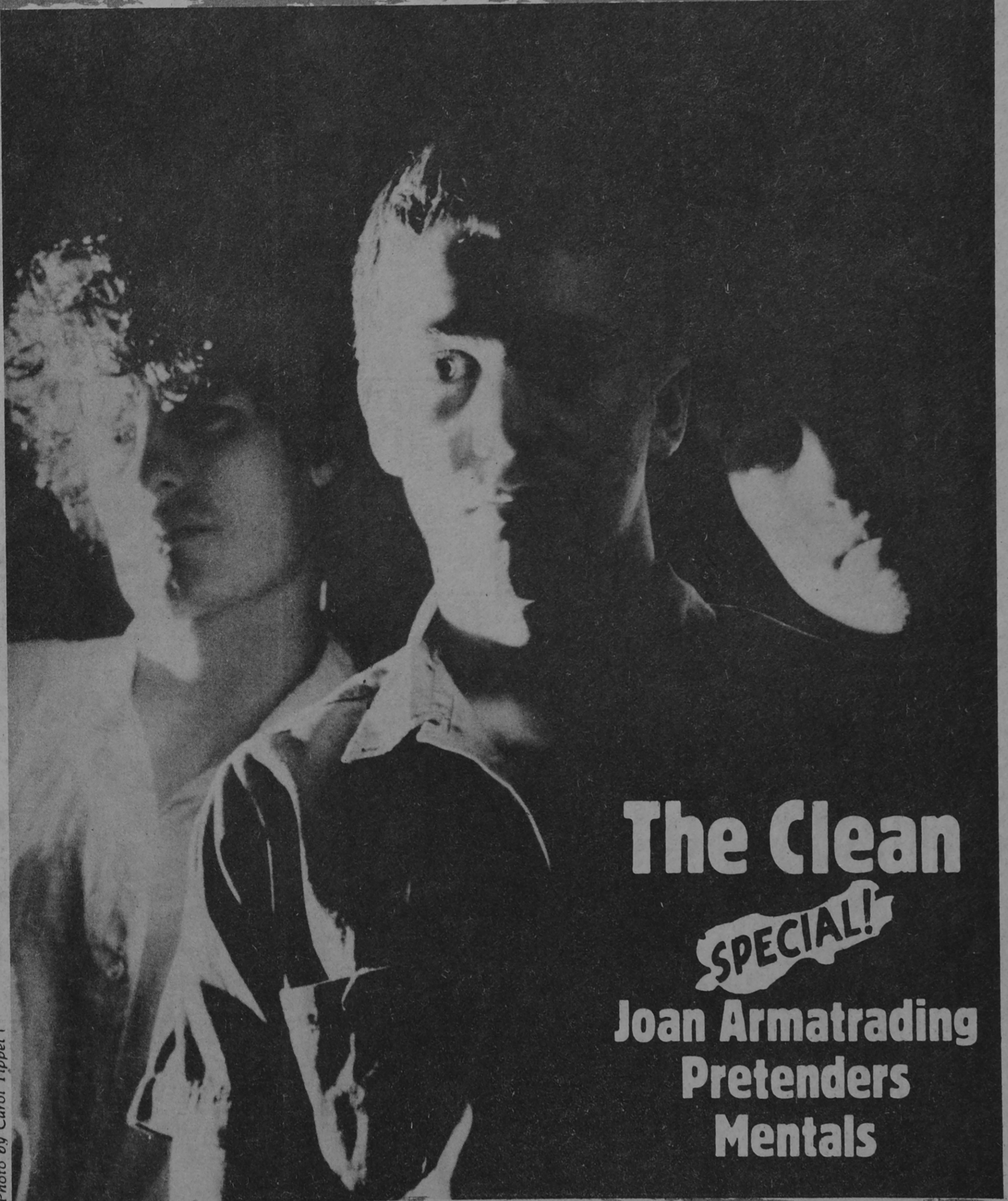


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**SPECIAL!**

**Joan Armatrading  
Pretenders  
Mentals**



## Armatrading: talking under ladders

Joan Armatrading admits she spends a lot of time on the road. This is her third tour here in five years. She interrupted her Australian tour to do half a dozen shows in this country, before returning across the Tasman, and then on to Japan. It'll be her first visit to the Far East, and while she enjoys the variety of new places, we wondered how long she was going to keep it up.

"What, till I'm 50? (laughs) I like touring, but obviously there'll come a point where you'll have to say 'I'm not going to do it as much.' I used to, like, maybe a tour a month, then have a month or a couple of weeks off. But the last few years I've just been touring non-stop for six to eight months without any real break. I think I'll probably get back to the way I used to do it, and then gradually phase it out, so there's not quite as much touring."

Joan already has plans for her next album, which will be recorded in Stockholm. She's previously recorded in Paris, Wales, England and America. Why so many locations?

"It's just nice to go to different places, and to be able to get something you wouldn't expect, y'know? So just moving will give you a different bass sound or a different drum sound."

The drum sound is especially noticeable on *Walk Under Ladders*, which was produced by Steve Lillywhite.

"Yeah, it's recorded in a room with stone walls, and that really gives it a different sound. Gives it a very live sound."

How did you come to choose Steve Lillywhite?

"The record company comes up with different people, and if I meet them and we get on, then we work. And obviously if we don't — if I don't think it's gonna work, or they don't think it's gonna work — it doesn't happen."

Joan never records with her road bands (in the studio), and is seldom seen twice with the same band.

"In 10 years I've had 16 bands. I'm *always* changing bands. And I never use the band on an album that I use on the road. 'Cept the live album, and then you have to (laughs) 'cos it's a live album!"

Clarence Clemons, from Bruce Springsteen's E Streeters, guested on *Me Myself I*. How did that happen?

"Well, Clarence was in the studio upstairs and we needed a sax player, and since he was there, we asked him. Plus, he's a good saxophone player!"

You've worked with various producers. As a songwriter, are you content with the kind of control you have in the studio?

"Oh yeah."

Are you given a free reign?

"Oh yeah! (laughs) No trouble! (laughs)"

Do you want to produce any by yourself?

"Well, I produced 'Rosie', that was nice, and I co-produced the EP. But it's a strange scene, production. I mean, I can always say 'I'd like it to sound like this', but I haven't got the technical knowledge to know which button to press. The producer usually knows more about that, especially if he's an engineer, like Steve Lillywhite or Glyn Johns. I say how I want the sound, but I'm not always able to get that sound without somebody's help. But I do all the arranging, and all the music is left to me ... I mean, it's gotta be! (laughs)"

Joan has enjoyed working with Steve Lillywhite, who'll also produce the next album. Her last one showed a big change in style and production.

"The change has been from the EP — that's where you can hear the real change — then *Me Myself I*, and then this one. Steve's really into sounds and effects, and he's really good at getting sort of fullness without mush. It keeps the energy. It doesn't get smoothed out."

Joan has changed substantially from her early, acoustic days, not only in production and instrumentation, but also in songwriting. How does she account for this?

"It's a natural progression, really. You can't just keep writing the same sort of stuff. The songs on *Joan Armatrading* and *Show Some Emotion* are very jazzy, and lots of chords and arrangements are quite complicated. Now, a lot of the chords are much more basic, just sort of straight major-minor chords, rather than fancy bits."

"I've tried to make the arrangements sound a lot simpler, a bit more accessible. Not because I'm trying to sell more records, although that's what I'm trying to do, but I'm doing it because that's how I wanna hear the music. And I wanna hear more rock stuff, so I write it like that."

"It's not like I write a song one way, and when we get into the studio, the producer says 'How about if we do this?' — it doesn't work like that. 'Eating The Bear' and 'I'm Lucky' sound different because I wrote those on the synthesiser."

"The songs generally are more rocky and sort of sound different because since the EP I've been writing most of my songs on the electric guitar, which makes a difference as well. In fact, that's the biggest difference. When you write on an acoustic, it gives you acoustic chords, if you like. So you might play, like, an E on an acoustic, and because it's an acoustic you tend to use a different inversion. And when you get to an electric,

because it's an electric, you use a different inversion again. So just using the different instruments makes you use different chords as well."

So are you going to leave the acoustic behind?

"No, I'm not going to leave it behind, because I enjoy playing and hearing it. I just like the heavier sound just now. I'm also playing electric on stage."

Are there any particular black women musicians who have influenced you at all?

"No, there aren't really any guitarists that I know of anyway. When I was starting, there were no women guitarists to look up to, really."

What about in songwriting?

"In songwriting? There's loads of people (laughs), although when I started, I didn't really have any influences to begin with. There was nobody that I listened to, to get a style or to figure how they did it, which is why my stuff is a bit weird in the beginning, I think. It wasn't sort of following any real pattern, y'know."

Do you manage to write songs while you're travelling?

"I write 'cos I like it. I don't write because I've got an album to do. I write because that's what I like doing. So if I didn't have anything to do when I got home, I'd do a song just to relax, or whatever."

What about your album covers? Do you find it difficult to select the kind of image you want to present on a cover?

"I like the cover for *Back To the Night*, and I like the cover for the EP. Since then, the others have been just like that (laughs), 'cos I really enjoy that."

You've had Annie Leibowitz do some photography.

"She did *To The Limit* and the live album, yeah."

Did you enjoy working with her?

"Yeah, that was nice, although it's very difficult to enthuse about having your picture taken (laughs), no matter how good the people are — it's just not my favourite thing."

Joan has never professed to be a feminist, though many women have taken her to their hearts. Does she have any definite views on feminism?

"No, I mean, I think you should have equal opportunity, and that's as much as I think you need, y'know. A lot of the women I've met that try and sort of get me on to their cause, or whatever, are too radical. They just want reversal of roles, which is stupid."

So why do you think so many of these women have identified with you?

"I dunno. I mean, I suppose they still do it, but it's not such a strong thing as it used to be in the 'old days' (smile). I'm sure they're still there and they're still fans, but it's much calmer now. And a lot of the feminists have changed some of their opinions, and have got things more in perspective. A lot of them were bullying other women, saying, y'know 'You shouldn't want to be a housewife' or 'You shouldn't want to do something for a bloke and look after him', which I think is really cheeky. If that's what you like and you want, you should be allowed to do it. Who are these people to tell you you can't just be a slave to a bloke, if that's what you're really into?"

But whatever they were trying to say, I was doing anyway, y'know, this thing of proving yourself, that a woman is capable of doing whatever. I was just getting on with it. So I didn't feel I needed to join in any of those things."

What about politics?

"Well, I've got my views, but I just keep them to myself. They're nothing to do with music, really."

Joan Armatrading — becoming less elusive, more communicative. To everyone — hungry interviewers and clamouring audiences alike. Her Auckland show displayed this. "More energetic" she'd said, and more energetic it was. People surged to the stage from the opening beats of 'I'm Lucky', and remained there dancing throughout the performance, including two well-worked-for encores (that is, she made *us* work for them, but we were persistent!).

Bounding across the stage, taking the initiative in conversation between songs, and giving the audience the microphone on a couple of occasions, Joan Armatrading exuded energy, excitement and vitality. The backing group said later it was perhaps the best concert they'd ever played.

May Joan Armatrading keep coming here as often as she has for a while yet!

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# X-blockhead ...chas jankel BY GEORGE KAY



Credit where credit's due, without the erstwhile songwriting, keyboards and arranging skills of Chas Jankel, Ian Dury and the Blockheads would still be trapped in their music hall ABC's. Check those first two albums and the early singles especially. Anyway, nearly three years back Jankel left the band to pursue his own ends although he still writes with Dury.

It's the end of February and Jankel is in LA for the Grammy Awards (recently screened here) as his song 'Ai No Corrida', taken from his first album, *Chas Jankel*, and adapted and released by Quincy Jones last year, has been nominated for, and actually won, a Grammy for Best R&B Arrangement of the year.

