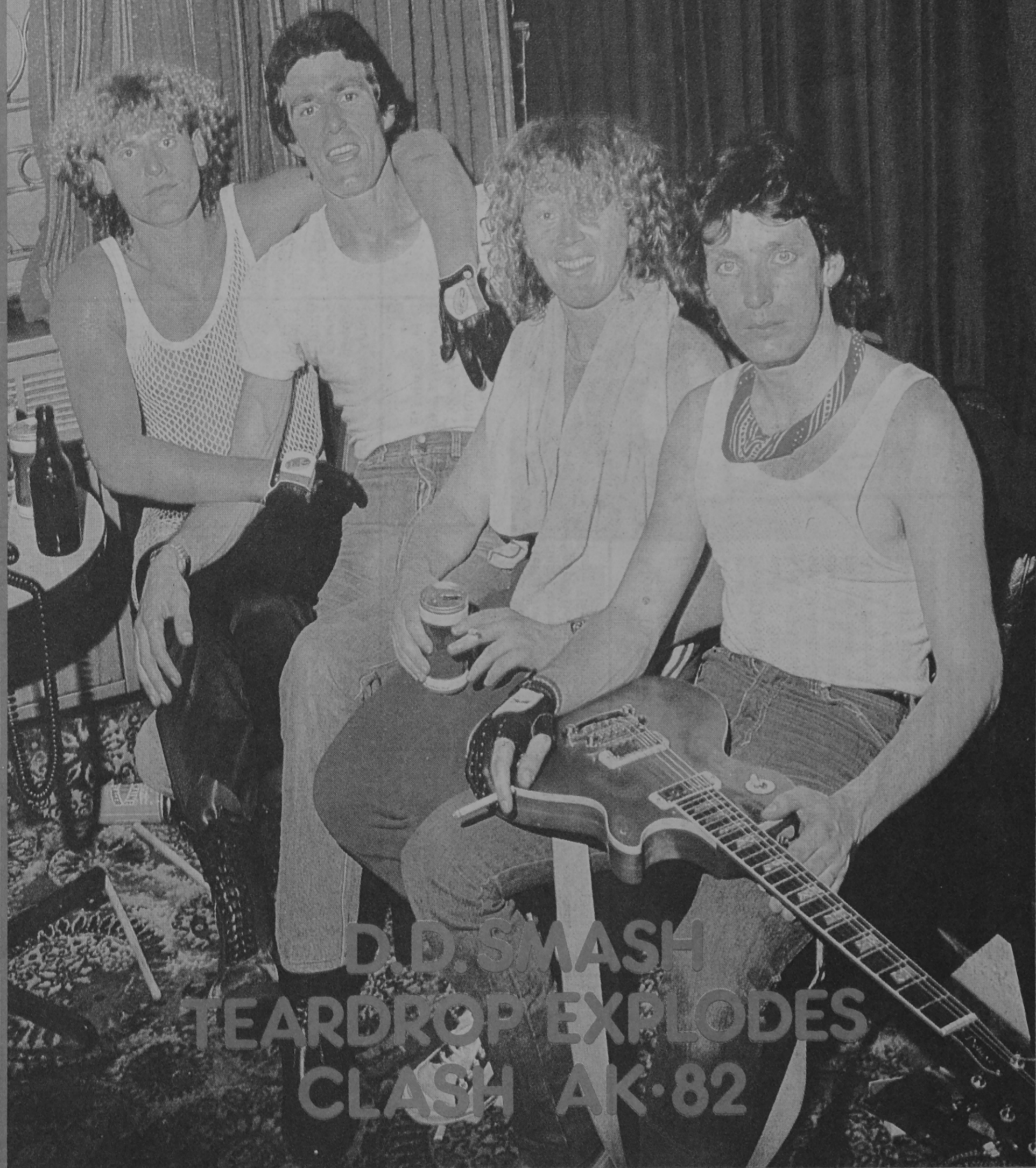


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A Teardrop talks

The Teardrop Explodes is a voice, a vehicle for Julian Cope's quaint, almost whimsical, world view. Of the original Liverpool Cope-Wylie-McCulloch trio he remains the most enigmatic, the most elusive in terms of classification and prediction.

The phone rings in a London hotel. The Teardrop Explodes, Gary Dwyer (drums), David Balfe (keyboards), Troy Tate (guitar), Ronnie Francois (bass), Trevor Luke (trumpet) and Julian Cope (vocals and twelve string), have two days before completed a sell-out tour of Britain and on the previous night Cope completed no fewer than eleven Australian phone interviews.

"I just got less and less serious as the interviews progressed," he laughs.

The accent is mild scouse, the tone soft but assured. The sound of intelligence, I presume, and rightly.

Are you still known as Kevin Stapleton?

"No, part of me's Kevin Stapleton but that's just a facet."

That sounds like a piece of David Bowie image projection.

"Although I'm not that bothered I'd like to try what he does."

I'm not a big fan of his music but I'm a fan of his projection because he's kept it together so well. He's not a great artist but he's made himself appear like one by keeping himself so elevated. I'd like to make my projection more wanton than Bowie's. He's not consumed by what he does. The whole fun of being in this business and being in a group is trying to get away with things, creating your own precedents as opposed to following them."

In the Teardrop Explodes, Cope creates the precedents and

this has caused more than enough instability:

"Yeah, the changes have been my fault really as I'm the central focus and unfortunately I'm not an easy person to work with so I tend to expect people to fit in with me and if they can't then they have to leave."

Why are you hard to work with?

"My ideas are unusual and they change a lot. I've got so many things I want to do. It got to the stage where on one song I played everything except drums because I wasn't confident with anybody else and that caused a lot of resentment in the group. But now I've got a lot more confidence in the group."

What of David Balfe, who left then re-joined?

"He feels good now. He's the only person other than myself who writes music in the group and I feel very confident with him."

Last year you initiated the Zoo Club concept. What was the idea behind that?

"We started off doing very big gigs against my will last year and I was getting fed up with that. So around November of last year Bill Drummond and I formed Zoo Club which gives us a chance to play small and intimate clubs in Liverpool and Dublin and to get back some rapport with the audience. We worked on that for a few weeks then followed it up with a British tour which was really successful so now I feel good about doing big gigs as well. Live we're striking the sort of balance that I want now. People are accepting that we're weird whereas before they thought we were just a weird pop group."

I wonder if this weirdness is natural:

"It's not calculated at all as I'm not very good at calculating things that's why the Teardrop Explodes has been so hazardous to date."

So what makes the band unique?

"I think a lot of it is friction and just a tremendous desire to do something special and when that special thing doesn't come off it just wipes me out and makes me feel like not doing anything at all. I'd rather do crap than do something that's just average."

Cope is individual enough to shun fashion yet at the beginning of last year his wayward eccentricity was all the rage. Since then there have been other developments in rock 'n' roll. Is fashion important?

"In rock 'n' roll it's really important but to me it isn't. At the moment in Britain it's very important but I just think it's bullshit. I'm not very good at fashion. I wear what I wanna wear. Every so often it's fashionable but mostly it's not. I'm not gonna worry."

In the last year have you felt that you've been out of step with what's happening?

"Yeah, especially with this funk thing, short hairstyles and baggy pants. In Liverpool we got into those things quite a while ago but London is quite slow. In Liverpool it wasn't so much a fashion just a thing we got into for a while."

The recorded history of the Teardrop Explodes is becoming impressive. The first album, *Kilimanjaro*, although widely praised on release and propped up by songs of the calibre of 'Treasure', 'Poppies In The Field', 'Thief of Baghdad' and 'Ha Ha I'm Drowning', crumpled under the direction of five producers and a fifty per cent dud song content. In a word inconsistency?

"Yeah. The songs were written over a period of two years, some of them when we couldn't play at all. It's really a compilation album. The second one is very consistent as the songs were all written in three or four months and it was all just one person writing the songs."

Which brings us to *Wilder*, a progression in consistency, a lesson in maturity, melodic subtlety and instrumental dexterity and destined to be in this year's best album count. Surely?

"It's one of those albums that people will realise and appreciate in a couple of years. I know in my heart that it's a very pure album in direction and in songs. There's no bullshit in there and I feel very strongly about each song. At the time we recorded it we were kind of successful so I wasn't bothered about selling records only about making a really great record."

Album comparisons?

"The second one is far more moody. The interpretation of the songs is far more important and the instruments are used to suit the songs as opposed to just having a group playing on the songs. It's a far more introverted album. We've written a lot of songs since then and the new one will be as much a change from *Wilder* as it was from *Kilimanjaro*."

Lyrically it's best to leave songs uninterpreted, the uncertainty and the mystique being more intriguing than any literal explanation. But the titles of the two Teardrop albums are another story:

"With *Kilimanjaro* I've just got a love of 'k's'. Les from the Bunnymen suggested *Kilimanjaro*. It has a lot of syllables and it's kind of effusive and it seems to represent the word play songs on the album."

Wilder was originally called *The Great Dominions* then half way through we knocked out five songs and put five new ones in and so I said to David that we should change the name because it's become wilder and he said let's call it *Wilder*. It's wilder as in stranger not wilder as in heavy metal or anything."

From the specific to the general, it's time to see what motivates Julian Cope's songwriting:

"Very basic things like relationships with girls, inability to come to terms with relationships, a lot of things about my parents and my upbringing. Much of it is just like a child's view of adulthood, a distance from what is actually going on. The songs are about indecision, about the doubt that I feel. They're anti-dogmatism, just a lot of ideas and little suggestions thrown up."

Musically, what do you hope to achieve?

"I just wanna try everything and I'm finding it more difficult to settle on one kind of music. More than anything I would like to be the way Traffic were — you could see them as a pop group or even a weird jazz group. But certainly not a group that relied on fashion or anything."

Are you still plugging Scott Walker?

"Not so much now. The album is out and it sold quite well and although I was a big fan of his I was never as consumed with him as people seem to think. It's just that I wanted that album to come out as I thought it was really special. I'll always be a Scott Walker fan."

Are you a rock 'n' roll fan as in being interested in other artists?

"Yeah, I buy loads of records, everything from DAF to the

CONTINUED ON PAGE 6

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RUMOURS

UK & USA

The forthcoming David Bowie single 'Putting Out The Fire' is produced by Giorgio Moroder and will appear on Backstreet/MCA in the USA ... Lynval Golding (Fun Boy Three) and two friends were attacked in a Coventry disco by white thugs. He needed 29 stitches in his face and neck and his eyesight will be impaired. The Fun Boy Three British tour has been postponed. Their new single is an old forties piece called 'T'Aint What You Do' and it features three girls known as Bananarama ... Scottish popsters the Fire Engines are going through personnel changes ... in the UK, the Human League single 'Don't You Want Me' is the first single to go platinum since 'Mull Of Kintyre' in '77. Meanwhile the Dare album is now Virgin's biggest seller since Tubular Bells. Can Phil now afford a haircut? ... Pete Shelley is currently on his first British solo tour. The show features Shelley on vocals and electric 12 string guitar plus tapes, computers and a drum machine ... Richard Jobson has disbanded the Skids to concentrate on his acting career. Guitarist Stuart Adamson, who left last year has just formed Big Country ... Psychedelic Furs have lost saxist Duncan Kilburn and guitarist Roger Morris. The remaining four will carry on ... the Blockheads are working with vocalist Carol Grimes while Ian Dury is busy writing songs. Expect a single ... Jam are back at the top of the UK singles charts with 'A Town Like Malice' ... Metal corner: Whitesnake have lost a

guitarist, Uriah Heep have a new line-up featuring Lee Kerslake, Status Quo have just commenced their 20th Anniversary World Tour ... Midge Ure will produce Steve Harley for Chrysalis ... Jimmy Page has written the soundtrack for the Bronson movie Deathwish II ... Grace Jones is recording at Compass Point Studios again, with same band and producers as Nightclubbing ... next in the studio with Sly and Robbie are Black Uhuru ... Bow Wow Wow are recording in Miami ... longest Stiff act name ever is Pookie-snackenburg ... Reel Music, the Beatles' movie tunes compilation, includes a 12 page booklet of stills.

