ANYNIGHT!**

22
Midge Marsden Terminus
Instigators Rumba
Knobz Quinns Post
Teddy Boys Station
• *Banshees 'Singles
Album', Phil Manzanera's
'Primitive Guitars', A
Certain Ratio 12", XTC
'Senses Working Overtime'
12", Blue Rondo a la Turk
'Me & Mrs Sanchez' (45)
all out.*

23
Newmatics Gluepot
Midge Marsden Terminus
Pop MX, Rank & File
Mainstreet
Instigators Rumba
Knobz Awapuni NP
Flamingos Star & Garter
Spaces Greerton
Teddy Boys Station
Sugar Ice Tea Mayfair

**GET INTO A CORUBA
AT THE 'RUMBA'.**

24
Newmatics Gluepot
Texas Rangers Globe
Gurlz Rumba
Knobz Westown
Flamingos Shoreline
Spaces Trees
Teddy Boys Station
Sugar Ice Tea Mayfair
Broken Dolls DB Rotorua
Gary McCormick Star &
Garter
Birthday Party Windsor
Park

25
Gurlz Rumba
Knobz Hillcrest
Flamingos Brydon
George Benson Western
Springs
*George Harrison, the
Merseybeat monk, is 39
today. Clay downs Liston
1964.*

25,26,27

Willie Dayson Esplanade
Blitz Terminus
DD Smash Gluepot
Divine Faction Oriental

26
Instigators Motueka
Rank & File Rumba
Spaces Hillcrest
Knobz Mainstreet
Flamingos Aranui
Politicians DeBretts
Broken Dolls Albion
Dick Driver Star & Garter
'Friday 13th Part 2' opens.

Spaces Hillcrest
Mirrors Station
Sugar Ice Tea Mayfair
Blue Flames DB Waitemata
Zero Bars Hillsborough

27
Rank & File Rumba
Spaces Hillcrest
Knobz Mainstreet
Politicians DeBretts
Instigators Motueka
Broken Dolls Albion
Flamingos Aranui
Dick Driver Star & Garter
George Benson Athletic
Park
*'Ready To Roll' resumes.
Liz Taylor is 50.*

28

MARCH 1
Blams, Newmatics
Auckland Uni Cafe
Scheme Rumba
Willie Dayson Waikato Uni
*'RTR Video Releases'
6.10 pm, TV2. • Soft Cell
'Non Stop Erotic Cabaret',
D.A.F. 'Gold Und Liebe'
released.
Lou Reed is 38.*

2
Scheme Rumba
Sugar Ice Tea DB Rotorua
Mental As Anything
Quinns Post

3
Danse Macabre Station
Blams, Newmatics
Gladstone
Instigators Canterbury Uni
Kevin Borich Gluepot
Green Eggs & Ham Rumba
Willie Dayson Auck Uni
Mental As Anything
Bellblock
*Vincent Van Gogh born
1853. • Talking Heads live
out.*

4
Danse Macabre Station
Blams, Newmatics
Gladstone
Green Eggs & Ham Rumba
Mental As Anything
Lennons
Narcs Thames

5
Meemees Rumba
Blams, Newmatics
Canterbury Uni
Narcs Station
Broken Dolls Greerton
Mental As Anything
Massey Uni

4,5,6
Neighbours Terminus
Instigators Gladstone
Blind Date Gluepot

6
Meemees Rumba
Blams, Newmatics Taita
Tavern Lower Hutt
Narcs Station
Broken Dolls Greerton
Mental As Anything
Waikato Uni

Willie Dayson Globe
Sugar Ice Tea DB Rotorua
Teddy Boys Bellblock

7
Blams, Newmatics Massey
Uni
Neighbours & 5 bands,
Boyd Wilson field Victoria
Uni
Mental As Anything
Auckland Uni
*1876 Bell patents
telephone. The ansafone
came later.*

8
Blams, Newmatics
Terminus
Instigators Cook
Mental As Anything
Mainstreet
*Eno 'Empty Landscapes' &
Orange Juice 'Can't Hide
Your Love Forever'
released. Macca fined 200
bucks for growing
cannabis 1973.*

9
Blams, Newmatics
Terminus
Instigators Cook
Innocent Gluepot
Cliff Richard ChCh Town
Hall
Mental As Anything
Aranui

10
Blams, Newmatics Victoria
Hula Man Terminus
Instigators Cook
Innocent Gluepot
Willie Dayson Globe
Elton John Athletic Park
Cliff Richard ChCh
Danse Macabre, Meemees
DD Smash Auck Town
Hall
Mental As Anything
Aranui

11
Blams, Newmatics NP Art
Gallery
Bronx Hillcrest
Willie Dayson Globe

12
Blams DB Rotorua
Pretenders ChCh
Willie Dayson Hillcrest
Cliff Richard Logan
Campbell
*'French Lieutenant's
Woman' opens.*

11,12,13
Hula Men Terminus
Instigators Cook
Spaces Gluepot

13
Blams DB Rotorua
Pretenders State Opera
House
Willie Dayson Hillcrest
Elton John Western Springs
Cliff Richard Logan
Campbell

14
Pretenders Logan Campbell

... CONTINUED FROM ABOVE
Town Hall, March 10 ... new music
show commences March 10, 6.10 pm
TV2. Entitled *RTR Video Releases*, it
will feature new clips not on RTR.

LATE NEWS: XTC have a hit
single in the UK, 'Senses Working
Overtime' ... Mick Jones (Clash) has
produced *Theatre Of Hate's West-*
world (on Burning Rome Records via
Stiff) ... PiL will record their new LP
in New York or San Francisco ...
bluesman *Lightnin' Hopkins* died of
cancer 31.1.82, aged 69 ... *Nick The*
Knife is the title of the new Nick
Lowe LP on E-Beat ... *Rude Boy*, the

flick with vintage Clash footage, is
available in NZ on hire video cassette
... *Kraftwerk* are recording in Dussel-
dorf, as 'The Model'/'Computer
Love' tops the UK singles chart ...
Ware and Craig of Heaven 17 as
B.E.F. (they produced *Hot Gossip*)
are working on their own LP, *Music
Of Quality & Distinction* ... new in
UK: Colin Newman *Not to*, Simple
Minds *Celebration* (Arista compila-
tion), Bill Nelson *Das Kabinet* (music
for play *The Cabinet of Dr. Calgari*),
A Certain Ratio *Street*, *Mighty*
Diamonds Changes (Rough Trade).

If ya live in Wellington, Radio



Active is on 1233 khz until March 21.
Joy Division feature Feb 25, Bowie
on March 4 & 11 and jazz on Sunday
nights. Radio B (Auckland) is on
1404 khz. Expect lots of local and
new music.



More To Come:

Radio With Pictures recommences
on Sunday, March 21 ... Joan
Armatrading tours during March,
dates are Sat 20 Auckland Town
Hall, Sun 21 Wellington Town
Hall, and Wed 24 Dunedin Regent
Theatre ... there's a new *Jam* album
mid March, also watch for the
release of Visage's *The Anvil*, the
Level 42 album, and TV21's *Thin*
Red Line.

The Knobz

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

I'd love a Beer.