"He did a very good arrangement of it," explains Jankel, "and I'm pleased he had a hit with it as he drew the song out. I'm also in LA to capitalise on the success of 'Glad To Know You', a track from my new album, *Questionnaire*, which has been number one in *Billboard's* Disco Chart for four weeks. It's very encouraging as I got a lot of flak from the English press when I left Ian."

The organ motif through the song is very reminiscent of Booker T.

"Yeah. We both use Hammond organs. I didn't consciously imitate him it's just that we had a fine Hammond in the studio and it seemed the right instrument for the part."

More of Jankel's fine second album later but back to the Grammys. Surely that Hollywood tradition is the antithesis of what you tried to achieve with the Blockheads?

"Yeah, but it's not something I criticise or condone. It exists, it's a fat industry. It's a bit like school prizes and it encourages competition in that respect. When I write a song I write it instinctively — not with the Grammys in mind. But if they want to keep themselves amused like that then it doesn't really bother me."

What sort of music were you brought up on Chas?

"I'm 29 and I grew up listening to the things on the radio and the groups of the 60s. My own personal record collection leans towards R&B and black music in general and they're largely responsible for the shape of my music. Yet when I sit at the piano and I'm thinking of what to play next I tend to play in a jazz influenced way with classical leanings."

Does that mean the young Jankel underwent formal tuition?

"Some tutors did try but they didn't succeed. I had one female tutor who used to make me cry because I'd never practise, this was when I was 11 or 12. I could play about five Beatles' tunes but I was undisciplined and I actually got to about Grade 3 before I lost interest as I had much more fun creating my own music."

The Jankel-Dury partnership notched up some of the most pertinent songs of the late 70s. 'Sex and Drugs and Rock and Roll', 'Wake Up and Make Love', 'Rhythm Stick' and 'Sweet Gene Vincent' stand as anthems. Was there a sense that you were on to something back then?

"We felt that we had something that was going to be very big. 'Sex and Drugs' seemed to epitomise it, a statement of the time put in a whimsical way. Lyrically Ian was reflecting the social setting and musically there was nobody doing the sort of music we were doing; that sort of hard rock with the soul leanings."

In August 1979 Jankel left the band. The decision to leave such a successful enterprise must've been difficult:

"Yeah. I was pulled backwards and forwards emotionally. People offered different advice and I felt pressured by the fact that I was successful and that the band was popular. I wasn't happy inside and I had to take the bull by the horns and try and find out what was in store for me if I went alone. I just wanted to leave and come out with my own identity. I haven't looked back and Ian and I still work together and I'm beginning to get a reaction to my own music."

The Blockheads must've suffered after you left?

"Funnily enough I went to see Ian perform just after I left. I sat in the audience and I thought they sounded better without me as there was more space and they sounded harder."

"There's always been a certain amount of turmoil and unhealthy friction in that band but I think they've a great future and they should come up with a very strong album this time round."

Jankel's second solo album, titled *Questionnaire* in America and the colonies but *Chasanova* in Britain, is the best *Blockheads'* album since *Do It Yourself*. Layering his music from an R&B base, songs like '109', 'Glad To Know You' and the reggae of 'Magic of Music' are fluent, assured and sophisticated. But vocally Jankel tends to lack identity and impact. Is he happy with the vocals on the album?

"No, not on all of it, but you can't reach perfection in a day. I like my vocal in places — on 'Glad To Know You', '109' and 'Magic of Music'. But I'm gonna improve with live performances and I have a future. At the moment I'm trying to form my own style."

Much of the album was co-written with Dury and on 'Johnny Funk' and the title track, Jankel's phrasing and delivery are dictated by the character of Dury's lyrics. Does he still write songs with Ian in mind?

"There's never been one way of writing a song together. Ian is a prolific writer and he has many manuscripts and type-written lyrics. Generally he doesn't write the melody. He waits till I look at his lyrics put some music to them and then we try to find a key in which we could sing it. But his lyrics put a song in a particular direction."

Why has the album been renamed *Questionnaire* in America? "A&M changed it in the States from *Chasanova* because they didn't think people would get it, (the pun that is)."

They must have very little faith in the rock'n'roll consumer: "Yeah, it is indicative of the very conservative attitude here, people are playing safe. I'm tired of the format things; if it's got an electric guitar then it's on AM. I think there should be more room for people like myself but it's very hard because of the strict radio programming. But things are changing. Human League are getting played on the radio and the more modern English sounds are breaking through."

Along with Talking Heads it could be argued that Jankel was instrumental in prodding the funk thang into current prominence. What do you think Chas?

"It would be pompous of me to say I have but in one article by Charlie Gillet he said I was responsible for funk'n' Britain. I don't know if he's right."

CONTINUED ON PAGE 22



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## MENTALS: Greedy spills the beans...



Mental As Anything look very tired. Who wouldn't, after a week of provincial gigs, travelling by road inbetween? Pubs n' Unis was the order of this tour; a lot of fun, good response wherever they went, but very little time to relax.

Greedy Smith manages a smile, but he's obviously exhausted and not about to start playing up his image just for the media. He scoffs at our referring to him as rock's Norman Gunston, in our review of the Sweetwaters performance. Just kidding, Greedy. Honest.

Mental As Anything are an oasis in an Australian desert of heavy metal. Sly, slick and witty music, firmly rooted in rockabilly, country and western, and mid-60s pop. *Cats And Dogs* is generally acknowledged as the Mentals' most accomplished album, where their diverse ideas came together consistently.

"I think it's our first proper album. With the first one, we didn't know what we wanted or what we should sound like, and the second one just got away from us altogether."

"When we originally started recording, we'd only been playing in pubs and at parties. We'd had one residency for about a week, and then these guys wanted to start a record company (Regular), and they liked us, so they thought that if they put out an EP with us, it would be a good way to get started."

"This time, we put our foot down with the record company, and said we wanted more time. Like, with *Expresso Bongo*, we'd only learned the songs the week before we recorded them, and then we put them down in seven days."

"With *Cats And Dogs*, we were able to put the tracks down, then leave them and think about them for a while. A lot of the material had already been played live as well, which helped. And I think the change of producer was a good thing. We wanted a bigger sound."

Greedy agrees that the band has few 'modern' influences. They got together, the way so many bands have, at art school. In this case, the National Art School in Sydney.

"You don't do anything at art school. Well, you didn't in those days. It's a bit more like a uni-

versity now. We just went to parties and went to the pub, and all the work you had to do in a week could be done in about an hour and a half."

"The other guys had already got together, and I just came along and played a bit of harmonica, and insidiously got myself in that way. I'd played in a couple of bands before, just harmonica and singing, with Keith Welsh (now Icehouse), who I went to school with."

"When I joined this bunch, Martin persuaded me to get an organ, so we went and bought this nice wedding reception organ from Noel Carter's Dance Band. I haven't really learned anything since I bought it, so I've just adapted my style to make it as easy to play as possible."

Greedy does a nice version of Booker T's 'Time Is Tight', which he says is very easy to play. He's currently practising 'Green Onions'. Can't wait to hear what he does with that.

After their round of parties, the Mentals got their first residency, at the Unicorn Hotel in Paddington, just up the road from the art school. This was back in 1977, when the only other pub competition was from Radio Birdman, as punk was just starting to take hold in Sydney.

"People thought we were punk, because of our name. We'd do a few country and western songs in the first set, and all the new would-be punks would leave the room, then come back when we did the 60s covers and our own stuff. It was really funny."

Mental As Anything are still shopping for an international deal for *Cats And Dogs*. *Get Wet* was released by Virgin in Britain, where they got some quite favourable press.

Greedy is cynical about the British press, feeling that they crucify anything that's well supported by a record company, yet stick up for the supposed underdogs, who are simply suffering from lack of promotion.

Greedy is looking forward to performing further afield, testing new audiences, once things are sorted out. Does he feel the Mentals have reached a peak in Australia?

"We've been doing pretty well. We're not on the Cold Chisel level, but we do OK, we're quite happy. We sell heaps and heaps of singles at home, but the albums don't do so well — perhaps we lack the mystique to be an album band."

Joe Camilleri of Jo Jo Zep was quoted as saying he'd earned enough from *Screaming Targets* to buy a second-hand Monaro. I ask Greedy what he thinks is the ultimate Australian car.

"Oh, the Hemi Pacer is pretty good."

Shocking pink? (See 'Room In Third').

"Oh yeah, it's good for visibility. It's a safety sort of a vehicle, really, especially in the overcast weather."

Do you own one?

"No. I don't drive."

The Mentals do actually have some artistic skill, despite Greedy's comment about art school. They paint and sketch while on the road, and they've just held an exhibition of their work at a Sydney art gallery. All the paintings were for sale ("You've got to make a buck somehow").

What offers for Greedy Smith's impressions of golfers, Peter O'Doherty's motel rooms, or Wayne DeLisle's portrait of the Mentals' manager?