Vinyl in foreign lands: Orange Juice You Can't Hide Your Love Forever, Black Uhuru Tear It Up (live), Sparks Angst In My Pants, Jethro Tull Beastie, Van Morrison Beautiful Vision (with bagpipes), Simon & Garfunkel The Concert In The Park, Lou Reed The Blue Mask, Sister Sledge Sisters, Jimmy Destri Heart On A Wall, Ohio Players Ouch, Knack Round Trip, Zoo Compilation (Teardrops, Echos etc.), Fall Hex Enduction Hour, 23 Skidoo Seven Songs, Birthday Party/Lydia Lunch Drunk On The Pope's Blood/The Agony Is The Ecstasy, XTC English Settlement (15 track double), 'Certain Ratio Sextet, Colin Newman Not To, Nick Lowe Nick The Knife, Theatre of Hate Westworld.

Christchurch

Local recording is booming. The Playthings single is out mid March - 'Birds Eye View'. (They may play Auckland in April.) ... the Cowboys will release a 12 inch EP ... Desperate Measures will record an EP, 1984 ... Doug Hood

(BBB) will record three Christchurch bands for three plastic pizzas ... Gordons are looking for a sponsor for their tour and next record ... Solomon's Ball (Bill Direen and Alan Meek) have released a 45.

Newtones are amicably embarking on separate lives of fun, recreation and TV watching, but are all still writing ... Pedestrians have emerged from hibernation ... Bill Direen and the Builders may add a violinist and unusual percussion instruments and be known as Bilder-Bergers ... expect Dance Exponents on Shazam soon ... walls will move to enlarge Star & Garter.

Dick Driver's Dance Band are heading for Dunedin and Invercargill early April and play Hillsborough Easter Monday ... look out for Louis and the Hotsticks ... Wastrels need a soundman (588-229) and Party Games require a guitarist (849-957) ... Wrong Way Corrigan Band tour West Coast and Dunedin early April. Peter Waller & Jim Wilson

Auckland

Danse Macabre are recording a single at Mandrill. Glynn Tucker Jnr will produce their Reaction album. Back in the UK, John Peel is playing 'Conditioner' on his influential Radio One show ... after only two gigs This Sporting Life have lost drummer Phil Jackson to God. (The Lord giveth and the Lord taketh away.) Replacement will be Darren the old AFC drummer, who will not now be in the new Androids.

Broken Dolls are off the road to record a new single, 'Joie De Vivé'/'Action man' ... Pop Mechanix impressed with new tunes and new style at Mainstreet ... Hello

CONTINUED ON PAGE 6

GARLAND JEFFREYS ROCK & ROLL ADULT LIVE



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DEMOS
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REHEARSAL

With AK.82 on the cover, it's deadline day and time to write a little story, publish a few quotes from others and ask readers for their ideas on the subject.

The last few years in AK rock 'n' roll have been a lot of fun and many have grown accustomed to getting their live music highs in sweaty pubs listening to neat NZ songs. Going to Logan Campbell Centre to watch the often tired, perfunctory performances by visiting stars can be tedious work compared with the privilege of being there as good songs are knocked into shape by one of several of the best local bands.

So why are so many persons saying 'it's not exciting anymore?' I dunno, but maybe the Doon's recession has now hit AK central? Is it daylight saving? Why are no 45s by Prime Movers, Bongos, This Sporting Life yet?

On the recording front, Ripper has moved to Wellington, Rem is putting up posters and Propeller is no longer the lively singles label it once was.

Propeller has got a financial problem with the jump from singles to albums," says Simon Grigg. "Financing album depends on the goodwill of recording studios and advances from major record companies."

Grigg has just returned from Australia where he negotiated with Mushroom Publishing. An advance was forthcoming, money that Propeller urgently needed. Both the Blams and the Meemees are recording albums and studio time is not cheap.

Sister Label Furtive will release a four band EP soon but no new bands have been signed to Propeller. Grigg does not see finance as the only problem.

There are no innovative bands coming through because there are no underage venues. The Auckland scene will be in a sorry state by later this year if no inventive bands emerge.

But unlike last year, 1982 will



see the release of numerous local albums. Blam Blam Blam, D.D. Smash and the Screaming Meemees albums are near complete and Danse Macabre will record one for Reaction.

And like the indie singles of 1981, they'll sell even if they're not safe enough for Auckland radio. Radio B is playing lots of NZ music but little is new, except Gurlz' excellent 'Legend' ditty and the previously unexposed tracks on B's Ripper compilation Goats Milk Soap.

One thing is certain, if existing media are inadequate, new means to reach our local audience will be developed. If Auckland radio will not play Enzed music, or venues are empty, new means will be found. And for the live scene to improve substantially, entrepreneurial risk taking must be more equitably shared between the venue, the booking agent and the

band.

In this issue several persons comment on the current state of the Auckland live scene. Next issue we'd like your ideas for '82 (in a sentence or two) on 'what the Auckland scene needs is...

Post to RIU, PO Box 5689, Auckland 1.
Murray Cammick

what's the matter?

Nigel Russell (Danse Macabre): 'A. The Venues. B. Inflation. The costs involved are so high.'

Kerry O'Connor (fan): 'The variety and standard of venues is appalling and audience apathy is rife - too many people staring vacantly into their beer.'

Paul Rose (Furtive): 'No underage venue. People are not going out as much as they were and while door charges have not gone up in 12 months, band's running costs have almost doubled. So bands are playing with inferior equipment and they don't have the money to do themselves justice in the recording studio.'

Jean Williams (Reverb): 'The availability and cost of equipment due to import restrictions and duty. The tax on local records. Shortage of good venues.'

Harry Ratbag (Rem): 'Cabbages! Too many people wanting too much money. Music counts, money helps. Not the other way round.'

Mike Corless (NMM): 'Costs. They don't gel with door charges that pub managers try to impose. The fact that bands can't put \$5 on the door is ridiculous.'

Andrew Boak (Radio B): 'No one's got any money.'

state of the scene?

Harry Ratbag (Rem): 'Trendy, pretentious. Too many people following overseas trends - blitz, billy, bluebeat. Whatever happened to originality and trash?'

Kerry O'Connor (fan): 'A bit stale. I'd like to see more experimentation. A few weird and wonderful noises via percussion and synthesisers.'

Nigel Russell (Danse Macabre): 'There aren't enough venues interested in new music. But it's pretty healthy, the major bands around Auckland have never been more diverse.'

Mike Corless (NMM): 'It's not as healthy as it should be.'

Andrew Boak (Radio B): 'It seems to be getting better but there are mega-problems.'

Paul Rose (Furtive): 'Very depressed. Because of the lack of an underage venue, no new bands are coming forward.'

Jean Williams (Reverb): 'Musically it's good, lots of bands playing interesting original music, but financially it's disastrous.'

my dream for '82

Andrew Boak (Radio B): 'More support from the NZ populace, for more bands, more records and more good venues.'

Paul Rose (Furtive): 'FM radio. A permanent licence for Radio B. Less sales tax on records. An underage venue. A non-pub alternative touring circuit.'

Kerry O'Connor (fan): 'Less pretention and more frivolity on both sides of the stage.'

Nigel Russell (Danse Macabre): 'More venues that cater for newer music. People dictating what they like to see and hear! Not the breweries and radio stations.'

Mike Corless (NMM): 'Bands putting more work into their show. The Aussie bands showed up the local bands at Sweetwaters.'

Jean Williams (Reverb): 'Opening of new venues and the better use of existing venues. The removal of tax on local records and some imports in record stores.'

Harry Ratbag (Rem): 'Cream re-open. Steinlager price fall. A rooftop bar at Queens Ferry. The deporting to Australia of any band that plays more than six Gluepot weekends in a year. And that silly people, stop singing silly songs about yours truly.'

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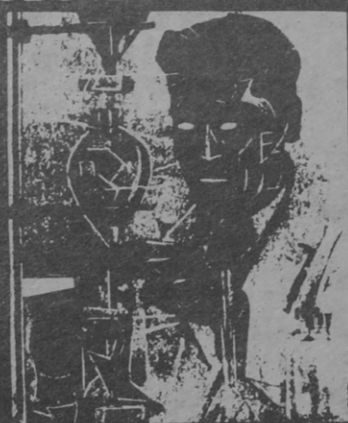
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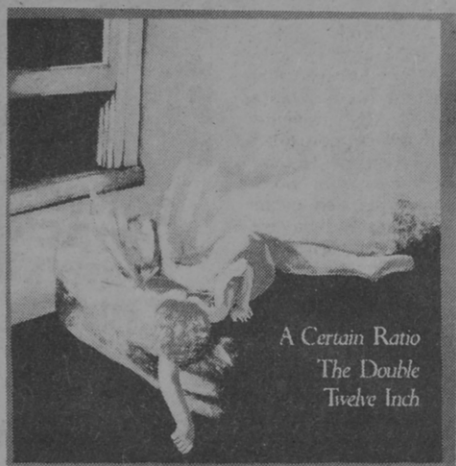
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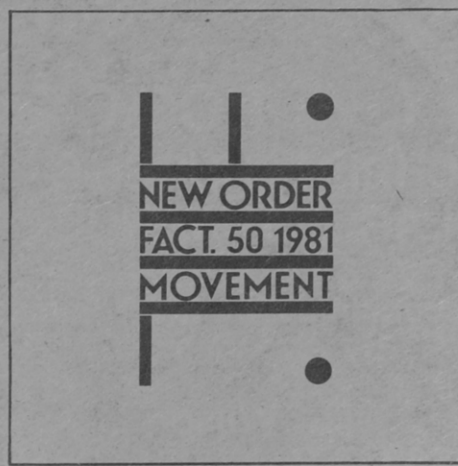
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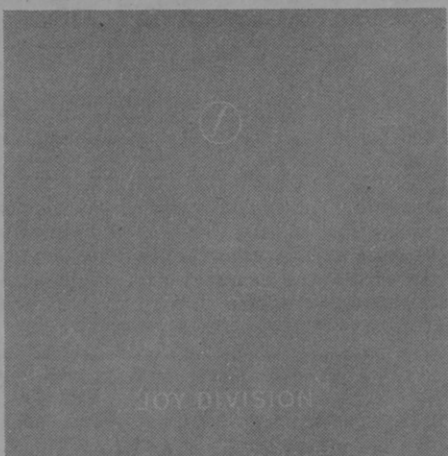
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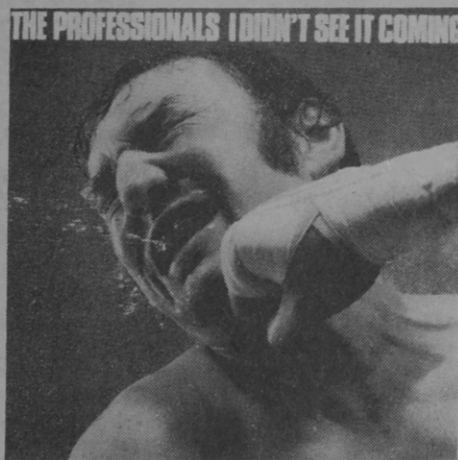
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V2209

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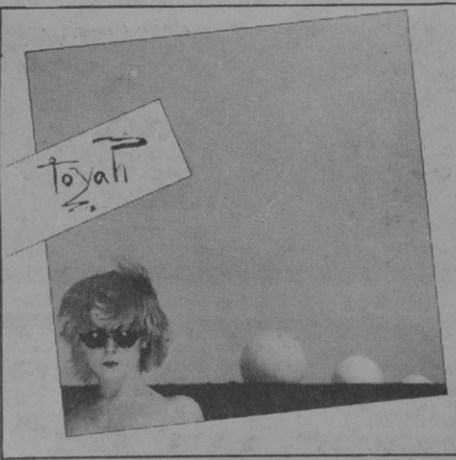
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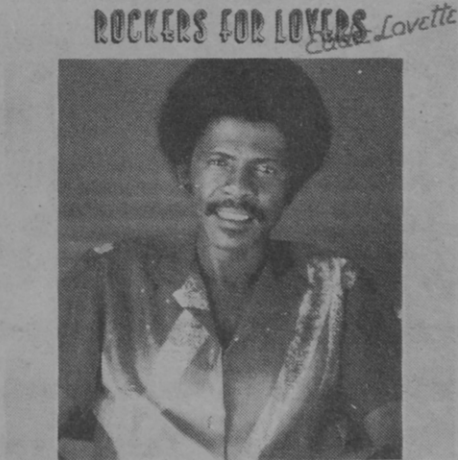
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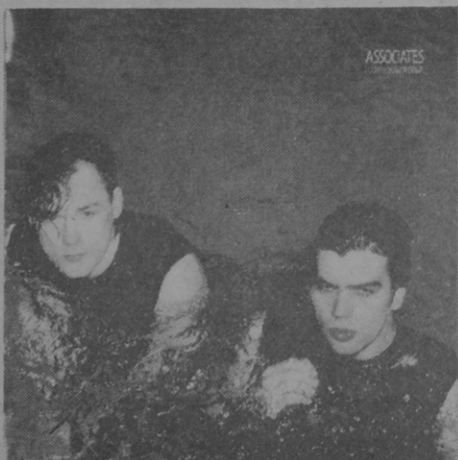
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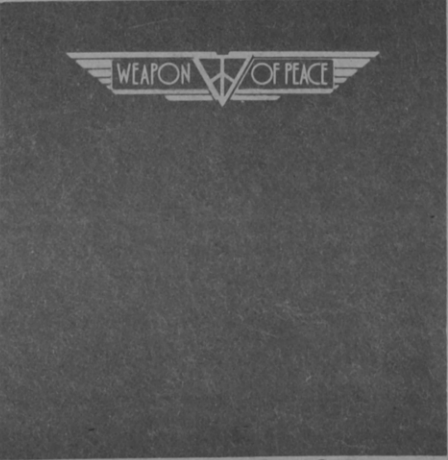
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LIVE

John Mayall's Bluesbreakers
Logan Campbell Centre, Feb 16.

