

MENTAL AS ANYTHING "Berserk Warriors"



Altered Images

I Could Be Happy (Epic)

Clare and the boys are back with another slice of pure pop. Neat chorus and lots of chiming noises, but still not quite as memorable as 'Happy Birthday'. Watch for the video. Flip is 'Insects', love it nearly as much as the picture sleeve.

Haircut 100

Love Plus One (Arista 7" & 12")

Tasty but simple sax line leads into vocals that temporarily falter, then reinstate themselves in a rich blend of smooth new English funk. Grows on you remarkably quick. 'Marine Boy', on the other side, features piano and a very American feel.

D.D. Smash

The Devil You Know (Mushroom)

Dave Dobbyn may be a good

songwriter, but I have serious doubts about his arrangements. This positively plods into its chorus and never quite recovers. On the other side is 'White Water', a far stronger commercial tune, but slightly heavy on the metal.

John Foxx Dancing Like A Gun (Metalbeat 7" & 12")

John Foxx was an innovator and he still has good ideas, unfortunately this isn't really one of them. Heaps of electronics, carefully arranged but lacking in warmth and melody. B-side is 'Swimmer II', an instrumental.

Mental As Anything Berserk Warriors (Regular)

A track from the *Cats And Dogs* outing. Interesting subject matter, but somehow it comes out sounding like a latterday Jethro Tull. Whatever happened to songs like 'The Nips Are Getting Bigger'? Aswad

Finger Gun Style (CBS)

Dear Mark. This is a VERY RAGEY single. It has BALLS and a NEAT TUNE and production by Mikey Dread and is by probably the best British reggae band around at present. It also has a dub on the B-side which is REAL COOL. This should be SINGLE OF THE MONTH, or do you want a thousand angry Rastas skanking on your head?

Signed, the Resident Rocker Robert Palmer

Some Guys Have All The Luck (Island)

Robert Palmer is a strong producer, and it shows through on this, the title track from his latest album. Up-tempo synth and rhythms bent into shape to fit Palmer's slick, white, disco song-writing. Quite pleasant.

Mark Phillips

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RUMOURS

'RUMOURS' FROM PAGE 6

making excessive noise in his apartment bedroom. It ain't what you do, it's the way you do it! ... Vince Clarke has left Depeche Mode to form Yazoo with Genevieve Alison Moyet ... Graham Bonnet has joined Michael Schenker Group ... Enid Williams has left Girlschool ... 'A Town Like Malice' has become the first Jam gold single ... Birthday Party have finished their third album ... British Electric Foundation have recorded an LP called *Music Of Quality And Distinction*. It contains old songs recorded by different artists, including Gary Glitter, Sandie Shaw, Tina Turner and Billy McKenzie of the Associates. Glen Gregory (Heaven 17) does Glenn Campbell's 'Wichita Lineman' and 'Perfect Day' (Lou's?) ... U2 have a new single 'A Celebration' / 'Trash, Trampoline And The Party Girl' ... new Stiff signing is *The Dancing Did* ... Suggs from Madness has married sweetheart Bette Bright.

This month's vinyl name-drop: Pigbag Dr Heckle and Mr Five, closely followed by Crispy Ambulance *The Plateau Phase*.

Also new: Graham Parker *Another Grey Area*, Fun Boy Three, Spandau Ballet *Diamond*, Motorhead *Iron Fist*, Jimmy Pursey *Alien Orphan*, Jimmy Destri *Heart On A Wall*, Lora Logic *Pedigree Charm*, 'Blondie' *The Hunter*, Yellow *Magic Orchestra* *Solid State Survivor*, Secret Affair *Business As Usual*, Robert Wyatt *Nothing Can Stop Us*, Human Condition *Live In Europe November '81* (cassette), Records *Music On Both Sides*, Iron Maiden *Run To The Hills*. The Corporation

Australia

Split Enz are back, their Perth gig outsold the Pretenders. The new single is 'Dirty Creatures' ... Ronnie and Des of Marching Girls, have reverted to their real names, Brenden Perry and Simon Monroe for the new band *Dead Can Dance*. Other members are Paul Erickson and Lisa Gerrard. They have a song, 'Fatal Impact' on *Fast Forward* Cassettezine 008/009 ... Models have James Freud playing bass on Oz tour.

Hunters and Collectors have finished their eight song debut album for Mushroom's White Label Records. None of the EP tracks are included ... Fetus Productions are putting their mag together. If you want to contribute write to 222 Clarence St, Sydney 2000 ... *Machinations* single 'Average Inadequacy' is released for a second time. It's on White Label now ... Barton Price of Crocodiles is the new drummer in Sardine V. They have a single called 'Sabotage' / 'Sudan' (also on White Label) ... *Laughing Clowns* tour through April to promote their *Mr Uddich-Schmuddich Goes To Town* album ... Mi-Sex are off the road indefinitely, ex-drummer Richard Hodgkinson has joined Silent Movies ... Birthday Party have left Oz minus bass player Tracy Pew. He is facing drunken driving and petty theft charges in Australia.