Duncan Campbell

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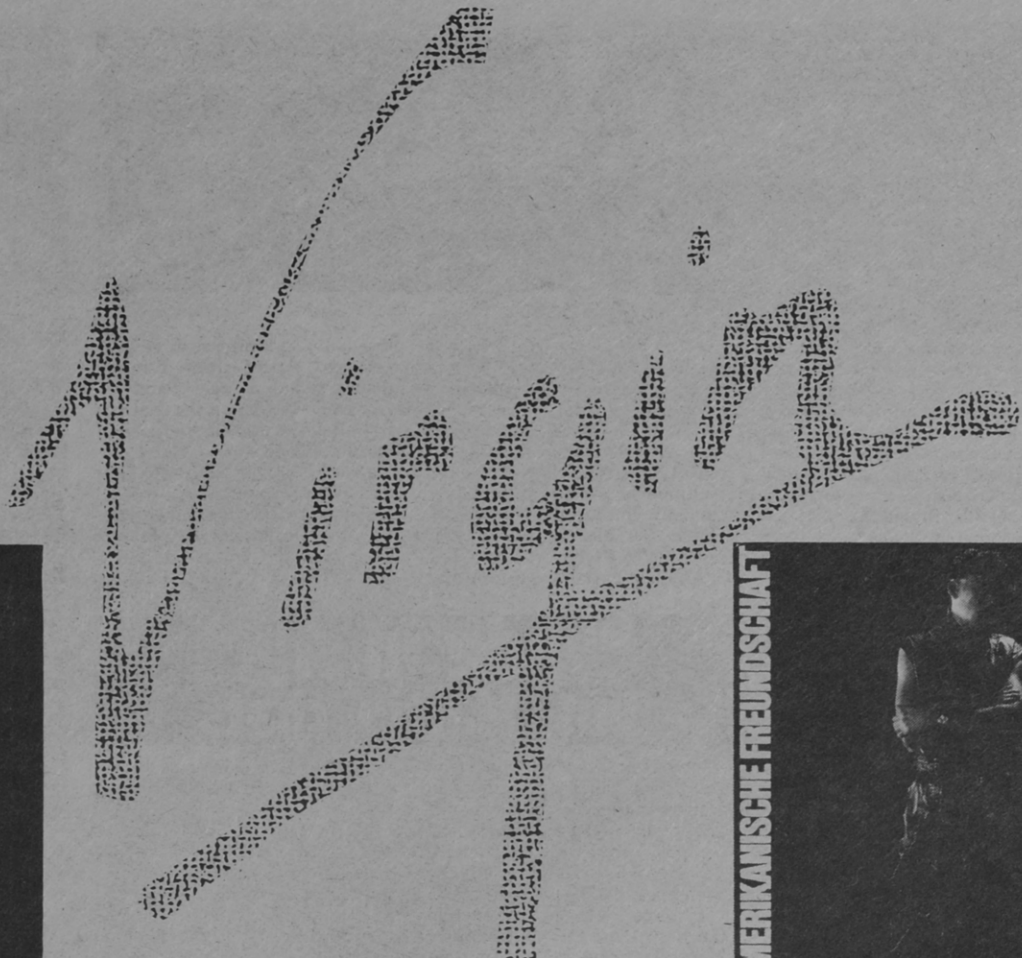
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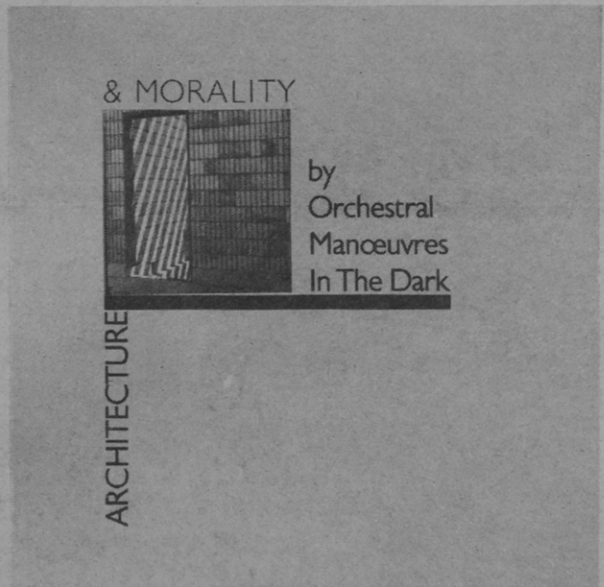
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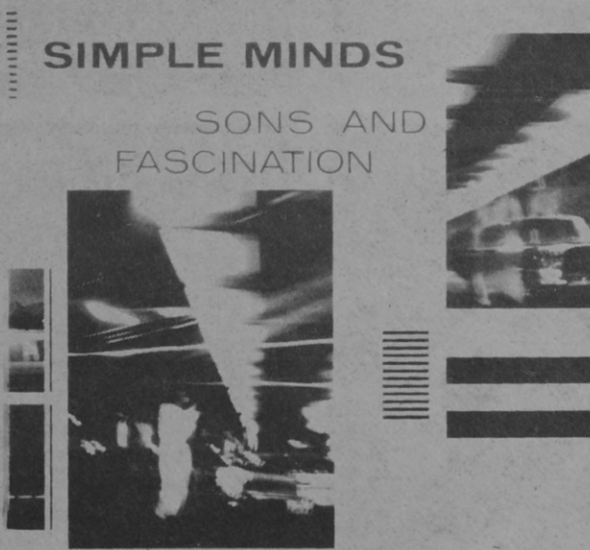
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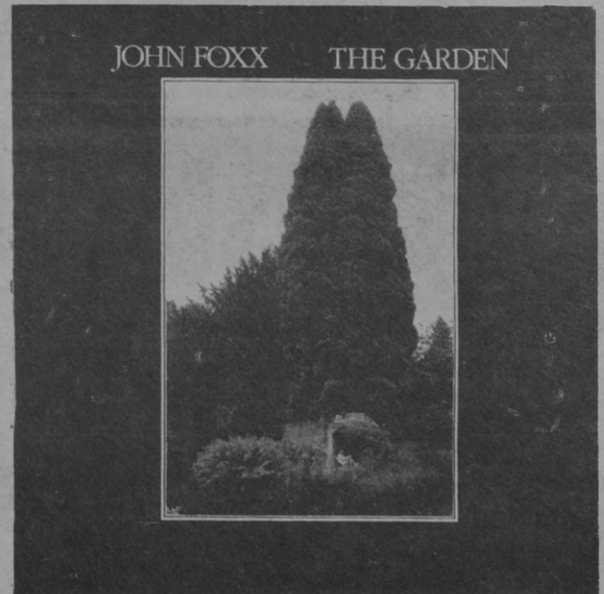
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### Auckland

Following the shock demise of the Newmatics – drummer Ben will replace Chris in Prime Movers, vocalist Mark Clare will manage Movers, Jeff may move south, Syd is forming another band and the horns are up to something. Their final gig, as a 13 piece, featured Blams, a Meemee, a Bongo, original saxist Simon, a Freud, Ham (from Green Eggs and) and others ... the night before, Michael Meemee collapsed on the Mainstreet stage and needed reviving. (A severe asthma attack.)

New drummer Steve Duffels has left Penknife Glides. In April Glides will do several gigs before going off the road indefinitely. Session dresser Stefan Morris will return for the April gigs ... Gurlz are now five with Shelly on synth. ... during a hot Star & Garter show, Nigel of Danse Macabre while cabaretting in the crowd, got doused in a jug of beer by a Christchurch hairdresser. Though not one to shun a new look, Nigel returned to the stage prior to completing treatment ... though not a fall fan, dancing Instigators bassist Tarewai disappeared through the stage three times at the Nile River Festival. No timber down there, eh?

Meanwhile on the shores of the Waitemata: new Screaming Meemees LP is titled *If This Is Paradise I'll Take The Bag*. Expect the Meemees vinyl mid-May. *Blam Blam Blam LP* *Luxury Length* will be out two weeks prior ... in Metro proof new Auckland indie is XTC ... *Smelly Feet* has released a C60 tape *Left Odours* ... Bongos have recorded three tracks. Two for a 45 and one for the overdue *Furtive Three Piece Pack* ... *Battle Of The Bands* is on April 22-24 and April 29-2 May ... the slogan for the Billstick Bros. is, "Where there's a wall there's a way."

There is an *Underage Rage* at Mainstreet on Easter Monday from 1pm. Bands are Screaming Meemees, Danse Macabre, Blond Comedy, Prime Movers and Gorilla Biscuits. Four bucks to get in.

Zak Harper has left Mirrors.

Others will take over vocal chores ... Royales have recorded at Stebbings ... will Iran Iran release 'Spunky'? The Corporation

### Christchurch

First they were Bill Direen and the Builders, then Bilder Bergers now AM Express. As well as gigging they're putting on a production of *King Ubu*, one of the first fringe plays of modern theatre – an 1890s piss-take play ... and Dance Exponents are planning an opera version of *Hamlet* but not at the Aranui.

Party Games are now Ten Foot Five with vocalist and bassist from Direct Descendents newly joined ... Trick Cyclists have a new drummer, Bob Ogilvie, ex Narcs ... the Playthings have evaporated, but it was amicable. Their *Bird's Eye View* single will be released posthumously.

Desperate Measures are now appearing on a double bill with *Rock & Roll Swindle* as *Clockwork Orange* was not available ... *Wrong Way Corrigan Band* reshuffle with ex Strand bassist joining before they head north in May.

Flying Nun news is Mainly Spaniards' new single is a three track called *That's What Friends Are For*. 25cents' new single is 'Don't Deceive Me'.

Spiders' new band is called the Phenols. They are a five piece ... Alan Park will attempt to move Lyttelton into town when his new band Louie and the Hot Sticks commence a 4 week Gladstone residency in April. Will the Glad turn into a health food den? Buttons, stickers and posters in the best Cheap Trick style will be on sale at the door.

Dick Driver marries soon, but not before the Dance Band go to Dunedin and Invercargill ... Dave Merritt of vegetarian fame and Laura Mitchell will write a hand book on the wrongs and rights of the NZ rock and roll scene ... Gordons are still looking for a sponsor for the tour and single. They may meantime do a benefit concert for Harry Sparkle who has recently been released.

Peter Waller & Jim Wilson

### UK & USA

David Bowie will star in Tony Scott's film *The Hunger*. He will



Playthings

play an alien who has been on earth for 500 years. Co-star will be Susan Sarandon, who has been nominated for an Oscar for her part in *Atlantic City* ... with the new Blondie vinyl ready for release, young Deb has decided to continue her acting career. She is currently filming *Videodrome*, in which she has all her clothes removed by a whip wielding giant ... Graham Parker has returned to

the live circuit after a three year absence. Apart from Brinsley Schwarz it's a new band ... Coroner's verdict on the death of John Belushi was an overdose of heroin and cocaine ... Jaz Coleman, vocalist with Killing Joke has disappeared, speculation is that it's linked to his fascination with the occult ... Neville 'Fun Boy' Staples was recently fined \$300 for

CONTINUED ON PAGE 20



Gurlz:  
Debbie (bass),  
Carol (drums),  
Greig (guitar),  
Kim (vocals).  
Absent is  
Shelly (keyboards).



Prime Movers'  
new line-up:  
Ben, Nick,  
Kevin.

## hynde in sight but Martin chats

"Aw c'mon, we're not that good," said Chrissie Hynde, as an ecstatic audience screamed for another encore. Trouble was, she couldn't stop grinning as she said it. She knew damn well the Pretenders had been exceptional.

Chrissie looks much better in the flesh than she photographs. Not sulky or bitchy, but smiling, laughing, bumping and grinding. Also a voice that owes nothing to studio artifice. 'English Roses', 'Talk Of The Town', 'I Go To Sleep', 'Kid' and 'Stop Your Sobbing' were lump-in-the-throat perfect.

A raunchy lady, too. 'Bad Boys Get Spanked', taped whipping noises added, was Heavy, with the capital. By the time they crashed into the Troggs' 'Wild Thing', everyone had surrendered.

A mean wee band, this. James Honeyman-Scott rides the thin line between flashpoint and smoulder, a guitarist with lots of presence, but just as much control. Pete Farndon, into Samurai chic, is a visual foil and a superbassman. Martin Chambers is a drummer who wants to be seen as well as heard, thrashing the day-

lights from his kit, loose drumsticks flying around like broken teeth.

The god of Television still takes precedence in this country, and we were kept waiting far too long for an interview, while Chrissie and Martin were forced to answer inane questions for some children's programme. God, this country does embarrassing things to visiting celebrities, treating them as though they're lions who jump through hoops.

The Pretenders have been touring since last July. Their only break from gigs was for six weeks last year, when Martin badly injured his right hand. It still bears a jagged scar right across the knuckles. The story given at the time was a 'freak accident'. Martin confesses he 'got a bit mad' one night, and smashed a large vase, which bit back. Too much pressure.

But Martin still prefers playing live to anything else. The one problem has been getting anything new together.

"We've been on the road pretty constantly since the recording of the second album," says Martin.

"Material doesn't come to us particularly well on the road. Chrissie is getting better at it, and there are a few ideas going on at present. We'll take a break soon, get some demos together, probably about the end of May. Things usually come together pretty quickly once we've started them."

The second LP was much closer to the Pretenders' live sound than the first, which was a little tentative in places.

"Practically all of the first album was Chrissie's stuff that she'd had for years. The second album, of course, was written in the time the band had been together, so obviously it sounded more like the Pretenders. The third will be even more so, by the time we get around to it."

"During that period of those two albums, the band changed so much, because of being on the road pretty continually."

I remark about the changes to some of the older material, such as 'Brass In Pocket', which had a completely new instrumental section in the middle.

"It does change, because you want to keep it interesting for yourself, so you get little ideas as you go along. Some of them are very subtle, others are obvious. It adds interest, I think, and a challenge, because it's never quite as good as you'd like it."

Chrissie apologised on stage, for having to do "boring old songs" like 'Brass in Pocket'.

"Actually, we never liked it particularly, because it had been around for a long time, and we had a problem getting a good bassline for it," says Martin. "When we eventually finished it, somebody said it would make a good single. We'd had it around for so long, we'd lost any thoughts of it at all. It just happened that that was the one that really took off in most areas of the world."

So were you surprised when that happened?

"It was a bit of a pleasant surprise, really. It happened over Christmas when they freeze the British charts for a fortnight. It crept slowly up the charts, got to number 10, and the charts froze. I had an advance phone call on Christmas Day that it had gone to number three, then the first week of 1980 it went straight in at number one, coinciding with the release of the first album."

"And the best thing was that it knocked a really good single out of the top spot, too. That was Pink Floyd's 'Brick In The Wall', which is better than knocking off some rubbishy disco song."

"We'll have to write a few more like that, I think."

"Let's hope I can."  
Duncan Campbell

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## learnin' producin'

Over 60 people recently paid \$850 each to complete a course in audio engineering run at Harlequin Studios in conjunction with the QE II Arts Council. The cost was partly due to the importing of expertise; producer Roy Thomas Baker, his engineer Ian Taylor, and Kent Duncan, a California based studio designer. Duncan took the acoustics and disc mastering session, rebuilding Harlequin's master control room in the process. Roy Thomas Baker, and Ian Taylor worked with the Blams, Garage Crawlers, and D.D. Smash for the recording and mixing sessions.