For an enthusiastic audience that came to view John Mayall's Bluesbreakers, it was a shame the performance was marred by a terrible mix and excessive volume. By the time the volume had been reduced to a listenable level, halfway through Mayall's set, the damage had been done.

Midge Marsden's revamped Connection started off, in a rousing and rollicking fashion. Despite an abysmal mix, a Western Springs' sound level and Midge's failing voice, the band performed well.

In contrast, the Bluesbreakers were very relaxed. The show turned out to be a showcase for the talent and technique of guitarist Mick Taylor. This was especially so on Freddie King's

'TEARDROPS FROM PAGE 1'
Pete Shelley album."

So you're still open to other influences?

"Yeah. If you deny influences it just seems stupid when people realise what you're into after all and this makes you seem like an idiot. What is important is to set yourself up by saying I'm influenced by this and this and then you have to push yourself to try and do something new and special. You try to elevate yourself above those influences."

What of future schemes?

"I've been offered a film so I could be doing some acting. We're putting a new album out in July and we've got a new single recorded which is tentatively called 'Rachel Builds A Steamboat' and it's a kind of narrative. It's a reaction against Wilder, not because I don't like the album but because I wanna move on."

Move on to where?

"I dunno. The new stuff we're doing is far more sexual whereas 'Rachel' is inbetween, it's almost whimsy. Just as long as we change I don't mind ..."

This is a continuing story, Cope is obviously determined enough to make sure of that. The better moments of *Kilimanjaro*, 'Reward' and the entire active yet tranquil precepts of *Wilder* prove that the Teardrop Explodes is an articulate and individual promise. Queue now.
George Kay

DSMASH
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classic 'The Stumble', and on Albert King's 'Oh Pretty Woman'. On the other hand, Mayall's harmonica talent came to the fore on a nice version of Sonny Boy's 'Checking On My Baby'.

The band played well, despite John McVie's deteriorating condition, and most fans would have gone away happy. But it was a disappointment that Mayall presented nothing new in terms of style and direction.
Pat Evers

SKIND MILITIA

RUMOURS

'RUMOURS' FROM PAGE 2

Sailor (minus Ricky Ball) played a reunion gig at Snake Studio's Gluepot party. Last lurch or not, Brazier was truly over-the-top, and on the floor, on occasions. Great fun! Peter Rooda did admirably on drums.

Battle of the Bands returns, April 23-25 at Mainstreet. Prize money is \$1500 plus recording time at Harlequin. If you've got a name, phone NMM to enter (797-784) ... Billy Densmore (bass) and Mark Maelstrom (drums) have joined Dum Dum Boys. Another album is planned, meanwhile a 45 'Rock and Roll Savage' is being recorded and their debut LP will be available again soon.

Warwick Agar (ex Vivid Militia) has recorded 'For Your Eyes' for a Reaction single ... back in town is Gary Havoc. Gary, Suzie Devere and Peter Van Gent make up Rox Deluxe. They have a 45 out soon, 'She's so Romantic' ... occasional seven piece is Night Porter, they feature Syd, Ben, and Chris of Newmatics and play lotsa soul covers.

The Musicians Union have a new phone number, 765 266 and are offering cheap insurance for your gear. Phone Richard to check it out ... the Cream people have now opened Retro where Jillys once was. It's all very flash, with a restaurant and a bar and diverse entertainments. Be warned: Don't wear your jandals.

The Corporation

Wellington

Grass roots gigs are happening again. Neoteric Tribesmen and Palmerston's Skeptics did a show in Aro Street Hall, meanwhile Hulamen with help from the Scanners pulled 300 in Thorndon ... Taita continues ... Spines, Skits, Tribesmen, Mockers and Los Dogs have played Terminus recently and Innocent made it onto Windy's 'Rock Barge' megapromotion among an otherwise imported lineup ... Mockers lost and then recaptured their drummer within the space of two days on the eve of their South Island trip and have been recording.

The Spines EP *Fishing* has been recorded at EMI. They will do an orientation tour to promote it ... Bryan Staff is planning arty label Triple XXX Records for live poetry, feminist recordings et al ... Ripper tripper tip: Tommy Adderly will record 'Gimme That Wine' (old Georgie Fame number) and his own composition 'Drugs' for Ripper, with an all-star band at Easter.

Will the Hulamen move to Auckland to join Peter Marshall or will he move to Wellington to join them? ... will Radio Active usher in an era of airplay for NZ records? Will RIU have a new *Rumours* writer next month? ... only time will tell.
Don MacKay

Dunedin

Clean have a new six track EP out soon. Robert Scott (bass) has switched to keyboards ... at time of writing the Chills and the Stones are in Christchurch recording an EP for Flying Nun. Then they go to Westport to take part in the Nile River Festival.
George Kay

TOM ROBINSON BAND

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FOR YOU'
'GLAD TO
BE GAY'
'DON'T TAKE
NO FOR AN
ANSWER'
'WINTER
OF '79'
'MARTIN'
'RIGHT ON
SISTER'
'I'M ALL
RIGHT JACK'
'NEVER
GOING TO
FALL IN
LOVE AGAIN'
'GETTING
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BLOND COMEDY



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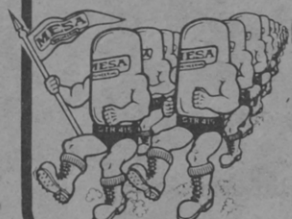
March	17	Rutland, Wanganui
8,9	19,20	Onekawa, Napier
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Hillcrest, Hamilton		
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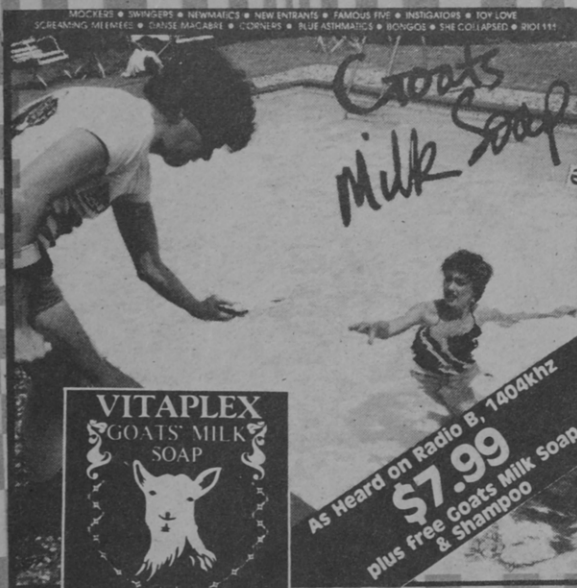
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Neighbours



Trudi, Neighbours

The seven-piece champions of Stax soul, R&B and Caribbean clout, the Neighbours, have just completed a week at the Cook, Dunedin.

It's their Thursday night stint and after a sizzling first bracket, Rick Bryant, sax, vocals and legend, Trudi Green, vocals and Sam Ford, guitar, talk about being the Neighbours.

Their first single, 'Love Is Never Cruel' is out and it's great. Isn't it?

Trudi: It's good as a first single. We were aiming at a very big sound and that's why we went to Stebbing Recording Studio.

Rick: Since it was our first one it was bound to be experimental and I think it's a little bit soft but we're happy with the sales.

Why has the band opted for soul and R&B over the more fashionable bigger income earning ears of rock 'n' roll?

Trudi: We love it. The kids might not relate to it here but I was brought up in England where from the age of 13 on R&B was the only thing that we really went out and danced to. Even now record wise I'll play Otis Redding ten times more than any

album I've just bought.

Rick: We play it partly because we love it and partly because we hope against hope that it's the coming fashion. I've been in R&B bands for fifteen years now and there's always the people who like it and they make up for the discouragement of the mass not liking it.

Trudi: In our original repertoire there are things from the ska and Latin fields that allow us to get away with the R&B stuff. When I first saw Rick in Rough Justice I loved him when I heard the first chorus of 'In The Midnight Hour' and the whole place moved onto the dance floor.

Rick: Yeah, it's the best dance music and we grew up with it.

So the Neighbours' approach is a direct contrast to most of the very superficial, highly-groomed Auckland set. Agree?

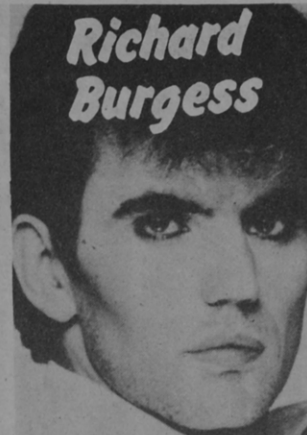
Rick: Yeah we're pretty strong in the South Island and in the lower half of the North but we haven't cracked Auckland yet. We've got a rapport with the Auckland musicians that are pretty fashionable but we haven't cracked a rapport with their main following.

What of the inevitable first album?

Sam: The record company wants us to do an album this year but whether it's after the second or third single is yet to be decided.

Rick: We really wanna push the album. We're impatient but they seem to be patient. Realistically it should be out by Christmas this year.

George Kay



If you bought the Spandau Ballet or Visage albums, then you may be familiar with the name Richard James Burgess. Burgess is from Christchurch. A New Zealander living in London, working as a musician and producer.

Back in the early seventies, Burgess was drumming in Quincy Conserve. In early 1972, he received a scholarship to the Berkley Music Academy in Boston.

In the mid-seventies, he moved to England and formed a band called Accord. From these beginnings came Landscape. Their early material was electronic, with its roots in jazz. More recently, they produced the successful LP *From The Tea-rooms Of Mars*, which spawned two British Top 30 singles, 'Einstein A Go Go' and 'Norman Bates'.

Landscape, however, is only one side of Burgess' multi-faceted life. He's best known for producing dressers extraordinaire, Spandau Ballet.

"I basically got involved in the Blitz because of my friendship with Rusty Egan. He and Steve Strange ran the club. When that scene first came along, we could identify with it, because it moved

close to what Landscape were doing. At that time, it was hard to find enough music to play at the Blitz. It created a challenge to make new music."

So where do Spandau fit in? "In the early days they were young soul boys into American funk. They felt frustrated at having to submerge themselves in a foreign culture, plus the fact that lyrically, a lot of American dance music is very hard for English kids to relate to. With the Blitz, it was a case of fusing the two cultures, making dance music that was white and British, rather than trying to be black."

"Spandau are moving. I think if we did what we wanted, every new record would have a different sound. The only problem is, you leave yourselves wide open to be capitalised on. It's happened to a certain extent with both Spandau and Landscape. You might make a record, then six months later someone else will release something with all its salient features. With Haircut 100, I'm sure 'Favourite Shirts' came out of 'Chant No. 1'."

The second Spandau Ballet album is due out soon. It was finished last September, but was totally remixed for a boxed set of four 12 inch 45s for those who want longer dance versions.

Though taught basic production skills, Burgess' modern technique has developed through his own persistence.

"People talk about being natural in the studio, which is pretty silly. It's a totally artificial environment, you aren't there to create a live sound. Recording in the studio sense is an art-form, and you're trying to create something new, not reproduce something that's already been."

Would you like to work here with some local bands?

"Yes, but time would be a problem. I also don't like the idea of working with a band whose material I'm not familiar with."