The Corporation

Wellington

The Hulamen Terminus gig resembled a beach resort with exotic plants and hula girls.

Marred only by inadequate PA ... the Elton John concert at Athletic Park proved lacklustre - PA not loud enough, less than 20,000 and Elton's screaming for tuned guitars was in vain - it was his piano.

Heavy metal Strikemaster in action again at Wainui pub (now booked by Bounty), Taita and Terminus (Easter) ... highlights of Orientation were Daggy and the Dickheads for openers and the final open air gig with Precious, Rusty Nail and the Neighbours ... at Quinns Post they swung from the rafters for Mental As Anything and Kevin Borich (looking to record in Wellington) ... Neoteric Tribesmen threatening to play Terminus again.

The Depot (ex Last Resort) now a fringe theatre and available for concerts ... excellent recording of the Innocent live on the Rock Barge was played over Radio Windy. There's talk of vinyl ... Denis O'Brien is currently recording album at Marmalade with Bob Smith (back from Oz). Rose Bayonet to follow ... Malcolm McSparran is playing NZ on Radio Access every Sunday.

Wellington Zone concerts again? As City Council ponders fate of old Town Hall as a rock venue, Wellington Show Association renovations include room for 4000 rock punters. Now we'll have our own concrete Logan Campbell claustrophobic clone. Vivian Street



Tall Dwarfs, Star & Garter.

LIVE

Tall Dwarfs

Star & Garter, Christchurch

The Tall Dwarfs live are a curious proposition, one that sways wildly and unpredictably from invigorating through interesting to irritating.

While a two-piece may suit Alec Bathgate and Chris Knox - it can be gratifying as it is trying to an audience. At times, their sound is too thin and unbalanced. At their best, on songs from the single or where keyboards and backing tracks are used, they are a delight.

At other times, songs are only half thought out. Even though some holdups were necessary, there was too much gratuitous time-wasting. Chris Knox would also do well to consider the audience that he continually abuses, for what he sees as predictability and fawning acceptance. A more critical audience

might just demand more than the Tall Dwarfs seemed organised to deliver.

The Tall Dwarfs shouldn't be missed, but an open and tolerant mind would seem to be a prerequisite.

Michael Higgins

The Angels

Auckland Town Hall, March 17

The Angels kicked off their ill-fated NZ tour with a triumphant set of non-stop, high-energy rock, confirming their place as Australia's top boogie band.

Visually they were great. From the outset, the capacity crowd was on its feet, responding to Doc Neeson's antics. Rick Brewster stands unmoving to the Doc's right, while John Brewster seems to be developing a foot-stomping, head-shaking stage persona. Special mention must go to the rhythm section of Chris Bailey on bass and local boy Brent Eccles, who gave a stunning display of precision, powerhouse drumming.

Following their slick set at Sweetwaters, the Angels have revamped their show to focus more on material from the *Night Attack* album, so it was six or seven songs in before we heard anything from their earlier (and superior) albums. But it's a minor criticism, as the crowd responded in ecstatic fashion to all the songs.

Here's hoping the rest of the country gets a chance to see the Angels in the not-too-distant future.

Chris Caddick

Keith Jarrett

Auckland Town Hall, March 21.

Keith Jarrett is essentially a solo performer for those private moments. He works on a one-to-one relationship with his listener, or he doesn't work at all. That he does succeed in a live concert setting is a tribute to his ability to induce that sense of intimacy. Even when surrounded by people, the individual listener feels alone with Jarrett and his music; lost to everything and everyone else.

Jarrett's music has been referred to by some as 'chamber jazz'; a rather sombre misnomer for something so full of puissance and humour. Jarrett is a body musician, feeling not in the least confined to the piano stool. At his most vigorous, he's half on his feet, straining as though he wants to take off. His body seems to stretch every sinew to contain the energy inside. His hands obviously aren't large enough to expel all that he wants to say. Thus he emits what remains in the form of guttural grunts and cries which have become his trademark, punctuating the piano lines, slamming his feet to the floor in syncopation, his own rhythm machine.

Jarrett's music swirls, soars, colours and captivates. In his serene moments he is delicate and exquisite, pulling themes out of thin air, building on them, introducing new ideas as he goes. Even the lid of the piano, usually mute, has its own sound to contribute. He plucks the strings with his fingers, more sounds to add and intrigue.

For his final encore, he surprises everyone with an almost traditional boogie-woogie, then forestalls demands for more with his only comment: 'There is such a thing as over-eating.'

Keith Jarrett: music you'd otherwise hear only in your dreams. Duncan Campbell

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