The participants included musicians, live engineers, radio, TV, film, and other interested people. Three courses ran over 10 weeks, one day a week, finishing up last month, while there was another ten day block course in January.

"It was a lot more work than we anticipated," Doug Rogers comments. "But it was valuable,

materializing out of need. I'd been getting letters and personal visits from people wanting jobs in the industry who were obviously without any experience, and without experience you don't get a job."

Doug expects only half a dozen people, if that, will be placed directly in recording. But there are opportunities in related fields — on the road with live sound, in dubbing and mastering facilities, radio, film, ad production.

"As a creative medium not everyone is going to be suited to it. The emphasis at the school was on being a recording engineer in the practical sense, and it was left to their own intuition to take it from there."

Working with Roy Thomas Baker was summed up by Martin Williams (Garage Crawlers).

"If someone asked him a question, he'd answer it but there was no step by step rundown on what he was doing."

Doug Rogers was disappointed in Baker's ability as a communicator.

"He approached it from the point of view of an everyday recording session. If someone is good at a job, it doesn't automatically make them a good teacher."

"He didn't give away as much as he could have — perhaps for commercial reasons. But I think the most important aspect to emerge from his visit was that there are two sides to the story. If you're a creative person, and know the basics, you can put it all behind you and do something unique, which he does. On the other hand, Kent for example, had very methodical techniques, but both systems are valid."

"Without their two million dollar studios, and 64 harmonizers



Roy Thomas Baker, Ian Taylor, Doug Rogers.

they just seemed to be lost," says engineer Steve Kennedy.

"Having them here was valuable, in that Doug and I could spend hours explaining technique and methods, and they'd walk in and do the exact opposite. Their technique was totally unconventional, and yet it worked. They know the rules so they know how to break them."

Peter Rooder (D.D. Smash) enjoyed recording with Baker.

"It was great. He put you at ease with his eccentricity and he worked fast. All the sounds were together within half an hour of us going into the studio. It only took five minutes to get the right drum sound, and if something wasn't right he'd come through to the studio and talk about it."

The next course is in June, this time for \$500. Harlequin personnel are doing tuition themselves, and it extends over nine day blocks.

AnnLouise Martin

## Roy Thomas Baker Int.

Heads turn to look at the man who walks into the restaurant at the South Pacific Hotel. Dressed in red track suit and yellow clogs, with green and red hair, he's not a regular sight on a Sunday afternoon.

The man is Roy Thomas Baker, best known for producing Queen and the Cars, and currently working with Cheap Trick. His heavy, grandiose production style has helped create more than a handful of hits.

He's been here for a couple of weeks, running a production seminar at Harlequin Studios, assisted by the Queen Elizabeth Arts Council. Baker wanted to be constructive, but was quick to point out where things were lacking.

"Some people just needed brushing up on international techniques, while there were others who didn't even know what a studio was like until they went on this course. It's been quite interesting as far as we're concerned, but I think a lot of it might have fallen on stony ground."

Baker was accompanied on the visit by his engineer, Ian Taylor. Baker knows his way around a mixing desk, but seldom touches it, preferring to listen and make suggestions.

"You're teaching people who probably aren't too advanced in recording," says Taylor. "It's very difficult to teach a person recording anyway, because it's something you have to do, it's all down to practice. On an artistic level it's been dull because it isn't really creative recording."

"When we make a record, we create in the studio," says Baker. "It's like painting a picture, and it's very hard on this level to show people how to be creative. It doesn't matter how well you teach someone, they can't be a

Picasso if they haven't got it inside them to do it."

"I hope they learn something out of it," says Taylor. "It had shock value, if anything."

"I think we worked the equipment to its fullest, to the extent where the people who were in the studio thought we were going to blow it up. We drove it like a Ferrari, even though it's basically a Ford."

NZ recordings have been notorious for their lack of depth, something Baker puts down to a combination of technical shortcomings and a somewhat timid attitude.

"When we started here, we did it the way we're used to doing it, with the sound very hard and loud and upfront, with lots of rumble bottom and lots of treble. But people were actually offended. They walked out because it hurt their ears. But that's the way it's got to sound in the control room, to come across on a little radio. That's what they've got to work for."

Baker and Taylor were also perturbed by the apparent dislike musicians here have of producers, and vice versa.

"There seems to be this animosity, and a bit of a void between the technical people and the musical people," says Taylor.

"I've never seen anything like it," says Baker. "We were working with musicians and songs we'd never heard before. But under normal circumstances, when we decide to work with someone, we not only see whether we can work with them personally, but we also listen to some of their new songs. There's this exchange of ideas. It could be a good four months or so before we actually get into the record. We work very closely with the bands that we have to work with. For instance, we're now doing Cheap Trick, and they're actually re-writing songs in the studio, which is a good idea anyway. We're up to 26 songs now, just to get 10 songs off. And that's a good way of working."

Are musicians afraid of studios?

"Maybe the first time, but basically, the people we work with have got their own eight-tracks at home, and they do their own demos. Because of that, they know what they can do and

what they can't do."

"As a musician these days, you have to be aware of the technical aspect," says Taylor. "It's a very important part."

The key to Baker's success lies in his judgement as a listener. He describes his role in the studio as that of a layman, listening as a non-musician (he plays no instruments) to see if things sound right.

He recorded D.D. Smash, Blam Blam and the Garage Crawlers, but while finding some interesting ideas, he had reservations.

Baker and Taylor both stress that they can't really judge in the short time they've been here. But Baker points out that the feeling of isolation here is mental, not physical, and travel is essential to broaden the outlook.

"If anyone asks me what they should do, I tell them to get on one of those cheap flights and go to America, even if it's only for two months. Suss things out. But people here don't want to do that. They want to go to Australia. They're scared to go anywhere else, and I can't see why."

Baker is British by birth, but has been an American resident for several years. He doesn't knock Britain, and is very critical of the state of American music.

"England is good, but the audiences are so fickle. They love you when you're starting out, but as soon as you get a hit record, they hate you. The press there is terrible for that. But if you can break through that barrier, then you've got a good chance of making it in America. And once you do that, you've got sustaining power."

"With the music industry in America, because of the recession, there's a need for financial stability. It slows down money going into new bands, budgets for existing bands, and radio stations are playing the same thing they were playing last year, and the year before. It's a tried and tested formula, and it's going to stay that way until stability returns."

Roy Thomas Baker is always keen to hear from new bands. If you think you've got what it takes, post your tape to him at 1340 Sunset Plaza Drive, Los Angeles, California 90069.

Duncan Campbell

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**DISCOUNTERS NATIONWIDE!**

There's virtually nothing happening in Auckland at the moment. I think even the people up north would admit to that. Auckland is very quiet. There are one or two interesting younger bands but it seems to be pretty stagnant. Whereas it seems to be the opposite in the South Island. It seems to be thriving, it's great."

DOUG HOOD

While music in Wellington and Auckland flowered over the last couple of years, the South Island was distressingly quiet. Toy Love shone and died, Pop Mechanix became an Australian band, the Gordons and the Androids went to Auckland and there were a handful of singles from Broken Models, the Newtons, the Playthings, the Pin Group, the Clean, the Solitudes and a couple of others. But that was about it. Now, while the North has its problems, the South appears to have found its feet.

That new strength has been brought into sharp focus by events in Christchurch over the past month, as Flying Nun undertook one of the most ambitious projects that music has seen in New Zealand for some time. Doug Hood and Chris Knox came down from Auckland and in a couple of bedrooms and a few living rooms Sneaky Feelings, the Chills, the Stones and the Verlaines from Dunedin and Christchurch-based bands the Builders, Clean and Mainly Spaniards were recorded for upcoming Flying Nun releases. In addition there have been, or soon will be, records by the Pin Group, Ritchie Venus and the Blue Beatles, Solomon's Ball, Playthings, 25cents as well as a curious album under the title of 20 Krypton Hits. It is difficult to

remember or imagine a parallel for such frenzied activity.

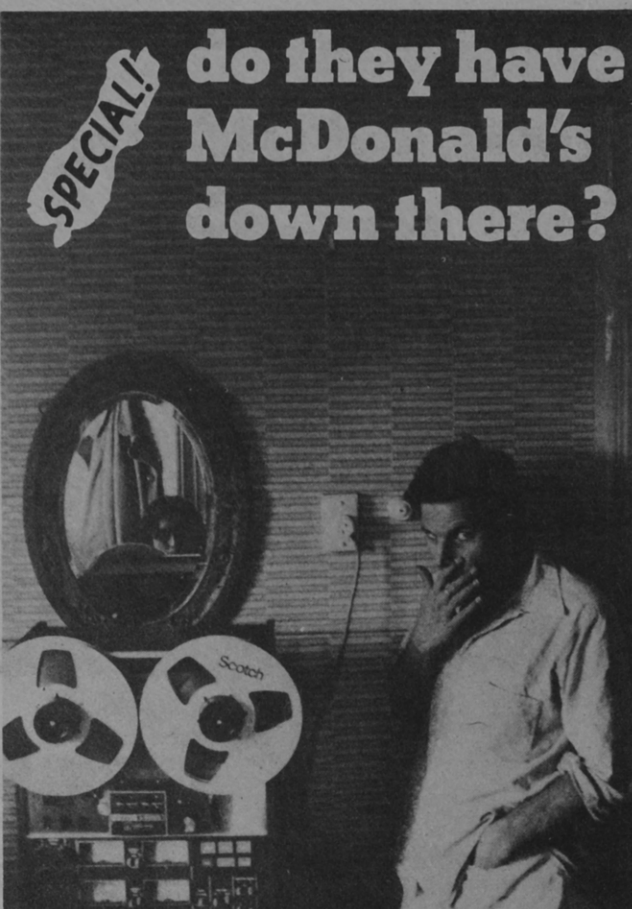
The Dunedin contingent will appear on a double twelve-inch single package, one side per band, three songs per band. Those bands are part of a distinctive and thriving Dunedin scene, the heritage of the Enemy through the Clean. For the most part they are the result of an endless series of mutating garage bands that grew out of the Enemy's audiences. They are fiercely chauvinistic and removed from the rest of the country in outlook and style.

Auckland, for so long the dominant centre in the local music industry, is a city that holds no charm for them. It is seen by these bands as too susceptible to the whims of fashion and trends and too self important. From a Clean:

"Most of the Dunedin people despise what's going on in Auckland because the Auckland bands come down acting like rockstars. They talk a load of rubbish and their music's a load of old rubbish."

The most commonly held perception that emerged of Auckland was a city with a ska band around every corner. In Dunedin they don't want to know about ska or the new romantics. The isolation of that city has produced a very insular and suspicious group of people with an over-riding attachment to sixties' music.

"The Velvet Underground are the cornerstone of Dunedin Music," (anon) — British pop and West Coast American psychedelia also figure prominently. The result of years of cross breeding and interbreeding amongst bands and onlookers, Dunedin is still more an attitude than a sound. Any



TEAC, Hood & Knoxtopher.

musicians that do acknowledge the existence of a set "sound" are quick to remove and discount their own bands from consideration.

Of those bands the Stones are the roughest in sound, taking slices of the Enemy, Velvets and the Clean. The latter have left a huge impression on them. "They're the best band in the world. Our ambition is to have them support us."

Sneaky Feelings are West Coast of America circa late sixties. The Byrds, Flamin' Groovies and Love, figure prominently. "When we first heard *Forever Changes* we went away and wrote twenty songs."

The Chills are experimenters but a pop band none the less, more adventurous and more complex. They'll be in Auckland in May with the Clean.

The Verlaines, complete with changed line-up and much improved on past performances, are the most conventional of the four in "rock" terms. Their continuing development will be interesting with a drummer who picked up drum sticks for the first time a month ago and a songwriter/vocalist/guitarist who admits to knowing very little about rock music as the result of a background that lies mainly in classical music.