Mark Phillips

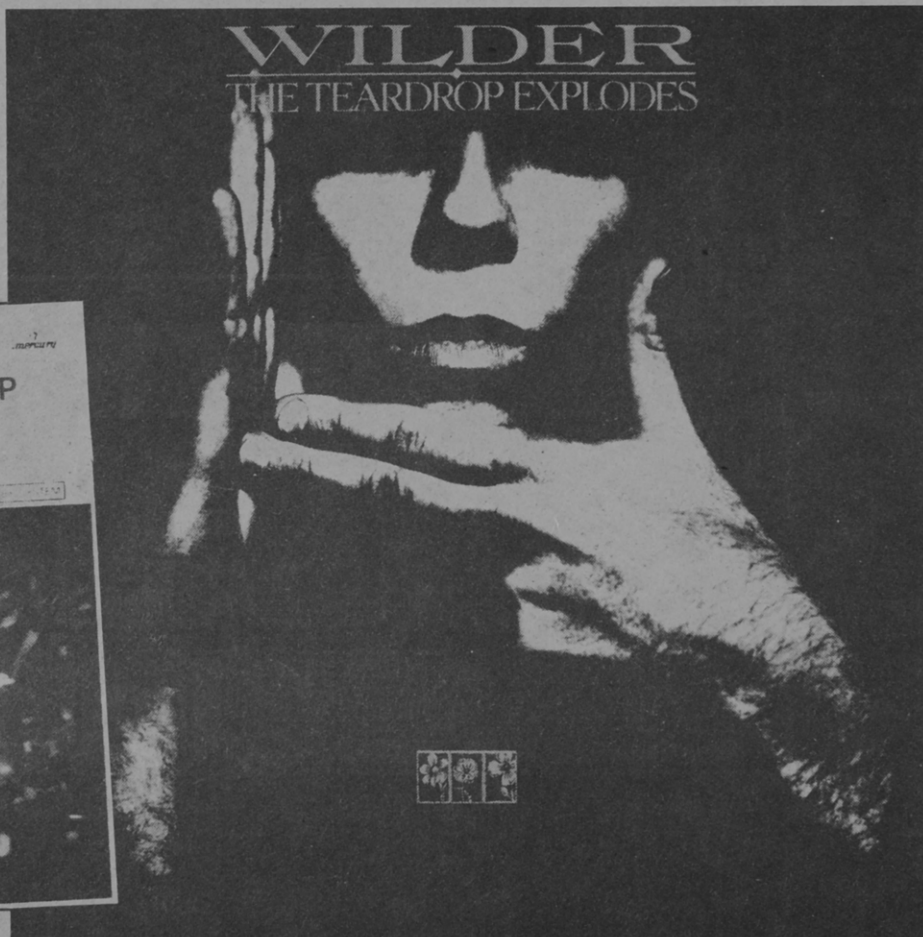
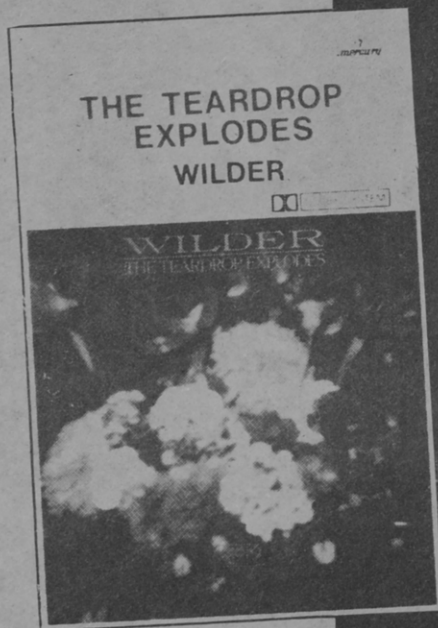
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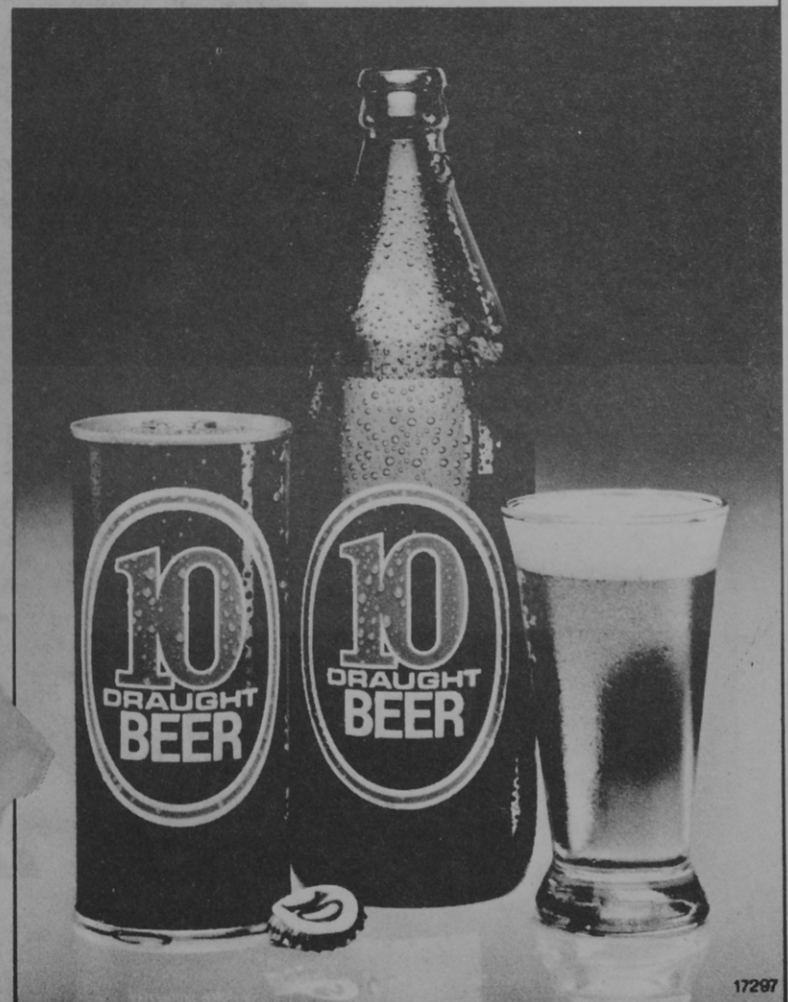
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D.D. SMASH



D.D. Smash: Lisle Kinney, Revox, Dave Dobbyn, Peter Rooda.

This story should be entitled 'The Art of Bagpipes and Marinated Fish'. Dave Dobbyn and I have spent several hours discussing these and diverse other topics of interest. It is getting late, and I am feeling just a teeny bit pissed.

Dave Dobbyn is about 24 years old. He is of Irish Catholic stock, a true son of Auckland, sings and writes songs in a very certain way, has got himself a very tasty rock 'n' roll band, and is a very easy chap to like.

Dave Dobbyn has ended up the most commercially successful ex-Dude, as many people expected he would. It's hard to ignore a voice with that much soul, and can anyone doubt the songs he's written?

The breakup of Th' Dudes the year before last surprised everybody. They were considered the brightest hope, after all, and everything seemed to be working in their favour. Dobbyn paints a different picture.

"I wasn't confident at all, really, with what we had. We were so poppy, and even pappy, in some ways. We were barely a rock 'n' roll band, but in the last six months on the road, we turned into that, because we'd got a taste of the lifestyle and came to terms with it.

"We lost out because we didn't know where our limits lay. I mean, three of us had been together since we were at school, and the five of us got sick of each other. We were constantly touring, and we were wrapped up contractually here. Even though we went to Australia and did a three-month abortive tour with that terrible English band, the Members, the only thing that got us through that was the novelty of the thing.

"We effectively split up straight after that, because we knew there was nothing we could do apart from sit and wait till the contract expired. If Ian and I had been given the freedom we wanted in the studio, and we'd had our shit together, we could

have come out with two more albums.

"Th' Dudes, as far as I'm concerned, were just a stepping stone. I hardly ever think about them now, because I'm doing other things. We were together four years, and the changes that happened in that time were quite incredible, especially touring the country and all of a sudden being these ridiculous, faggot pop stars. It just got to be too much after a while."

But one thing Dobbyn is proud of is the way Th' Dudes helped pub rock come of age in this country. They built stages, brought in light shows, made the show an event in itself, rather than just a noise in the background to drink to. The provinces, especially, have benefitted.

"That was quite a buzz, going to those places and making something happen. People really appreciated the fact that a rock 'n' roll band took their time out to make something good.

"Things have changed now, bands have their own identities, and there isn't silly, hyped-up rivalry that there was a few years ago."

Another pioneer in the field was Th' Dudes' manager, Charley Gray. Dobbyn can't praise him enough.

"Nobody else was prepared to stick their neck out quite as much as Charley was. I think he should go down in history as one of the prime movers as far as New Zealand rock and roll is concerned."

Dobbyn's partnership with Ian Morris is a long-standing one, sharing songwriting credits for Th' Dudes, and now working on D.D. Smash's debut LP. Morris has special ability as an arranger, complementing Dobbyn's ear for melody.

Dobbyn gets a little bitter when he starts talking of the business attitudes in this country. He says Th' Dudes spent most of their own money promoting their debut album, for lack of support from their record company.

"I still think New Zealand is the most fartarse country to get anything happening as far as business or marketing is concerned. To get people co-operating with what you're trying to do, like your distributors, or whatever, is very difficult. They're not going to put themselves out on a limb, and neither are a lot of independents that have sparked up in the last couple of years.

"It's a waste of time signing up with any of the multinational companies. The New Zealand branch may sign you, but then they take your product to their Australian branch and it's not interested. So you're fucked.

"Bands have to know about those things, regardless of what they've got, how good they are musically, they've got to know about the business, or otherwise they're wasting their time."

After Th' Dudes split, Dobbyn took his time. He was determined to be his own boss, and wanted to play with more mature musicians.

"I spent about three months just writing songs, staring at the television, walking around, getting away from the schizophrenic lifestyle, and then I got a phone call from Sharon O'Neill, saying she wanted me to play the guitar. I couldn't believe it, I woke up the next day thinking it was a dream. I thought that's gotta be good, because I knew she was doing the Boz Scaggs tour in Australia, and I thought at least I'd get discipline as a musician. I mean, I'll never be a good guitar player, because I'm too interested in other things to concentrate on it."

The tour of duty with Sharon was a 'knockout', first in this country, then in Australia, supporting Scaggs, playing the major venues. It was a lesson in professionalism for Dobbyn, who'd been recording solo at Stebbings, but didn't feel ready at that time to commit himself to a deal of any sort.

Dobbyn spent about six months from December 1980, after finishing the O'Neill tour, in a pad on the waterfront, writing songs, recording and doing the odd commercial. Most of the songs in D.D. Smash's current repertoire stem from that period.

After that, it was either sell his estate (his guitar and amp) and head for Australia, or else form a band here. The former idea didn't appeal, because there was nothing definite going.

"I ran into Rooda and Revox while they were still playing in Lip Service, and I knew their days were numbered because they were incredibly in debt, and they were getting bored with what they were doing. They both said yes, and I was blown out, so then we only had to find a bass player.

"I ran into Lisle up at the Rumba Bar. I thought he was dead or overseas, or something. He said he was just turning into an alcoholic, playing in a nightclub out at Papakura. So we rescued him, spent about a week and a half rehearsing, then played our first gigs.

"It took me a while to come to terms with standing in the middle of the stage, singing and playing guitar, with people looking my way. I wasn't confident of the songs or the performance. I never am, which I think is a good thing in some ways. I never know how the performance was. I can feel the audience, I can feel the buzz off the other guys in the band, but I never know how well I've done, until I've come off stage, then people reassure me that everything was OK.

"I'm never confident of that, and if I keep like that, I can



"TONIGHT'S THE NIGHT..."

retain some sort of perspective."

Dobbyn's debut solo single, 'Lipstick Power', was written in the dying days of Th' Dudes, and recorded straight after the split. Dobbyn and Ian Morris did it together with Rob Aitken, playing everything themselves. 'Bull By The Horns' was done the same way, so 'Repetition' was actually the first band single. It's the only one that will appear on the album, which is just being finished at Mandrill. For your information, it'll be entitled *Cool Bananas* (don't ask me why, I forgot to ask), and the next single will be called 'The Devil You Know'.

Dobbyn has several other things in mind, apart from a trip to Australia soon, to promote the band. He's sure that's where they'll end up. It's essential now, to survive.

"I'm confident about the album, I think it's great. It's good to be able to say that, because I didn't feel confident about the stuff I've done in the past. I liked the songs, but I didn't like the albums.

"There are other possibilities, too. I'd like to do an album of other types of tunes. I really like romantic, melodic music, piano-orientated ballads, very small production and very big production all on the one album. These would be songs that I couldn't use with D.D. Smash but could use on vinyl."

'Repetition' started out as a chord progression, with no lyrics apart from the auctioneer's call, which formed the base.

"At the time, the music business was on my mind. It'll always be a drag to me, unless I end up rolling in money, which I probably won't. But that was a drag at the time. In addition, I'm incapable of writing a song that doesn't relate to the love life I have at that particular time, or just friendships. So that song is a blend of the repetition used by the auctioneer, and the repetition in relationships, wanting to be loved the same way all the time, get routine, have a boring life without risks. It's probably a wee bit cynical for a pop song, and I've run into that around the country, as far as radio stations are concerned. There are only so many people in this country that they're going to make their money off, and that's not going to happen by playing an unknown quantity, which is what local product is."

Dobbyn suffers no illusions about the local state of the art, but he still thinks it's healthier than ever.

"It doesn't make sense as far as money is concerned, whether you're in music, theatre or poetry, or whatever. You're doing it because you love it. That's what I respect most of our performers for. I'm surprised there are so many people around doing what we're doing, and performing in other fields. I'm sure they can't pay their rent, because I can't. I'm overwhelmed by it, and I think it'll continue to get better and better.

"New Zealand music and New Zealand art won't stand for another slump. In the next five years, I'm sure it's all going to happen here, and people won't have to go abroad to prove themselves as being good. I mean, I know they are, I can go out any night of the week, see local theatre or a band, and know it'll be good.

"People are pissing in the wind when they say it's not good enough here. That's crap. It'll only get better with support, not 'Please can you support us', but 'Just come and listen to us, you bastards, we're good'."

Duncan Campbell

MICK JONES PART 2 - POLITICS

The Clash are political animals, and they make no apologies. Why should they? They grew up political victims, 'no future' was reality, not a cliché, and all had been on the dole by the time they reached their late teens. Austerity was a way of life, and such an existence breeds strong feelings. Hurt, anger, resentment.

With all that smouldering inside, you look for reasons, or at least symbols, of the forces that are working against you. In the Clash's case it was partly the police, but especially politicians, global warmongers. They wrote 'I'm So Bored With The USA' before they'd even been there. Why? Because America was right on their own doorstep, in most ominous forms.

"That song is about the Americanisation of Europe," says Mick Jones. "It's about all the McDonalds and Burger Kings that we've got. It's about the American deployment of nuclear missiles on our island, all these things that we don't want."

"It's about the way America pushes around small countries, like ours or any Central American country. It's not about being bored with the USA because America is a very exciting place to be. We weren't saying 'we're not going to go', we were talking about the American imperialist attitude."

"I couldn't wait to go to America. I first landed in San Francisco, and thought it was tremendous. It just opened my head up, totally. I was aware of the vastness of the place. Really, to see where you've come from, you have to go someplace else. Otherwise you wouldn't understand that the world didn't finish at the end of your street."

That broadening of outlook manifested itself in *Sandinista!* the album where Clash politics took on a more global view. The title was the name given to the underground resistance movement in Nicaragua, which overthrew the oppressive Somoza regime. Jones admits the gesture was misinterpreted by Clash fans.

"A lot of people didn't like *Sandinista!* because they didn't know what Sandinista was, and they were embarrassed because they had to ask their friends, or they had to find out, which was the idea. There was a media blanket covering the whole bloody thing, and people didn't even know there was a revolution there. We really wanted to have a title that was useful, for once. It was something that would draw people's attention to something that was going on at the time."

Well-meant sentiments, but misunderstood by some, nevertheless. A backlash, lead naturally by the NME, thought the Clash had become pompous and had turned their backs on what was happening in their own country. But Jones says this didn't last once the Clash returned to tour Britain last year.

"The people in Europe like to see us successful, because it

shows that there is a way out for some, especially in England. They'd like to see us more successful, because it shows you've got a chance. You've got three ways: you can be a boxer, a pop musician, or a footballer. Or you could be in the army, I suppose.

"You get stuck, and it can be very bleak in some places, especially up north. When we went back there and toured, I was thinking 'God, I'm from this place, I'm part of this'. They were so keen to see us, and I couldn't say there was any resentment, or anything like that. It touched us all."

Was Jones surprised at the riots in Britain last year?

"No, I wasn't surprised. Were you? I was surprised to see you had riots here. I think it's a fair indication of New Zealanders' attitude to fair play; I think it's very commendable."

"The difference is, it wasn't about apartheid in England. It was about the poor being up to their necks in shit, and it's just beginning to come up to their mouths, they're about to drown in it. And it was not only black people who were rioting. The media have tried to make it into a racist thing, because the English media is basically racist, the Tory press is incredibly so. They talk about sending people home if they're not English, and things like that."

"It's important to say that it wasn't just the black people who were doing the rioting, there were a lot of white people as well. In Liverpool, on the Royal wedding day, the police started charging the rioters in their jeeps. They killed this young kid who couldn't get out of the way, because he was a cripple. He was a white kid, and he just couldn't get out of the way."

So if the feeling was there back in '76, when you started out, why did it take so long to erupt?

"I think it needed a catalyst, like Mrs Thatcher. The raging cow."

"In New Zealand, as far as I can gather, people seem to have some kind of harmony, they're able to co-exist. That seems to have been the good thing about the anti-apartheid demonstrations here. It shows that there are a lot of people that care about peaceful co-existence, and were prepared to use love, backed by force."

Those last few words describe well the Clash's attitude towards their audience. They love their fans, but they also want to shock them, to force them into thinking about what's going on around them, and also about their own potential.

"We really feel our songs, and to sing them is a piece of guts, not just a marketing ploy. It's life, it's an experience, and if we can just reach a handful of them, maybe some really creative people will come out of that. And even those who aren't reached in that way might be reached in another manner, like they'll have had a great time, and there's nothing wrong with that."

Mick Jones is serious. He really believes he has something to offer. Others believe this too. Does he resent hero worship?

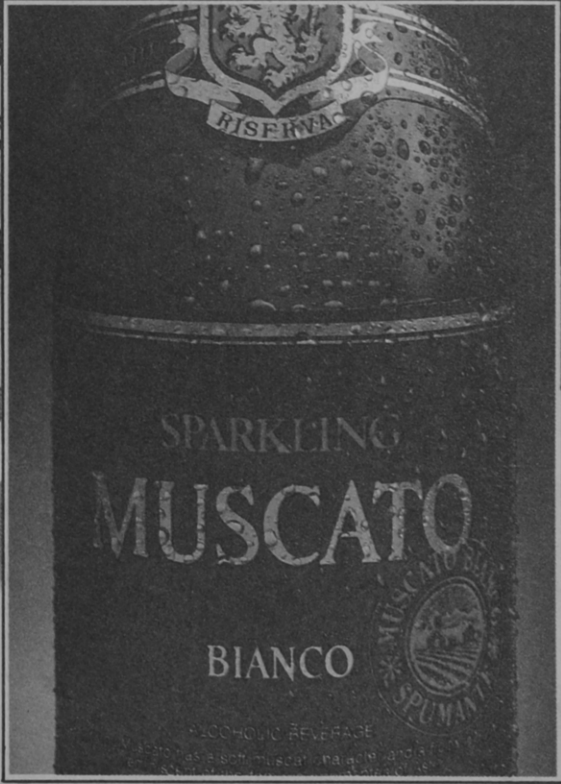
"People need a leader, but I don't want to be it. I'm still looking for someone who's got enough grey matter."

By the way, for those of you who were interested, the organ music played when the Clash first came on stage was a piece called '60 Seconds To Watch'. It was written by Ennio Morricone for the Clint Eastwood film *For A Few Dollars More*.

Duncan Campbell



...BRING THE MUSCATO"



RECORDS

Talking Heads The Name of this Band is Talking Heads Sire

After last year's bout of individuality (with Byrne just edging out the other three) 1982 dawns with the long-promised double live scan of their four peerless studio albums.

Released internationally at the end of the month the album is a fifty-fifty split of the band's development from a four-piece to the later beefed-up ensemble.

Sides One and Two are devoted to the 1977-9 period and as such features the four-piece Heads recorded live in the Northern Studio, Massachusetts and the Capitol Theatre, New Jersey. The arrangements aren't radically different from the studio originals but the performances are effortlessly supple, uncluttered and precise. Byrne's vocals are more up-front, whooping it up on 'Artists Only', 'Stay Hungry', 'Love Goes To A Building On Fire' and the previously unrecorded gem, 'A Clean Break'. Harrison embellishes, adds flesh but it's the pivotal rhythm marriage of Frantz and Weymouth that ensure TH's stature as live necessities.

Sides Three and Four come from dates in America and Tokyo during 1980-81 and cull tracks mainly from *Fear of Music* and *Remain in Light*. The influential extended line-up (Busta Jones, bass; Steve Scales, percussion; Adrian Belew, guitar and Dolette McDonald, vocals) push through



Talking Heads in Enzed

Photo by Terry Hobin

a neat seven minute rendition of 'Houses In Motion' and shored-up funk epics of 'The Great Curve' and 'Crosseyed and Painless'. The album closes with a convincing 'Take me To The River'. What else? British funk owes its life to this outfit.

And that's it. Four sides of great live music. Little that's new but no disappointments. Now where's that new studio album?

George Kay

Various Artists Goats Milk Soap Ripper

Another year, another compilation. In a year where there have been so many good local singles, it's a shame there have been so few albums.

Goats Milk Soap was put together by Bryan Staff and Radio B's Andrew Boak. Their understanding of local music puts this way above Radio Hauraki's *Homegrown*.

The Mockers open Side One with 'Trendy Lefties', one of the most underrated singles of last year. The Swingers' 'Never Never' shows how good they used to be. Next is the Newmatics' 'Playing The Champion', and a duff mix can't hide a good song. So far, so good.

The New Entrants are lyrically and musically so close to the Jam it's hard to take them seriously. However, 'The Kids Are Crying' is catchy. Famous Five are no longer with us, which is a pity, because Clare was one of last year's most promising vocalists. The Instigators' version of 'The Israelites' experiments with dub, but is very ordinary. Last track, Side One, the Toy Love song with the silly title. Not one of their best.

Screaming Meemees blast off Side Two with the nonsense piece 'Pointy Ears'. When you consider this was one of their first recordings (it's a *Class Of '81* out-take),

it's hard to get excited about their more recent output. Danse Macabre, the band most likely, offer 'ECG' from their debut EP. Because of superb production, it's outstanding in this company.

'Ward', by the late Corners, doesn't sit well in context, with its strange, heavy rhythms and squawking sax, but it shouldn't be overlooked. One which should be is the Blue Asthmatics' 'Blue Asthma'; routine twin vocal ska. Bongos supply one of the album's highlights with 'Familiar Strangers'. Gill's keyboards are intriguing, and for a bass-less three-piece, they have a good sound. A band for the future. She Collapsed have already done so, no great loss. Finally, it's Riot III with '1981'. Topical and ragged, this is the year that was.

It's interesting to note that of the 14 bands included, only eight are still together, and three of the tracks were recorded over a year ago. Add that to the fact that there are no South Island bands included, and you have a somewhat arbitrary collection of NZ tracks. Bring on the Flying Nun compilation, I'm getting bored up here.

Mark Phillips

Was (Not Was) Ze Records

In the current climate that has elevated Michael Zilkha's Ze label into the hallowed can-do-no-wrong bracket, we have Don and David Was (Not Was), two Detroit engineers brought up on Frank Zappa and Steely Dan and intent on using their own beefy funk to swipe at the American malaise. They could be around for a while.

Smart quips aside, the Was

brothers have assembled a band that fairly bristles credibility — try to ex MC 5 guitarist Wayne Kramer and a whole gang of Funkadelic, Bootsy's and Tamla talents for size, and you're beginning to get the picture.

The picture is, in fact, the Was reality of an America in dissolution, capitalism in decay with freaks as the scapegoats. Enough? You're not getting off that easily. Regimented housing, the sky's ablaze — it's an attack, are you feeling uncomfortable? Good, well dance to remember, to realise, not forget.

'Out Come The Freaks' is a slip-funk tour of American types — casualties, opportunists and rebels, an ideal lead in to the big fat forlorn ballad, 'Where Did Your Heart Go', lush yet callous. You shiver, 'Tell Me That I'm Dreaming' is no assurance neither is the mock-escapism of 'Carry Me Back To Old Morocco' and certainly not the final assault of 'Go ... Now', some negative call to action.