To redress the inter-island balance somewhat, the Tall Dwarfs have recorded five tracks for a second twelve inch, *Louie Likes His Daily Dip*. It's a departure from the previous effort in that it's more straightforward, according to Alec Bathgate. "People will probably be quite surprised hearing it after the first one. It's quite different really."

As promised on the insert in their last single, the new Pin Group record is a "genuine studio affair." In an effort to shake off the production problems that have plagued their previous recordings the band travelled to Wellington to record and produce *The Pin Group Go To Town*. And was it worth it?

"Yes," according to bass player and vocalist Ross Humphries. "We're very pleased with it at the

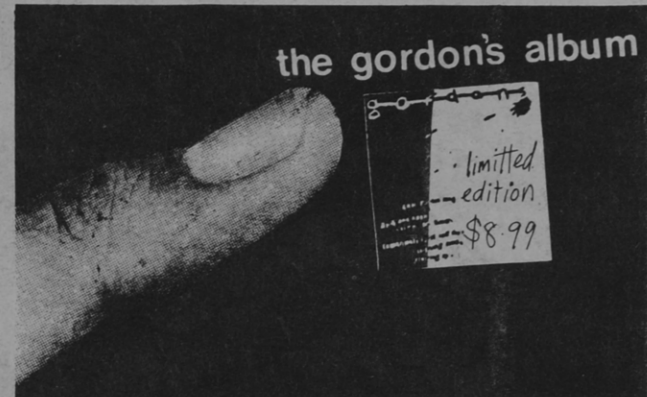
CONTINUED ON PAGE 12



Verlaines: Graeme (guitar), Jane (bass), Gregg (drums).  
Stones: Richard (drums), Wayne (guitar), Geoff (bass).



Photo by Carol Tippet



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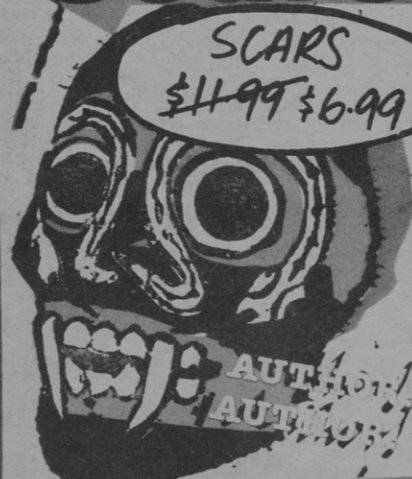


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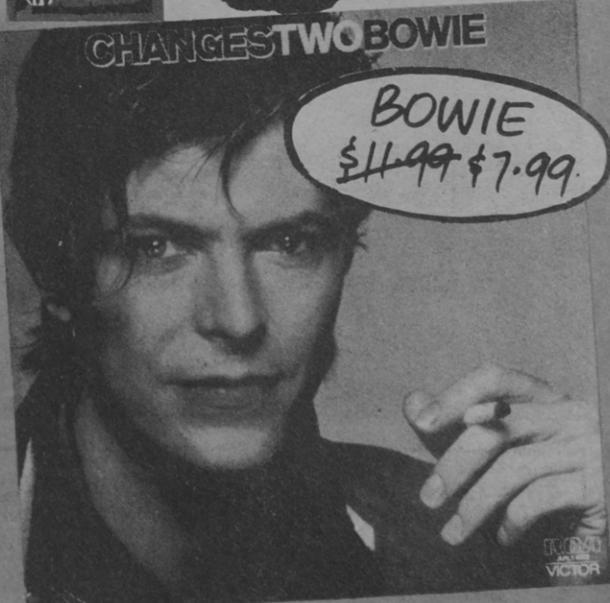
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Chills (right): Fraser (keyboards), Allan (drums), Terry (bass), Martin (guitar).

Photo by Alec Bathgate

Clean making video (far right): Robert (bass/keyboards), David (guitar), Hamish (drums).



Photo by Carol Tippet

Sneaky Feelings (left): David (guitar), Catherine (bass), Matthew (guitar), Martin (drums).

#### 'SOUTH' FROM PAGE 10

moment. We haven't heard the record because they haven't pressed it yet but we're exceedingly pleased with the tape."

The five song twelve-inch EP will be the band's last, with founder member Roy Montgomery having left the country and the others deciding to go their own separate ways. And the Joy Division connection that northern critics have been so quick to pick up on?

"There are Joy Division influences but not overly so, only in so much as you can't help being influenced by the music around you."

For .25cents also a swansong. The debut single from them is issued posthumously. The band, a rarity for their all female line-up, may play one last set at the Star and Garter but after that no more. The choice of 'Don't Deceive Me' and 'The Witch' is representative of the band as they were, the former an original and the latter, a cover of the old Sonics' number (enshrined on one of the *Pebbles* volumes of sixties' punk curiosities), showing the heavy

sixties' influence that 25cents had.

Ritchie Venus had become a Christchurch institution, having spent seemingly interminable years doing Elvis impersonations and fronting a succession of fifties' style bands. The last eighteen months however, have seen him backed more often than not by garage bands with more of a debt to the late seventies than the fifties. The Volkswagens, masquerading as the Blue Beetles, now play with him regularly, and 'Bleeding Heart'/'Josephine' is the first single together, providing as it does an intriguing result of a marriage of seemingly disparate styles.

Mainly Spaniards are Richard James, David Swift, Nick Strong and Michael Jefferies. Their impending three track single is the band's second attempt at recording, the first being shelved because of inferior sound quality.

Although they would like to be known as a pop band they shun the term because they consider it too much abused and devalued.

Their predominantly quiet, melodic and catchy songs make them yet another distinctive component in the South Island

music scene. In approach they rival some of the Scottish Postcard bands, particularly Aztec Camera, although it's a connection which should not be made too much of, and they acknowledge debts to the Flamin' Groovies, Dylan, the Velvet Underground and Tamla Motown.

What has gone before is by no means an exhaustive survey but it does highlight some of the strengths in South Island music at the present time. No mention has yet been made of the Playthings, who may or may not have broken up again. Their second single has just appeared.

There's the Builders, descended from the Vacuum, Six Impossible Things and numerous other aggregations. Builders are also responsible for the recently released Solomon's Ball EP and have had a hand in the imminent 20 *Krypton Hits* album. They've got a Flying Nun single on the way.

There are new bands emerging in Dunedin like the Blue Meanies and in Christchurch like the War Poets and so it goes on ... Michael Higgins



At a time when the barriers that New Zealand musicians face before public acceptance of their music are growing fewer and weaker, the success of the Clean's *Boodle Boodle Boodle* still comes as a surprise. Fourteen weeks on the charts at the time of writing, that tenure has occurred despite a lack of major label publicity or distribution. And the Clean are now the name to drop, it would seem.

The band themselves haven't allowed any of it to go to their heads, and if the success of *Boodle* has brought pleasure rather than pride, then their reaction to the growing critical acclaim is more one of disbelief and disinterest. Their only fear is that it will warp peoples' views of them. For the rest, "It's just words on a piece of paper."

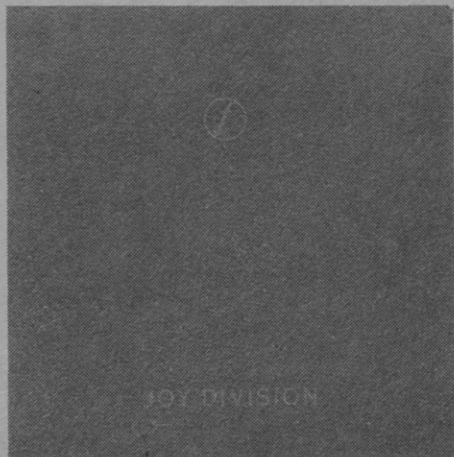
The Clean are the Kilgour brothers, drummer Hamish and guitarist David, and Robert Scott on bass, Dunedin born and now Christchurch based. Their history began at the second Enemy appearance, when the Kilgours and Peter Gutteridge went through a repertoire of two songs for the first time in public. Shortly afterwards Doug Hood, Enemy and later Toy Love soundman, joined them as a vocalist until the Enemy left town. When he departed, Hamish took over vocals and Lindsay Hook became their drummer. Hamish Kilgour takes up the story:

"After the Enemy left town, there was a complete vacuum for a long time. We played and played and wrote lots of good songs, 'Point That Thing' was one, but no-one was interested. We were considered musically shocking at that point."

They were musically shocking, according to David, "but it was interestingly musically shocking. There were one or two things that were really neat, but people couldn't accept it because



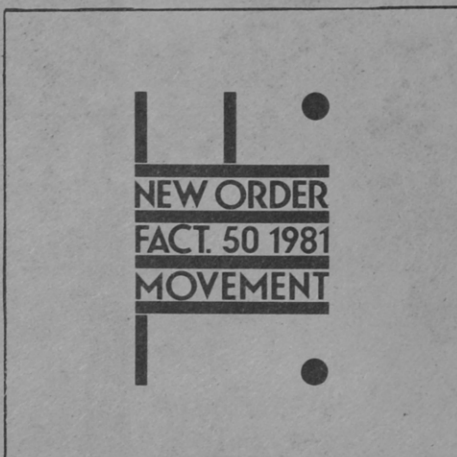
## FROM INDUSTRIAL MANCHESTER ...



### JOY DIVISION 'Still'

FACT40/FACTC40

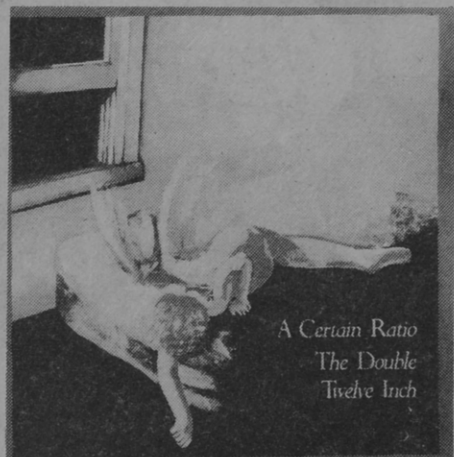
Double album includes 2 sides of previously unreleased material and 2 sides of live concert recordings including Joy Division's last performance.



### NEW ORDER 'Movement'

FACT50/FACTC50

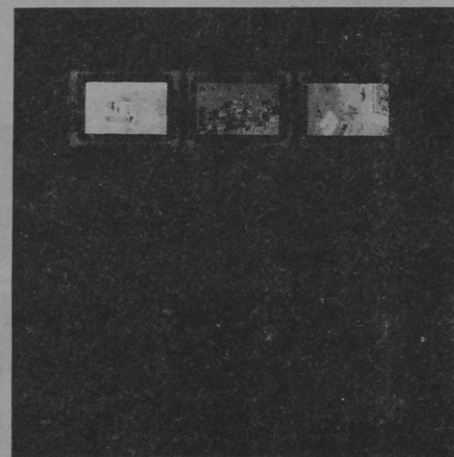
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
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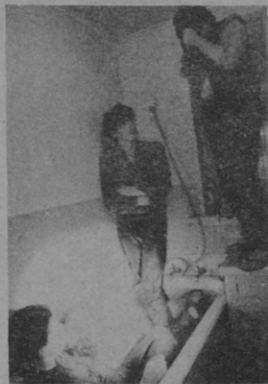
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Wet photos by Carol Tippet



it was what was considered by musicians to be bad playing. I thought it was good, but it was just organised noise."

Peter Gutteridge left, and the Clean went to Auckland, played a couple of times and fragmented. Hamish stayed in Auckland and joined another band, while David returned to Dunedin and began experimenting with Robert Scott. Hamish, in Dunedin for a holiday, was suitably impressed and the Clean began again. Trips to Auckland and Christchurch, a meeting with Roger Shepherd — and Flying Nun, 'Tally Ho', and Boodle complete the story.

The Clean philosophy has been shaped by Dunedin, and its Enemy/Toy Love. It's a city they regard very fondly, remote from the rest of the New Zealand music scene and consequently unaffected by trends.

For David, "There are absolutely no pressures on starting a band in Dunedin. It's up to you what you want to do."

"In Dunedin you can start and be terrible", adds Hamish. "You can be absolutely shocking and get away with it and get better. The biggest problem in Auckland is that it's such a trendy place. They get a bit lost jumping from one trend to the next without thinking about what they're actually doing."

For them the Enemy are the past in Dunedin. They got things moving. Other exports, Mother Goose and the Knobz, are embarrassments and best left unmentioned. But the Enemy: "They were so outrageous for music at that time. They really were New Zealand's true punk band." The subsequent demise of Toy Love has distinctly affected the Clean.

"You can only learn from Toy Love," says Hamish, "they tried to be as idealistic as possible and they tried to be honest. They did their best and they got chewed up by the business, and that's

an example to any band."

The business?

"Van Morrison said in a recent interview that the music business is a business and it's dollars and cents, charts, units and product, which is totally divorced from what I believe in. Music inspires you. It makes life more enjoyable," says Hamish.

And if there is a Clean philosophy, then that's it. The primacy of the music above and before all else. We came back to it time and time again. They aren't a fashionable band and wouldn't want it any other way. After Toy Love, they want no part of the Australian circuit. Perhaps Europe or parts of America.

"But we'd probably be regarded as passe," according to David, "because we're not futuristic and imagewise it wouldn't help because we probably look like we're just off the farm."

They have no time for rock's ephemeral and inescapable trends, and mention of such brings scorn for ska bands and Joy Division clones.

Are Clean a conventional band?

"Yeah, well we use conventional instruments and a lot of the songs are conventional in an unconventional way."

Is rock dead?

"Only to a moron. They said that in 1958 when Buddy Holly died, and they've been saying it ever since. Rock is dead only in the sense that cliches keep getting thrashed. You have to keep experimenting and remain open to things."

At a time when the precepts of punk are slipping further and further out of fashion, the Clean remain true to many of them.

"Music is trying to talk to people on a human basis. We hate the concept of pop stars."

In Hamish's words, "When we started playing it was against

that whole thing, and I'm still just as angry about the whole thing now as I was then. The person standing watching us play is no better or different than I am, and we want to keep it that way. I hate drum rostrums because it's like elevating yourself above people."

The hotel syndrome of too many people just having a night out and getting drunk regardless of the band is equally loathsome.

"It would be good to break down the whole ritualised behaviour pattern of the audience facing bands and getting pissed. The best thing would be to move away from hotels, but that's difficult."

Another problem with playing live is noise.

"The use of large PA's and volume to hammer people into submission is really bad. PA's should get smaller as a band progresses. Volume is OK, but it shouldn't be used to attack the audience. It's up to the audience to say that it's too loud and it's awful to listen to, and for them to leave, because you get to the point where you're hurting people's ears and they can't listen to what you're doing. The band gets louder and louder and the mixer gets deafer and deafer. Most of the people behind mixing desks are as deaf as piles."

Big PA's and lighting rigs are another pet hate.

"You don't need it. The aim is to play music. If you believe in your music, you don't need any of that. The Beatles and Stones used to get up on stage with Vox amps and white lights and the music was alive. Now it's more business-oriented towards light shows and large stadiums. Too many bands fall down because they're built on image and not music."

Michael Higgins

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## RECORDS

### The Teardrop Explodes Wilderness Mercury

Julian Cope is a fanciful person, a restless eccentric touched by belated psychedelia and surreal whimsy. He's also a good songwriter.

As a start, *Kilimanjaro* was OK, but, as an album per se it was a disappointment. 'Treasure' had instant presence but only 'Poppies in the Field' and perhaps 'Thief of Baghdad', stretched the band as an evocative unit to provide the space and finesse the songs needed.

*Wilderness* is something else. It is an improvement in every respect. It has a continuity of sound supplied by sole producer, Clive Langer, and it has a consistency/unity of direction bestowed by the sole writer (who else but Cope?) and the glowing ability of the band.

The first side concentrates on the more aggressive material. Five songs, among them Cope's answer to 'Reward' — 'Colours Fly Away', and a couple of straight forward shots in 'Bent Out of Shape' and 'Pure Joy', lead to 'The Culture Bunker', a natural and sophisticated climax.

Turn over and 'Passionate Friend' and 'Like Leila Khaled Said' are strong active melodies but the glory belongs to the wistful melancholic airs of 'Tiny Children', 'The Fighting Takes Over' and 'The Great Dominions'. Ballads that will last.

*Wilderness* reinforces my conception of Cope as a British Arthur Lee. Love combined the same acoustic/electric/brass freshness with a sense of the sensitive/ridiculous that *Teardrop Explodes* have achieved.

Whichever way you look at it, *Wilderness* is a seductive, superb album.

George Kay

D.D. Smash  
Cool Bananas  
Mushroom

It's nice to be able to hold up an album and say, "This is New Zealand music." Especially when it's a rock album that identifies with this country. A New Zealand



Dave Dobbyn

Sound.

Hello Sailor did it with their first album, Herbs did it last year, and now D.D. Smash make number three. *Cool Bananas* is Kiwi Rock, and proud of it.

It's hard to classify this sound, except that it has a suntan, a big grin, a love for wide open spaces, and a sentimental streak. It's brisk, loud, flashy and holding a can. It has to have a good tune, a sharp tongue and a strong back. The man who understands this is Dave Dobbyn.

Dave writes about human beings, and is a very human one himself. His songs are about people, falling in love, laughing, fighting and suffering.

Listen to Dave singing 'Blue Note':

*The last little letter  
Like the final curtain  
Like the bluest note of all  
I was shattered, broken glass  
was what love became.  
Tore my heart out ...*

'White Water' is another example. A song about canoeing the rapids? The song is genuinely exciting, with a strong tune conveying the feeling.

Good singles, as Dobbyn always provides, with 'Repetition' and 'The Devil You Know', all other songs with a little twist that lifts them above the ordinary, in melody or lyrics, plus Dobbyn's boogie special 'The Gambler', always a live favourite.

To be played at all discerning parties, and raised with the flag every morning.

Duncan Campbell



Julian Cope, Teardrop Explodes

XTC  
English Settlement  
Virgin

After eighteen months of silence, XTC have returned with two reassuring bids for the pop market — the twelve inch 'Senses Working Overtime' which is flanked by the high quality pop company of 'Blame It On the Weather' and 'Tissue Tigers', and now a fifth album, *English Settlement*.

*Black Sea*, pessimistic and industrious, was under-rated and the more acoustic tones of *English Settlement* continues Partridge's gift of giving you the bad news within the framework of uplifting pop.

Using a medieval historical perspective as an analogy for the modern malaise, XTC have carved out a further appearance/reality yarn. 'Senses Working Overtime' is perfect as its musical joviality is deceptive, the icing on a rotten cake, life stinks but "the church bells softly chime." Listen to it. 'Jason and the Argonauts' and 'English Roundabout', fresh-paced musically, are slightly veiled digs at social disorders. And 'Melt the Guns', 'No Thugs In Our House' and 'All Of A Sudden It's Too Late', although too pat lyrically, benefit from Partridge's conviction and melodic sense.

And then there's Moulding who turns in his usual quota of nicely waited infectious ditties, 'Run-aways', 'Ball and Chain' and 'Yacht Dance', to provide the balance of ideas.

*English Settlement* is a pastoral



Soft Cell

*Black Sea* and although less intense, it maintains Partridge's high standards of a change-is-as-good-as-a-progression. I'm still a fan.

George Kay

New Order  
Movement  
Factory

Rest assured, this is not a let's-bury-lan trip. Face facts: he died nearly two years ago, and Joy Division died with him. The record buyers of this country worshipped a dead idol, because we couldn't buy the damn stuff until after he died. Take your complaints to the Factory.

Right. New Order are another ball game. Curtis was not the creative heart. The songwriters were Bernie Albrecht and Steve Morris. They've refused to give interviews since the trauma, wanting to forget the past and re-establish themselves as a musical entity. Happily, they've done it.

*Movement* is not a consistent album, but any lapses into the old style can certainly be forgiven. Those who bought *Still* will know that the first single, 'Ceremony', was from the old days, while 'Everything's Gone Green' only just progressed.

This album makes a clean break, apart from 'The Him' and 'Doubts Even Here', which recall the ghost of Curtis. What they also serve to show is how one-dimensional he was, as a performer.

Grab the new sound from 'Truth', 'Senses' or 'Chosen Time'. Solid synthesised funk, the sort of



XTC

thing Human League or Heaven 17 are into, but much more basic, deeper and more demanding. 'ICB' continues that feeling, while 'Dreams Never End' has a rhythmic drive that the old JD sound never quite achieved.

Martin Hannett overwhelms with the depth of his production, and New Order establish themselves. Respect the dead, but don't cling to them. Life goes on, and the living are doing pretty well.

Duncan Campbell

Soft Cell  
Non-Stop Erotic Cabaret  
Mercury

The bright electronic pop invasion of the last year has been spearheaded by bands from the north of England. Human League, from Sheffield, opened the doors, and following them are Soft Cell, from Leeds.

Soft Cell burst on to the scene late last year with 'Tainted Love', a song originally recorded by Gloria Jones, Marc Bolan's girlfriend. Since then, Marc Almond and David Ball have had two more British Top 10 singles with 'Bedsitter' and 'Say Hello, Wave Goodbye'. Both are included, and while the former falls a bit flat, 'Say Hello' sparkles in the same way 'Don't You Want Me' did on *Dare*.

Almond has a strong Newley-period Bowie voice, which he uses to full effect, particularly on the northern soul of 'Seedy Films'. David Ball, responsible for all the electronic and acoustic instruments, plunders and then refurbishes tunes, to make them his own.

Listen to the Motown steal on 'Secret Life'.

Sex, nightclubs, entertainment and frustration sit at the core of *Non-Stop Erotic Cabaret*. It's an album that at first disappoints, then thrills. The melodies are accessible and infectious, it flows smoothly and doesn't wear out its welcome.

Perhaps not a great pop record, but at least a bloody good one.

Mark Phillips

A Certain Ratio  
The Double Twelve Inch  
Factory

For a while in 1980 Factory's A Certain Ratio looked like being one of the futures of rock'n'roll. Constantly name-dropped and touted for certain eminence, they have since fallen from grace as a result of a reportedly duff album and a realisation that perhaps they had been overrated.

This double twelve inch contains the songs that raised all the hopes. 'Flight' and 'Blown Away', released in November 1980, remain as blatant Joy Division messages with vocalist Simon Topping being indistinguishable from Ian Curtis. Look at it another way and you could call it the Manchester sound, billowing bass lines and cavernish production. Whatever, it sounds dated, almost ancient.

Ironically ACR's best moves were invariably their earliest. 'Do the Du', 'Shack Up' and 'The Fox' made appearances in late '79 and mid '80 respectively and their amateurish, lop-sided funk anticipated the fad that was to overtake

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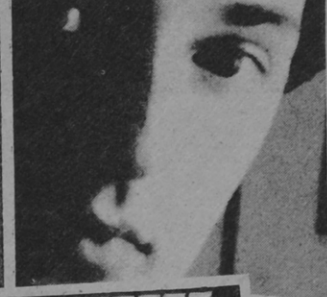
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WAIT FOR THE BLACKOUT

THE HISTORY  
OF THE  
WORLD  
PART  
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SOUL  
REBEL  
AND THE  
WAILERS  
BOB  
MARLEY



EMI

Britain last year. These make the double twelve inch a little more relevant.

ACR are the victims of if-it's-on-Factory-then-it's-mandatory-schtick. Realistically they suffered because of early press hyperbole and their fifteen minutes sound like the shortest on record.

George Kay

Cold Chisel  
Circus Animals  
WEA

In light of Cold Chisel's somewhat flat performance of their new material at Sweetwaters, I approached their new album with a certain amount of trepidation. Fortunately, my fears have proved groundless. Chisel have never sounded better in the studio environment.