Not a collection of songs, because on those terms it would fail, but a terse danceable disorientation of American complacency. And like the man said: 'The time is now, that's all we know about.' Confront now, it's your choice. Think about it.

George Kay

The Bureau Only For Sheep WEA

When Dexy's split in late 1980 leaving Kevin Rowland with the name and his ambitions, the instrumental nucleus of the band formed the Bureau, the idea being that they could continue with their soul rebel ways but

without the posturing single-mindedness that has made Rowland a virtual anti-hero.

Archie Brown was brought in on vocals and Rob Jones on guitar to swell the Bureau to a seven piece and they lost no time in releasing 'Only For Sheep'/'The First One', a single of sweat and competency but with the B-side stealing the thunder. Both are on the debut album.

As a first step the album, *Only For Sheep* is an honest, if unsuccessful, attempt at emulating the Stax soul and R&B licks and current British realism that made *Searching For the Young Soul Rebels* the genuine article.

Brown has been left to shoulder the Rowland singing-songwriting chores, and that's a tall order. At his best on the simmering controlled 'Got To Be Now', the rousing up-tempos of 'Let Him Have It' and 'The First One' and Rob Jones's 'Find A Way' and 'Helpless', he makes the grade but there's no way he can equal his predecessor's flamboyant passion or writing flair.

That's the Bureau and *Only For Sheep*, but I hope they keep trying.

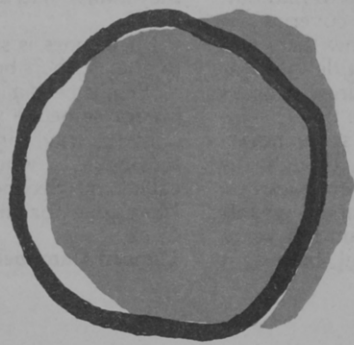
George Kay



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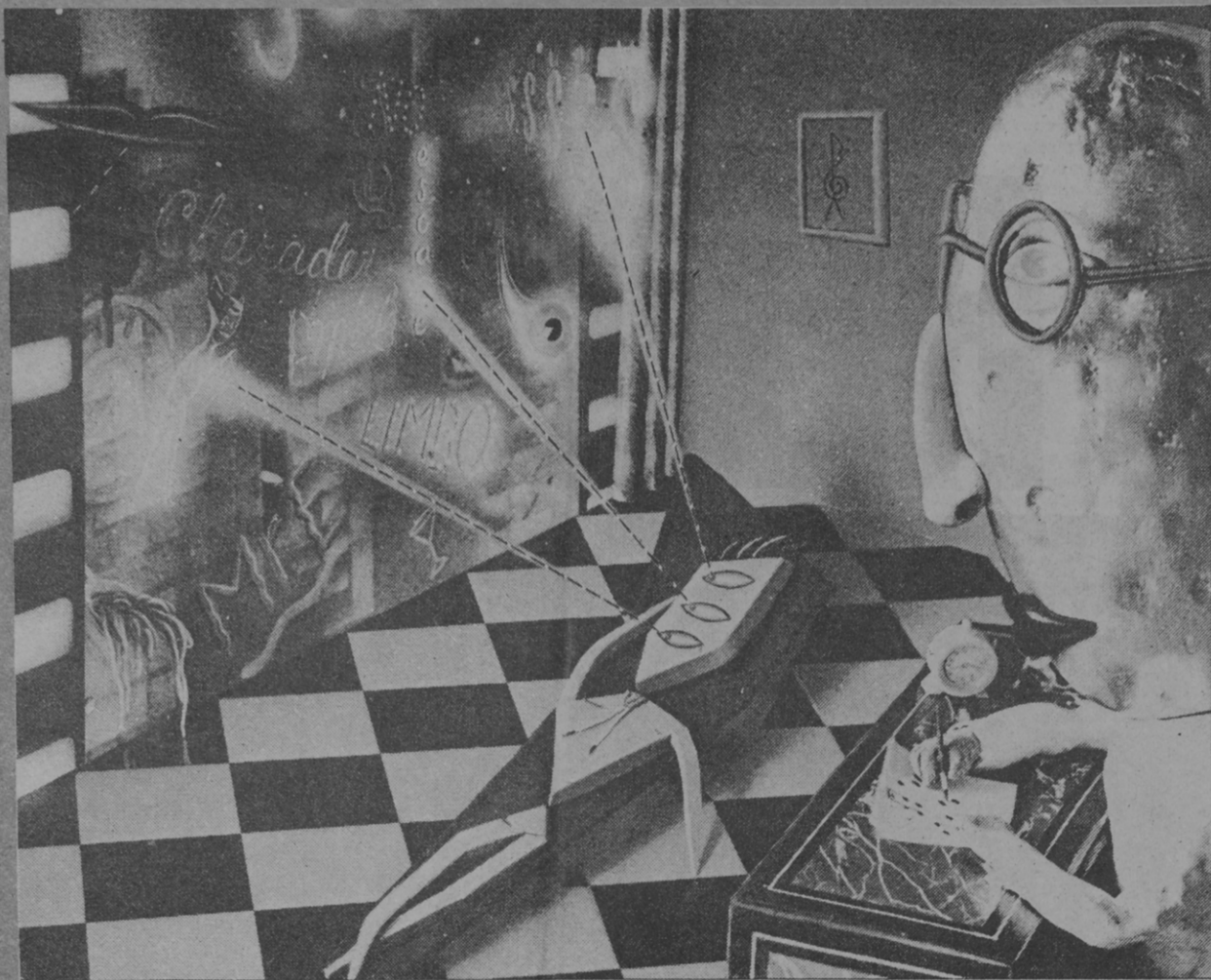
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RECORDS

Midnight Oil
Place Without A Postcard
CBS

The Oilers are a real Jekyll-and-Hyde of a band. Their stage show is blistering live-wire rock, dominated by vocalist Peter Garrett. On vinyl, however, they are more contrived. Although still Garrett-dominated, the quirky arrangements and awkward lyrics make for a more strained listening experience.

Apparently to forge a closer link between the two faces of the band, Midnight Oil travelled to England to record this LP under the guidance of top producer-engineer Glyn Jones (Rolling Stones, The Who). The result is only partially successful, and the faults lie in composition rather than performance. *Place Without A Postcard* lacks the flow of great hard rock albums, due to the band's penchant for irregular verses and choruses, and constant time changes within individual songs.

The album opens in classic style with 'I Don't Wanna Be The One', and it's with simple, driving rockers like this that Midnight Oil really score. The next three tracks suffer from the aforementioned 'fussy' approach, and the slower numbers are a little laborious.

Side Two is a stronger proposition, being harder and faster. The lyrics present the band's somewhat sarcastic view of life in Oz.

An enjoyable album, nonetheless. But I fear fans won't be entirely satisfied with this package.
Chris Caddick

Sharon O'Neill
Smash Palace
CBS

This 12 inch EP contains the five songs O'Neill wrote and recorded for *Smash Palace* well over a year ago, before her move to Australia and before the film was even shot. She was the ideal choice for the soundtrack: a writer-performer, local but known across the Tasman and, like the movie, aims to reach a very broad audience without compromising on standards or integrity.

The title track, for example, evokes the film's opening sequences in its brooding keyboard intro yet is a strong MOR ballad, quite appealing and memorable enough to become a hit. Unfortunately 'Jaqui's Theme' which follows it, while similar in mood, is not nearly as strong.

For the other three songs

O'Neill's adopted a musical approach reflecting the predominant musical taste of the *Smash Palace* setting. 'Don't Say I'm Crazy' and 'White Lines' are pure hick town country-rock, although the latter is at least a tolerable example thereof.

But it is with the film's final theme that she plays her best stroke. 'If It Was Love' is simply beautiful. In three quarter time, complete with Floyd Cramerish piano, plaintive slide guitar and even a couple of wistfully spoken lines, it is no condescending rip-off but a glowing contribution to the style. And along with the title track it also represents Sharon O'Neill at her best.

Peter Thomson

Steve Miller Band
Circle of Love
Mercury

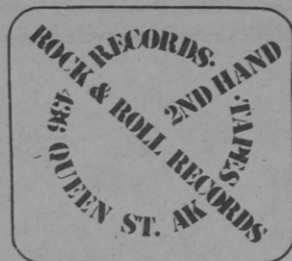
It's all of five years since Steve Miller put out a record of new material (*Book of Love*). After such a gap, one might have hoped for something more substantial than this confection.

With his band cut back to a four-piece, Miller kicks off in fine form — trademark slashing rhythm guitar, a bit of wry plagiarism (Eddie Cochran's favourite bass line, Linda Ronstadt's favourite title) and we have 'Heart Like A Wheel'. Typical Miller — airy, lots of tricky guitar fills and a throw-away, good-neighbour sort of vocal.

The rest of Side One continues in similar vein — a revamped folk tune ('Get On Home') and a couple of variations of old Miller themes, 'Baby Wanna Dance' and 'Circle of Love', which features some exquisite electric guitar courtesy of *The Joker* himself. Pretty good fun stuff.

Side Two, however, is such a disaster as to be grotesque. For an interminable 18 minutes against an unrelenting funk beat, Miller goes into a bizarre diatribe called 'Macho City', apparently his protest at disco music and depersonalised society. His point of view isn't clear and there's none of the old humour. Basically, it's a bore.

Five years is a long time to wait for half a record. Disappointing.
Ken Williams



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SWEAT IN BULLET



SIMPLE MINDS

Simple Minds
Sweat In Bullet (Virgin 12")
Now here's a great package. Side One is 'Sweat In Bullet' (Sons And Fascination) and '20th Century Promised Land' from Sister Feelings Call. A continuation of SAF themes and feels, and otherwise unavailable in NZ. Side Two is 'League Of Nations' and 'In Trance As Mission', both recorded live at

the Hammersmith Odeon last September.

Penknife Glides
Sound Of Drums (Reaction)

The last release by the Glides' old lineup, and by far their best vinyl effort yet. A full, mature sound is the key on the newer songs, 'Sound Of Drums', 'Fewer Than You' and 'Three Minute Mystery', while the older 'Money To Burn' has been transformed well away from its modish beginnings. A very classy release.

Heaven 17
Penthouse and Pavement (Virgin 7" and 12")

Title track from the album, and apart from 'Facist Groove Thang', probably the best thing on it. Lots of clapping and funky synths, and the boys look so dashing on the sleeve. B-side is an instrumental version.

Hunters & Collectors
12" EP (White Label)

Hunters & Collectors hail from Melbourne. They are essentially a six-piece, but have lots of friends. 'World Of Stone' starts slow, but works up to a luscious percussive blend of modern and tribal rhythms. The other side has 'Watcher' and 'Loinclothing', the latter being bolstered by a large horn section. Very tasty.

The Cure
Charlotte Sometimes (Stunn)

The Cure attempt to shake off the deadpan posture of Faith. 'Charlotte Sometimes' is haunting in melody, with Robert Smith injecting far more vocal emotion than of late. Flip is 'Splintered In Her Head'. Could be a return to form.

Pop Mechanix
Texas (XSF)

First single with Paul on vocals. A slow one, with acoustic guitar and harmonic keyboards. Strong singing and a good fun chorus suggest this will be a hit. B-side is appropriately 'Cowboys', a basic yahoo rompabout.

XTC
Senses Working Overtime (Virgin 7" and 12")

An Andy Partridge song, and a definite return to form for XTC. A neat but not catchy pop song, taken from the English Settlement album. The B-side has two songs, Colin Moulding's 'Blame The Weather' and Partridge's 'Tissue Tigers'.

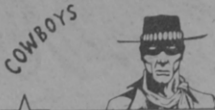
Kraftwerk
The Model (Capitol)

A track from the Man Machine album of several years ago. Beautifully crafted synthesizers layered over drum machines to produce a song you just can't forget. The other side is 'Computer Love', from the recent Computer World album. This single recently topped the British charts.

The Jam
A Town Called Malice (Polydor)
Isn't this 'Can't Hurry Love', the Supremes' song? Keyboard

PENKNIFE GLIDES

POP MECHANIX
TEXAS



based and very catchy (thank you, Motown), this is the song that put the Jam back at the top of the UK singles charts. Turn it over for 'Precious', - Weller goes disco guitar over some nice brass. Do anything you wanna do, 'cos this is the new art school.

Soloman's Ball EP (Flying Nun)

This is a real limited edition, they only pressed 100. Soloman's Ball are actually Bill Diveen and the Builders, and they're from the South Island. Four tracks, 'Dead Heat', 'America', 'Strange Nights' and 'Son Of Cronos'. Warped pop, a little dense in places, but some very interesting ideas. Available for \$4.50 from PO Box 3000 Christchurch.

Joan of Arc
Orchestral Manoeuvres (Dindisc)

A cut from the Architecture and Morality outing, this further portrays OMITD's instant MOR radio appeal. Haunting, sweet and harmonious, yet strikingly different. I wanna hear it on the car radio. Flip is 'The Romance of the Telescope'.

Bad Manners
Walking In The Sunshine (Magnet)

I always thought these guys were just a joke, but this is a tasty reggae-soul hybrid with some of the nicest horn lines I've

heard on a white record for a while. Deserves to be a hit. Flip is 'End Of The World'. Both songs are from the Gosh It's album.

Isis
Nocturne (Epic)

Isis are an Auckland unit. 'Nocturne' opens with a guitar break (yawn) and develops into a full-blown 70s progressive nightmare. The B-side is 'Shamus Android', more of a song, but not any better for it.

Blue Rondo A La Turk Me and Mr Sanchez (Virgin 7" and 12")
First offering from the people who put the zoot into suit. The name is stolen from a Dave Brubeck classic, and the music is a cross between Ze's N.Y. disco and Santana. Fun, but very disposable. Other side is Latin American dub. Like weird, man Mark Phillips



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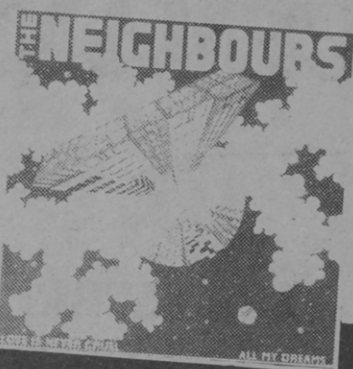
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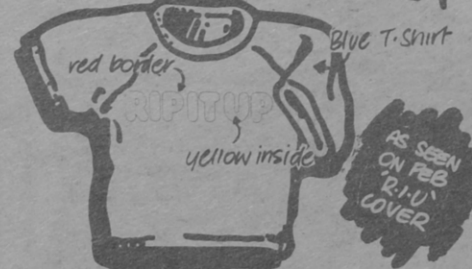


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BRIEFS

The B52s Mesopotamia (WEA)

Listen, the B52s have only themselves to blame for the current indifference towards their music. The initial promise of their first album became too stylised and formula-bound by their second and this Byrne produced mini album although an improvement does not contain the stuff that legends are made of. They dip, jerk and dive through six tracks, 'Loveland' and 'Cake' being the best slices. But still too preened for their own good. GK

J. Geils Band Freeze Frame (EMI)

What these guys have got going for them is a truly amazing arrangers' touch and the gall to carry it to the verge of camp. This means that even the tripey tracks come out listenable/amusing, and that when they do come up with a decent tune, generally a couple per album, it's a real gem. The 'rose among the thorns' this time is the title track with its vast fruity organ and horn opening and everything short of the kitchen sink thrown in to follow. The single 'Centrefold', despite its terminally unhip flippancy manages to survive repeated playings, as does the Philly rip-off 'Do You Remember When'. DM

Not The Nine O'Clock News Hedgehog Sandwich (BBC)

This collection is from the original 1980 British series, not the repackaged edition currently screening here. Consequently many skits don't work because either their satire was too locally focused (who's Sir Robert Mark), timely (Reagan is no longer newly elected) or they simply were not that funny in the first place (news flash one-liners). Still others are pale re-runs of concepts used by previous (and better) English comedy teams. A couple are hilarious on a poos and wees level and one or two are genuinely first rate (eg shopping for a stereo). Not the best comedy album. PT

The Jacksons, Live (Epic)
Recent video of the Jacksons suggest they may be angling for the Nobel Peace Prize. More than just a group; the suggestion is that the power of the boogie can bring all people together. So this live album plays up the idea of a Jacksons' concert as more than just a show - it's an event. You get the sound of the Jacksons arriving in a spaceship, Michael's heart-throb antics and his jive talking with his brothers. But

you also get lively versions of material from the last Jacksons' albums and Michael's *Off The Wall* LP. And if some of the songs do lack the depth of the studio versions, a keener drive is substituted. AD

Tom Robinson Band (EMI)

Basically a collection of songs that never made it onto either of Robinson's two albums with the addition of a more abrasive mix of his collaboration with Gabriel, 'Bully For You' and a live 'Winter of '79'. Robinson used rock 'n' roll as an explicit political/social platform, consequently his '2-4-6-8-Motorway', 'Glad To Be Gay', 'Don't Take No For An Answer' and 'Getting Tighter' remain as little more than nostalgic, let's-demonstrate chants. Sincerity ain't enough. GK

Hot Gossip Geisha Boys and Temple Girls (RTC)

Heaven 17's affiliated British Electric Foundation go from the sublime (*Penthouse and Pavement*) to the ridiculous - meaning this album of past Human League songs ('Morale' and 'Circus of Death'), Heaven 17 ('Soul Warfare' and the title track) and Talking Heads' ('Houses in Motion') pickings recorded by Kenny Everett's sex 'n' sweat dance troupe, Arlene

Phillips' Hot Gossip. Inspid, colourless vocals and feeble instrumentation make for an altogether pointless exercise. GK
Randy Newman
Ragtime (Elektra)

Most film soundtrack music is so tied to the visual images it accompanies that it cannot stand alone. *Ragtime* is one of those wonderful exceptions. Randy Newman's uncles were among the mainstays of Hollywood music for several decades, and Newman is one of the most cinematic writers. Here he reworks many of his quirky melodies to form a delicious mosaic of turn-of-the-century America. As well as Newman's piano, swelling strings and tubas make this a delight. Uncle Alfred would have been proud. KW

Michael Franks Objects of Desire (Warner Bros)

Frank's brand of airy, jazzy pop has always been precariously poised between charming whimsy and mere wimpishness. It all depends on the songs and here about two thirds of them make it through the usual ultra-smooth, intimate delivery. Whatever, Franks must still attract legions of local buyers because, after half a dozen albums, he can still afford the most expensive sessionmen. PT

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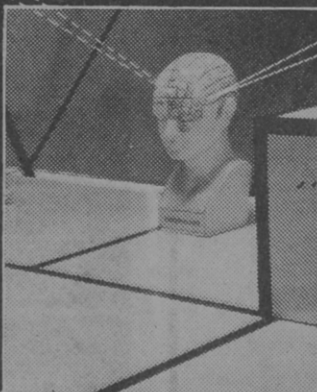
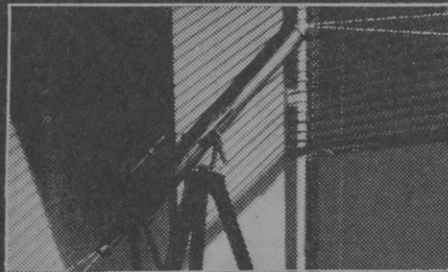
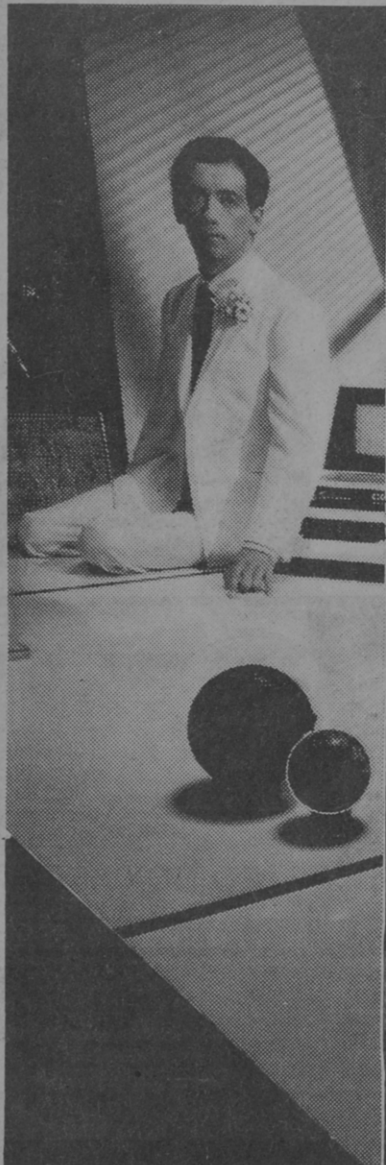
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26 Devo, Knack, Mi-Sex, Wellington Special.
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35 Quadrophonia, Bob Geldof and Kevin Stanton interviews, Newz and Flight X7 bandfiles.
36 Ray Davies, Cure and Jo Jo Zep. interviews, Neil Young supplement, Stones.
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53 Screaming Meemees, Ian Dury Interview, Mental As Anything.
54 Dave McCartney & Pink Flamingos, Go-Go's interview, Sunnyboys, INXS.
55 Clash interview, Sweetwaters, Pop Mechanix, Devo, Sharon O'Neill.

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F I L M

Smash Palace

Director: Roger Donaldson

Was I alone in thinking Donaldson's previous film, *Sleeping Dogs*, to be one of the great disasters of New Zealand Cinema? *Smash Palace*, whilst mercifully devoid of the silly 'Future Shock' trimmings of *Dogs*, is only marginally better.

Technically the film is fine, a smooth product with images falling easily on the eye, and even at times doing a little more than that. Donaldson is served well by Bruno Lawrence, who gives a moving performance as the alienated hero, and the supporting cast is adequate. Occasionally, the odd scene comes off beautifully, such as the birthday party between father and daughter on the run, although for most of the film the pacing is deadly.

With all its faults, *Skin Deep* had far more 'heart' than this inflated 'road picture' piece, and Geoff Murphy's *Goodbye Pork Pie* seems a minor masterpiece alongside it. Apart from other fringe benefits such as Sharon O'Neill's songs, *Smash Palace* is a mediocre and cynical attempt to beat the Americans at what they can do so much better, with a hamburger in each hand.

Shock Treatment

Director: Jim Sharman

Perhaps this sequel to the ubiquitous *Rocky Horror Picture Show* looked good on paper, or perhaps it suffered from being shot in British studios instead of the originally-planned small-town locations over the Atlantic. Whatever the reason, this is a sad

effort - flabby, tired and straining after effects like a toddler trying to get up to a high shelf. One felt quite exhausted after its mere 90 minutes.

Also, one would never in a month of Mother's Days ever suspect that Barry Humphries, even out of his Edna Everidge drag, could be boring, but he does go on a little overmuch. But with a script like *Shock Treatment* has, what else is there to do? Go and catch *Rocky Horror Picture Show* instead.

Three Immoral Women

Director: Walerian Borowczyk

Once upon a time, this director's bizarre and idiosyncratic cinematic fables only saw the light of day in the more rarified atmosphere of the mid-year film festival. But the commercial success of *The Streetwalker* a few years back must have given the distributors the idea of bringing out this 1979 Borowczyk film.

Like the earlier *Immoral Tales*, this is a portmanteau film with three stories, each dealing with a loose but glamorous lady perpetrating her wickedness on the fringes of the art world (the first, for example, concerns Raphael's murder by a delinquent mistress). The middle sequence concerns a young nymphet's affair with a rabbit called Pinky, and the last shows just how close a lady can be to her dog.

Most of the humour is saved for these last two, the middle story being delightfully handled by Borowczyk, although the elephantine dubbing detracts badly from the elegance of the treatment. Insofar as the film's sexual content, which was certainly the slant that most of the advertising stressed, Borowczyk's characteristic obsession with objects and various fetishes no doubt would have made this a mystifying experience to a Sunday night audience intent on cheap titillation.