The album opens with Jim Barnes' 'You Got Nothing I Want', a crunching rocker, and one wonders why he's contributed so few songs to their repertoire.

Ian Moss offers two songs, 'Bow River' and 'No Good For You', which are solid fare but don't surprise, while Prestwich's ballads, 'Forever Now' and 'When The War Is Over', present the gentle side of Chisel.

The remainder of the album is the work of keyboards player, Don Walker, who has been responsible for nearly all their previous material. 'Taipan' growls and boils, 'Houndog' allows Moss full scope on guitar, while Barnes' screaming finale, 'Wild Colonial Boy', is Chisel at their best. 'Numbers Fall' and 'Letter To Alan' maintain the intensity.

Barnes has no peers in the shouting stakes, yet tempers this with delicacy when required, combining adroitly with Moss's stinging riffs and the powerhouse rhythm section. On any assessment, *Circus Animals* is a triumph.

David Perkins  
Deutsch Amerikanische  
Freundschaft  
Gold Und Liebe  
Virgin

The only compromise that Robert Gori and Gabi Delgado-Lopez, the duo that is D.A.F., present is the translation of song titles and credits on the inner sleeve. Otherwise, *Gold Und Liebe* (Gold And Love), the fourth album to date and the first released here, is unrelenting, dark and malevolent, exhilarating and celebratory all at once. Gabi's vocals are breathless, guttural barks of passion and the finest you will hear all year.

Translated, the name means German-American Friendship, a black joke considering Germany's present political situation. However, this is the insight into the



D.A.F.

collective sense of humour D.A.F. possess, their knowledge of the limits of the capabilities and belief in their talents. An almost-typical German attitude to life and lust.

D.A.F. are male animals, proud and roaring defiance and dare, levelling steely gazes at the environment that initially spawned them, and which is now wholly responsible for the state of their existence.

Don't be disillusioned by any premature aversion to D.A.F.'s analytical observations. Nothing is gained by musical complacency, except airplay in this country, and you definitely won't be hearing D.A.F. on any airwaves.

Stefan Morris

Simple Minds  
Celebration  
Arista

Glasgow's Simple Minds, having left Arista for Virgin's greener pastures, now qualify for a compilation/best of.

Locally, *Celebration* emerges as an impressive fifth album as it contains insights into their second album, *Real to Real Cacophony*, unreleased here. 'Premonition' is all-purpose drive, one of their best songs, and 'Factory' and 'Calling Your Name' confirm what we've missed.

The debut, *Life In A Day*, with the band dewey-eyed from Roxy Music and Bowie sentiments, is represented by the title track and 'Chelsea Girl', both singles, and both more naive than winning. If *Real by Real Cacophony* was the big leap into maturity and identity, then *Empires and Dance* must be regarded as their best stride to date.

Combining the European travelogue textures of Kraftwerk's *Trans-Europe Express* with their own determined bass/drums propulsion, Simple Minds developed their own stature. Kerr became more confident as a vocalist, more commanding and the band sounded more authoritative. 'Celebrate', 'I Travel' and 'Thirty Frames A Second' are lifted to prove those points.

*Celebration* is rounded off with

a couple of their earlier singles, 'Changeling' and 'Kaleidoscope'. The former, especially, wastes no time as it makes direction, no detours and no rest-stops. It goes straight for the flag.

So *Celebration* is that rare breed — a compilation that is not only justified but necessary.

George Kay

TV21  
A Thin Red Line  
Deram

TV21 are a disturbing band, being so good, but also very open to comparisons. They come from Edinburgh, there are four of them, and they've been around since 1979.

Influences are important here, because of their hybrid sound. Scotland is a soul centre, like most of the northern part of Britain. TV21 have strong soul leanings, especially in the horn playing of Dave Hampton on 'Snakes And Ladders' (a great non-hit single) and the racing funk of 'Ideal Way Of Life'.

Also not to be ignored is the Liverpool strain, a la Bunnies-Teardrop-Wah. Try 'This Is Zero', 'Something's Wrong' or 'When I Scream'. (It's worth noting that Teardrop Troy Tate produced one of their early singles.) Ally Palmer's guitar also comes very close to the Bunnies' Will Sargent on 'It Feels Like It's Starting To Rain'.

Influence No. 3 is Paul Weller, though maybe unconsciously, in the voice of Norman Rodger. Weller cites TV21 as his favourite songwriters of last year. Certainly, 'Ticking Away' and 'Waiting For The Drop' owe a debt to him.

Derivative? I'm still not sure. TV21 write excellent songs, building on vocals and riffs to terrific climaxes (something this world needs more of). They're not plagiarists, they're stylists with obvious mentors.

I find this album immensely enjoyable, a creditable debut by a promising young band. But I'm still sure they can better balance their influences and their own ideas, to produce something that

doesn't draw so many comparisons.

Duncan Campbell

Dave Edmunds  
The Best Of Dave Edmunds  
Swansong

A misleading title, firstly because this album covers only his Swansong period, ie: the last four albums, and secondly because any 'Best Of' album has its work cut out to include every fan's personal favourite. (If I had my way, Swansong would put all four albums together, include a few B-sides of singles, put them in a box set and sell it all for about 10 bucks. So much for fantasy ...)

As a compilation, this album has a good track listing, except for one very real gripe; it includes none of the slower side of Edmunds, such as 'Take Me For A Little While' or 'I'm Gonna Start Livin' Again If It Kills Me'.

From *Get It*, we get 'Here Comes The Weekend', 'Ju Ju Man' and Nick Lowe's 'I Knew The Bride'. *Tracks On Wax 4* contributes 'Deborah', 'A1 On The Jukebox' and the excellent 'Trouble Boys'. *Repeat When Necessary* offers the strongest selection in 'Girls Talk', 'Queen Of Hearts', 'Crawlin' From The Wreckage' and 'The Creature From The Black Lagoon'. The latest LP, last year's *Twangin'*, sees a fairly predictable showing of 'Singin' The Blues', the Stray Cats-backed 'The Race Is On', and John Fogerty's truly wonderful 'Almost Saturday Night'.

I've raved enough in these pages about Dave Edmunds, so I'll say no more. If you haven't got everything he's put out recently, this is as good a place as any to start.

Dave McLean

Gregory Isaacs  
More Gregory  
Charisma

This is Isaacs' second album for Pre (through Charisma outside Europe), and where is the first, pray tell?

Those who bought the double Virgin cassette of *Cool Ruler* and *Soon Forward* won't hesitate to purchase this. For the others, start here and see what you're missing.

Isaacs has a voice like satin sheets, a lover at heart, but not unaware of his identity. Try 'Confirm Reservation' or 'The Fugitive' on this set. Rastafari without the cliches. In fact, words like 'dreadlocks' and 'Babylon' are notably absent from Isaacs' work, which may convert a few of those who dislike reggae. It doesn't all sound the same, and here's a man who doesn't preach.

Well not much, anyway. 'Substitute' is the only letdown, when Isaacs self-righteously scolds a wayward girlfriend, who's now smokin' and drinkin' herself down the high road to damnation.

Elsewhere it's bitter-sweet love songs, urgent and tender at the same time, backed either by Sly and Robbie or Isaacs' own superb

Radics. The former duo tone down their usual trickery, allowing Isaacs' voice to dominate and shine, the way things should be.

Let Mr Isaacs serenade you. It could be the start of something big.

Duncan Campbell

BRIEFS

Bonnie Raitt  
Green Light (Warner Bros)

Some might snidely dismiss this as music for those who've grown old with the Stones. Not so. Sure there's an occasional slice of Keef's Riffhards but there's also a genuine passion ablaze here. Raitt's vocals are simply marvellous — aren't they always? — and her commitment is matched by the gusto of the Bump Band (sounding even better here than on the fine recent Renee Geyer album.) And there's a great crop of songs too. PT

The Mighty Guys  
Rockin' All Thru the Night  
(Rivet 10" import)

Authentic rockabilly from this Australian 3-piece. 10 tracks, complete with over the top sleeve notes, and a sense of humour that allows an (almost) straight-faced version of the old Red Foley weepie 'Old Shep', and enough good taste to have the originals stand up next to classics like Gene Vincent's 'Blue Jean Bop'. DMCL

Elton John  
Jump Up (Rocket)

Not since *Yellow Brick Road* has Elton produced such an opulent and satisfying collection of pure pop eclecticism. There's something here for everyone, from the rolling rock of 'Dear John', the singalong chorus of 'Empty Garden', to the sombre synthesizers of 'All Quiet On The Western Front'. Highly recommended.

The Damned  
Best of the Damned (EMI)

A misnomer, this one. The best Damned moments by far were 'New Rose' (here present in inferior live form) and 'Neat Neat Neat', explosive but unfortunately conspicuous by its absence. So we're left with the Damned's best moments on EMI which leaves us with the clumsy charm of 'Smash It Up' and 'Plan 9 Channel 7' as the pick from their days with a major label. Mind you, their double album wasn't released here so Damned fans will probably queue for this *Best* of if they can stand up.

Dr. Feelgood  
Casebook (Liberty)

More *Best Of*s should be like this. *Casebook* covers the Feelgoods' entire career from 'Roxette' to the new single with Johnny Guitar, 'Waiting For Saturday Night', stopping off for a live 'Riot In Cell Block No.9' and more unreleased material in 'Route 66' (Wilko), 'Put Him Out Of Your

Mind' and 'Hong Kong Money' (Mayo) and an alternative version of 'As Long As The Price Is Right' along the way. 16 tracks, and not a dud amongst 'em! DMCL

Various Artists  
The Friday Rock Show (BBC)

Since EMI focussed on the 'new wave' of heavy metal in Britain with *Metal For Muthas*, most major labels and even K-Tel have put out compilations of up-and-coming metal bands. This one features eight skull crushers from eight different bands, and the self-respecting headbanger need look no further for his monthly axe.CC

Phil Bowering, Hiatus

A local independently-produced tape from Wellington's Phil Bowering. It's a thirteen track high quality offering of formative electronic and acoustic pieces that vary between the hypnotic and the monotonously repetitive. Overall, though, a valiant effort. So send \$6.00 + 25 cents postage to PO Box 6096, Wellington. GK

Nocturnal Projections  
(Emission Cassette)

Another tape, this time from a New Plymouth band who recorded their own repertoire through a mixing board in their flat. Distributed through EMI Shops, their music is scratchy and amateurish, often plagued by Joy Division pomp but generally saved by the spirit of DIY enthusiasm. The Manchester sound moves to New Plymouth. What next? GK

Weapon Of Peace (Safari)

Seven guys, six black, one white, from Wolverhampton, formed about six years ago. They've toured with UB40 among others, and there lies their strongest reference. Had they not been going so long, I'd accuse them of outright theft. As it is, pure deja vu without any explanation. DC

Michael Schenker Group  
MSG (Chrysalis)

Kerrang! Schenker is back with his second offering since quitting UFO, and a cracker it is too. A thunderous collection of well-executed heavy metal. A cut above much of the current crop, it augurs well for the Budokan live double just released in Britain.CC

Frank Zappa  
You Are What You Is (CBS)

Ten years ago a double Frank Zappa album was an event. Zappa's eccentric initiative has long been ingratiating and aimless. This double helping of the usual send-ups, pastiches and crazy cacophony doesn't save his dwindling credibility. File under: Past Legend Continues to Decline.GK

Sammy Hagar  
Standing Hampton (Geffen)

Long a major live attraction in the US, Sammy Hagar failed to make much impact on the charts during a lengthy spell with Capitol. A change of labels and a smoother approach has altered all that. In contrast with his previous axe-hero stance, Hagar has come up with a slick album of melodic rockers, tailor-made for FM.CC