William Dart

Contenders for Academy Awards for Best Film Of The Year are *Reds*, *On Golden Pond*, *Chariots Of Fire*, *Raiders Of The Lost Ark* and *Atlantic City*. The five directors of these movies,

Warren Beatty, Mark Rydell, Hugh Hudson, Steven Spielberg and Louis Malle, have all been nominated in the Best Director category ... interestingly, Henry Fonda, who is nominated for Best Actor award, has never won an Oscar ... in the nominations, not even the box office disasters are ignored. Michael Cimino's *Heaven's Gate* receives one nomination, Best Art Director ... appearing in Mel Brooks' soon-to-be-released *History Of The*

World Part I are one diverse bunch of actors. As well as Brooks' regulars, Dom DeLuise, Harvey Korman, Madeleine Kahn and Cloris Leachman; Spike Milligan, Paul Mazursky, Hugo Hefner and John Hurt all put in appearances ... upcoming thriller *Eye Of The Needle*, with Donald Sutherland and Kate Nelligan, is directed by Richard Marquand, who will also direct *Star Wars Part III - The Revenge Of The Hedi ...*

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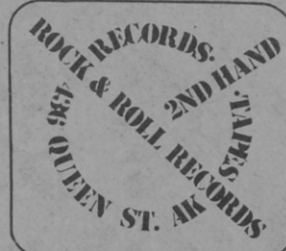
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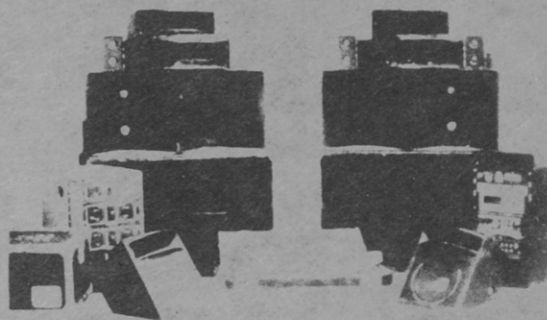
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CORUBA CALENDAR

RIU, MARCH 11 TO APRIL 11

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<p>... the Angels return to conquer the whole land. The big gig on their <i>Night Attack</i> tour is at the Cedar Park Festival, Hinuera, Saturday March 20. Other concerts include Auckland Town Hall March 19, Napier 20, Palmerston North 22, Wellington Town Hall 23, New Plymouth 24 and Christchurch's Theatre Royal March 25. Then the U.S.A. ... the 'This Old House' man, Shakin' Stevens plays the Auckland Town Hall March 27, Wellington Town Hall March 28 and Christchurch Town Hall March 30 ... Joan Armatrading hits Auckland March 20, Wellington 21, Christchurch 23</p> <p>CONTINUED BELOW LEFT</p>		<p>MARCH 11 Blams, Newmatics New Plymouth Art Gallery Tempos Station Spaces Hillcrest Kevin Borich Onekawa Bill Direen & The Builders Star & Garter Willie Dayson Globe</p> <p>11,12,13 Blind Date Hillsborough Trick Cyclists, Sheer Fanatics Gladstone Midge Marsden PO Hotel Motueka Hammond Gamble Gluepot Instigators Cook Dunedin Teddy Boys Lady Hamilton</p>		<p>12 Clean, Tall Dwarfs Star & Garter Knobz Aranui Cliff Richard Logan Herbs Auck. Varsity Cafe Topp Twins Maidment, Auck. Varsity Penknife Glides Mayfair Blams, Gurlz DB Rotorua Prime Movers, Nocturnal Projections Rumba Narcs Hillcrest Spaces Station Kevin Borich Bellblock Texas Rangers' Globe</p> <p>13 Clean, Tall Dwarfs Star & Garter Knobz Aranui Pretenders Wellington Texas Rangers Globe Cliff Richard Logan Campbell Topp Twins Maidment Penknife Glides Mayfair Blams, Gurlz DB Rotorua Prime Movers, Nocturnal Projections Rumba Elton John, D.D. Smash Western Springs Narcs Hillcrest Spaces Station Kevin Borich Bellblock</p> <p>14 Midge Marsden Ruby Bay Concert Pretenders, Blind Date Logan Campbell Einstein A Go Go born 1879</p>									
<p>Watch Out For ... Teardrop Explodes will play two Mainstreet gigs early April. Tentative dates are Easter weekend, April 8 & 10. It's a big production - 48 way lighting desk and lots of lights - so book early! The Liverpool five piece fronted by Julian Cope (ex Crucial Three, like Bunnys' Ian McCulloch and Wah!'s Wylie) are touring as their second album <i>Wilderness</i> is released</p>		<p>15 Keith Jarrett Auck. Town Hall Penknife Glides Rutherford Nelson Batteries Gladstone Mantra Rumba Midge Marsden Taita Tavern Kevin Borich Quinns Post Screaming Meemees Hillcrest Rank & File Terminus • TV21 'Thin Red Line' out Sly Stone is 38. • Pete Shelley 'Homosapien' out. • Teardrop Explodes <i>Wilderness</i> released</p>		<p>16 Screaming Meemees Bellblock Midge Marsden Nitesite Wellington Mantra Rumba Kevin Borich Star & Garter Batteries Gladstone 'Dock of the Bay' No.1. 1968. Rank & File Terminus</p>		<p>17 Verlaines, Sneaky Feelings Star & Garter Midge Marsden Albert Palm. Nth. Keith Jarrett ChCh Town Hall Penknife Glides Gladstone Gurlz Rumba Narcs Hillsborough Kevin Borich Shoreline Meemees Hawera Willie Dayson Globe Blond Comedy Rutland Strikemaster Terminus Rank & File DB Rutherford, Nelson</p>		<p>18 Midge Marsden Albert Palm. Nth. Verlaines, Sneaky Feelings Star & Garter Blind Date Gluepot Keith Jarrett Wellington Town Hall Gurlz Rumba Blue Flames Club Mirage Kevin Borich Oamaru Meemees Rutland Willie Dayson Globe Strikemaster Terminus Wilson Pickett born 1941</p> <p>18,19,20 Narcs Hillsborough Penknife Glides Gladstone</p>		<p>19 Midge Marsden DB Rotorua Blind Date Station Valentinos Rumba Kevin Borich Aranui Willie Dayson Hillcrest Cuban Heel DeBretts Angels, Spaces Auck. Town Hall - Red opens Dick Driver Star & Garter Meemees Terminus Blond Comedy Onekawa Rank & File Motueka</p> <p>20 Midge Marsden DB Rotorua Blind Date Station Joan Armatrading Auck. Rank & File Motueka Jack Morris Big Band Otahuhu RSA Valentinos Rumba Kevin Borich Aranui Willie Dayson Hillcrest Cuban Heel DeBretts Angels Festival Dick Driver Star & Garter Meemees Terminus Blond Comedy Onekawa John and Yoko wed 1969.</p>		<p>21 Blind Date Pt. Erin Park Rod McKuen His Majestys Auck. Angels, Spaces Soundshell Napier Meemees Massey Uni. Beatles debut at Cavern 1961.</p>	
<p>22 Penknife Glides Invercargill Angels, Spaces Palm. Nth. Rod McKuen Founders Theatre Meemees Cabana Vanguards Terminus • Orange Juice 'Can't Hide Your Love Forever' released. Chico Marx born 1887.</p>		<p>23 Angels, Spaces Wellington Town Hall Joan Armatrading ChCh Town Hall Sound FX Gluepot Penknife Glides Shoreline Mirrors Aranui Rod McKuen Regent Palm. Nth. Meemees Albion Vanguards Terminus Rank & File Gladstone</p>		<p>24 Zombies, Smelly Feet Rumba Joan Armatrading Dunedin Regent Sound FX Gluepot Penknife Glides Shoreline Blams Station Meemees DB Rotorua Mirrors Aranui Angels, Spaces New Plymouth Rod McKuen Napier Municipal Theatre Vanguards Terminus Elvis drafted 1958.</p>		<p>25 Zombies, Smelly Feet Rumba Penknife Glides Brydon Blams Station Meemees Greerton John Rowles born 1947 Willie Dayson Globe Hammond Gamble Hillsborough Midge Marsden Gluepot Narcs DB Rotorua</p>		<p>26 Penknife Glides Terminus Timaru Blams Rumba Valentinos Station Angels, Spaces Theatre Royal ChCh Rod McKuen ChCh TH Meemees, Newmatics Mainstreet Diana Ross born 1944. Blind Date Hillcrest D.D. Smash DB Esplanade Teddy Boys Matamata Rank & File Shoreline</p>		<p>27 Blams Rumba Penknife Glides Terminus Timaru Meemees, Newmatics Mainstreet Valentinos Station Shakin' Stevens Auckland Town Hall</p> <p>28 Jack Morris Big Band Mandalay Rod McKuen Timaru Theatre Royal Rank & File Otago Uni. Shakin' Stevens Wellington Town Hall</p>			
<p>29 Penknife Glides Terminus Wellington Mirrors Aranui Rod McKuen Wellington Town Hall</p>		<p>30 Midge Marsden Butts Sharps Gluepot Broken Dolls Aranui Los Dogs Terminus Eric Clapton born 1945. Rank & File Star & Garter Shakin' Stevens Christchurch Town Hall</p>		<p>31 Midge Marsden Greerton Sharps Gluepot Penknife Glides Rutland Wanganui Broken Dolls Aranui Black Knight Station Ken Norton busts Ali's jaw 1973. Rank & File Canterbury</p>		<p>APRIL 1 Midge Marsden Greerton Penknife Glides Furlong Hawera D.D. Smash Whangarei Marvin Gaye born 1939.</p> <p>1,2,3 Blind Date Gluepot Spaces Mainstreet Broken Dolls Aranui Teddy Boys DB Cambridge</p>		<p>2 Midge Marsden Hillcrest Penknife Glides Bellblock Rox Deluxe Whangaparaoa Rank & File Victoria Uni. Danse Macabre Rumba D.D. Smash, Narcs Windsor Park</p> <p>3 Midge Marsden Hillcrest Penknife Glides Bellblock Rox Deluxe Whangaparaoa Danse Macabre Rumba D.D. Smash, Narcs Windsor Park</p> <p>4 Muddy Waters is 67.</p>					
<p>5 Rox Deluxe Rumba Neoteric Tribesmen Terminus Bette Davis born 1908. • D.D. Smash's 'Cool Bananas' out. • Jam's 'The Gift' released.</p>		<p>6 Mantra Gluepot Rox Deluxe Rumba Neoteric Tribesmen Terminus Syd quits Pink Floyd 1968.</p>		<p>7 Mantra Gluepot Tempos Rumba D.D. Smash Greerton Blue Flames Lady Hamilton Spaces Bellblock Mirrors Station Herbs Trees Willie Dayson Globe Strikemaster Terminus Billie Holiday born 1915.</p>		<p>8 D.D. Smash DB Rotorua Hammond Gamble Mayfair Willie Dayson Globe Tempos Rumba</p>		<p>9 GOOD FRIDAY Willie Dayson Hillcrest Old People's Home</p> <p>10 Mirrors Station D.D. Smash, Narcs Hillcrest</p>		<p>8,10 Midge Marsden Westown Herbs Trees Blue Flames Lady Hamilton Spaces Bellblock Stage DeBretts</p> <p>Teardrop Explodes Mainstreet Blond Comedy Reverb Strikemaster Terminus Broken Dolls Gluepot</p>			

CONTINUED FROM ABOVE
and Dunedin 24 ... the Clean and Tall Dwarfs play the Star & Garter, March 12 & 13 ... Pretenders play Wellington Town Hall March 13 and Auckland's LCC (with Blind Date) March 14 ... the new model Penknife Glides tours until April 3, Kevin Borich does likewise until March 20 ... other than the Angels acts at Cedar Park Festival include D.D. Smash, Spaces, Herbs, Midge Marsden, Newmatics and Willie Dayson Blues Band ... Danse Macabre do the Rumba April 2 & 3 ... will Gurlz play Reverb Room April 1-3? ... Prime

Movers with New Plymouth's Nocturnal Projections play Rumba March 12 & 13 ... Hammond Gamble returns to the Gluepot, March 11-13, while the Hulamen (ex Rodents band) boogie on down, down, down, down, down, down, at the Terminus same date ... meanwhile Screaming Meemees are on tour in March and with the Newmatics, they play Mainstreet March 26 & 27 ... Radio B is on air until May 9, Auckland 1404khz, weekdays 4pm-1am and weekends 9am-1am. Meanwhile in Wellington Radio Active are on 1233khz until March 21.



More To Come ...

The Jam will play NZ, Wellington June 14 and Auckland a day later. In the meantime expect their newie *The Gift*, early April ... INXS will tour soon ... new Clash LP for April ... from David Bowie expect an EP *Bahl* with 5 Bertolt Brecht songs ... ex Young Marble Giants vocalist, Alison Statton, has a new band, Week-end. They have signed a multiple record deal with Rough Trade ... Alex Harvey recently died of a double heart attack, aged 46 ... the Fun Boy Three album is completed,

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