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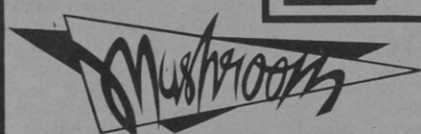
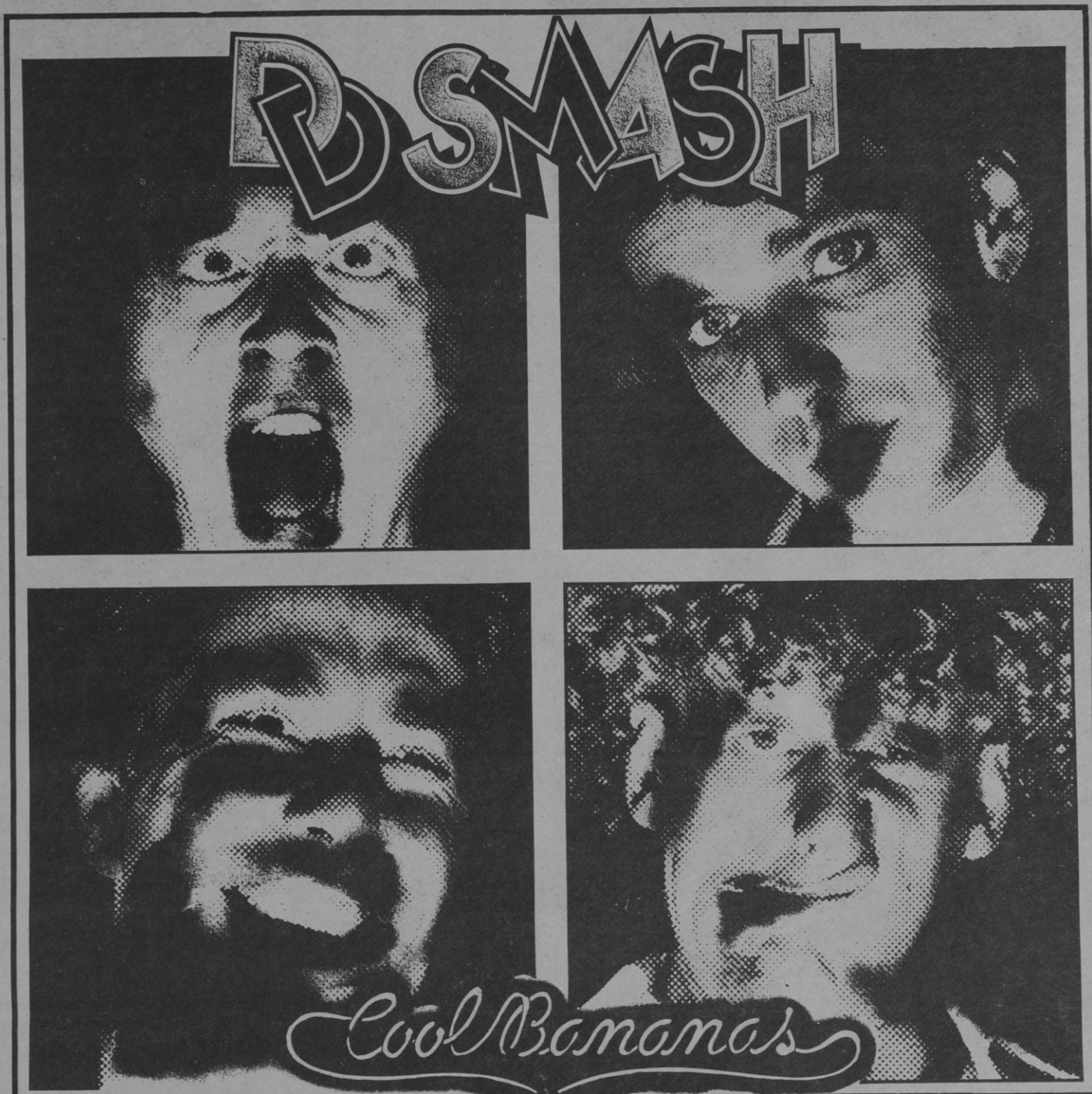
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# FUNKY!

Chaka Khan and Friends  
Echoes Of An Era (Electra)  
Rufus with Chaka Khan  
Camouflage (MCA)

In amongst the sophisto-funk of her last solo album, Chaka Khan included an electrified rendition of Dizzy Gillespie's classic 'A Night In Tunisia'. Now on *Echoes* she goes the whole way back for a complete session of bebop. Even the recording was done like the old Blue Note jam sessions — two days in and out. The songs are all standards and the musicians are Freddie Hubbard, Joe Henderson, Chick Corea, Stanley Clarke and Lenny White. Playing all acoustic (the best Clarke has sounded in years) this band's performances make terrific listening on their own.

Khan's vocals are a somewhat more mixed blessing. While it is a pleasant surprise how well she copes in such company, she is certainly no Sarah Vaughan or Ella Fitzgerald. Her tone, pitch, control and inventiveness all tend to suffer in comparison to previous great interpretations these songs have received in the idiom.

But then, in all fairness, Khan's music has previously lain within the confines of rock. And time was when Rufus was one of the punchiest bands on record with Khan its soulful knockout. (Check 1974's *Rufusized*). In recent years, however, they've become just another disco-funk outfit.

Unfortunately *Camouflage* maintains the pattern. There's nothing intrinsically bad about the album. On the contrary: the songs are varied, never overly repetitive, the arrangements intelligent, the musicianship impeccable (big fat bass lines, sharp brass work, etc) and Khan's vocals restrained enough to avoid her occasional shrillness. It's just that after half a dozen playings I can't recall one damn track.

In other words *Camouflage* is another super-competent, beautifully produced, American musical lathe-operation. The exact opposite of *Echoes Of An Era* in fact. Yet *Echoes*, whatever its shortcomings, is the album I'll keep out of the two.  
Peter Thomson

Chic  
Take It Off (Atlantic)  
Spinners  
Can't Shake This Feelin' (Atlantic)  
Whispers  
Love Is Where You Find It (Solar)  
This Kind Of Lovin' (Solar)  
Kool & the Gang  
Something Special (De-Lite)  
Shalamar  
Friends (Solar)  
Lakeside  
Your Wish Is My Command (Solar)  
Sister Sledge  
The Sisters (Cotillion)

New York has been prime turf for black vocal groups since doo wop days when Drifters first recorded for Atlantic. On the same label, the Spinners keep that tradition lively and Chic shuffle



'Echoes Of An Era' artists: Chick Corea and Chaka Khan, seated. Freddie Hubbard, Stanley Clark, Joe Henderson, Lenny White, standing.

about as only Chic do. In the same state, Kool and the Gang hang out cool like and Sister Sledge look sultry.

Meanwhile in Los Angeles, Dick Griffey — Mr Fast Food of Funk, founder of the Solar label — mixes modern funk, commercial soul and an unknown sticky substance then cooks it: micro-wave soul, man.

Since 'Le Freak' in 1977, Chic have been black music's prime movers, producing themselves. Sister Sledge and Diana Ross, creating commercial disco at its best. In 1980 they moved on with the album, *Real People*. Strident and stark in sound, 'Rebels We Are', '26' and the title track are delightfully tongue in cheek.

In 1981 after doodling with Debbie Harry on *Kookoo*, Chic recorded their new release *Take It Off*, an album with several gems: check 'Flashback' (their best cut since 'Good Times') and the instrumental 'Baby Doll' (beaut sax and organ). *Take It Off* is your best Chic buy after purchasing their essential hits album, *Les Plus Grands Succes De Chic*. (Cos as every pommie hairdresser knows — keeping up with the times means keeping up with Chic.)

The lyrical antithesis to Chic, must be the truly inane get-downs of Kool and the Gang. But Chic have no recent hit to compare with Kool's sublime 'Celebrate'. The new Kool platter has two fine singles, 'Steppin' Out' and 'Take My Heart'. But instant coffee is more stimulating than:

Let's have a good time  
Let's have a real good time  
Oh what a good time  
Titled 'Good Time Tonight', that track's too cool for me mate, lovely melody though. Less get-down and let's get-on-with-it. Next stop: LA.

From the inane to the ridiculous, fly to Los Angeles, where the Whispers aided by Leone F. Sylvers on the "dancin'" of their *Love Is* album, consummately equate honesty with lack of clothes on 'In The Raw'.

Opening their gatefold cover reveals band members engrossed in their hobbies — a book, two race horses, a fast boat and seven

women, respectively. But in Walter's spare time he "finds relaxation in running the business of Whispers Music Inc." Why has he released two Whispers albums at once?

*This Kind Of Love* is produced by the band, it's smooth with an ace title track. *Love Is Where You Find It* is more contemporary funk. Dancers will dig Side One. Good stuff, but when will Solar do a Whispers *Best Of*?

Also on Solar are the more youthful. Lakeside. Their 'Fantastic Voyage' boogie returns, barely disguised, as 'Your Wish Is



Shalamar

My Command'. Rather good actually, but the rest of the album is indifferent and 'I Want To Hold Your Hand' is awful.

Best Solar release is Shalamar's *Friends*. (Remember their big hit, 'The Second Time Around'?) Best tracks are 'Don't Try To Change Me' (Jody's vocal is superb and Solar producer Leon F. Sylvers plays a mean bass) 'Friends', 'I Can Make You Feel Good' and 'There It Is'. As vocalists, Shalamar are maturing, they feature in the songwriting credits and they work effectively with their producer.

While Shalamar move to higher ground in funky town, Sister Sledge falter. The girls produce and largely write their new album, *The Sisters*. It's Broadway meets disco, without the bottom end of last year's *All American Girls*.

Smokey Robinson's 'My Guy' is understandably the single — it's an oasis on Side One. *The Sisters* has its moments (rap on 'Super Bad Sisters'), but their D.I.Y. proves too bold a move. Next time maybe?

We're in New York, where Spinners recorded *Can't Shake This Feeling*, their best album since John Edwards replaced Phil Wynne. Edwards, a fine vocalist, is in top form on the smooth soul music written by producers Mtume & Lucas and the Delfonic's classic 'Didn't I Blow Your Mind'. The title track and 'Love Connection' are more modern funk. Big budget soul ballads, step this way.

But why is a five man vocal group augmented by female vocalists, and do I still want to be a Sister Sledge roadie?  
Murray Cammick

Smokey Robinson  
Yes It's You Lady (Motown)  
Rick James  
Street Songs (Motown)  
Teena Marie

It Must Be Magic (Motown)  
Smokey Robinson and Rick James encompass two decades of Motown, from its first great talent to its latest great success.

There were a lot of us under Smokey's spell back in the 60s, people who somehow found themselves with a strong emotional commitment to his words and music, whether via Robinson's own group or the others in Motown's stable. And while that commitment may have lain dormant for much of the 70s it was fully revived with his 1980 single 'Cruisin'' and album *Warm Thoughts*. Consequently we bewitched-ones regard last year's *Being With You* somewhat dewy-eyed. But at least on *Being With You* his own songs completely outshone the others. This time it's difficult to pick out his originals. With *Yes It's You Lady* we're going to have to realise that Smokey seems content with a career sweetening into MOR.

A world apart from the self-professed punk-funk of Rick James, Motown's first superstar of the 80s. *Street Songs*, his fifth — and best — album was the label's top seller last year, but in NZ James' garish persona tended to put off all but the very brave. James' songs are about what interests him — which means himself, lots of sex, smoking dope and police harassment. But his music has immense verve, a good sprinkling of hooks and a refreshing touch of humour. He's also got a super-charged band and, in Teena Marie, an excellent backing and co-vocalist.

So it is logical that James should feature on Marie's album. (She lauds him in the title song). At nineteen, Marie already sounds in possession of a prodigious talent. Although white, she has the vocal strength and range of a black. She wrote all the tracks, arranged much of them and plays keyboards throughout. Even some of her lyrics are pretty smart — witness 'Revolution', a reflection on Lennon's murder.

The album's weaknesses are a result of her youth. Often her



Newmatics & friends, Mainstreet.

writing, arranging and singing lack identity. It's as if she isn't content with funk but hankers to try out as the new Minnie Riperton or, worse, Barbra Streisand. Give her another couple of albums to absorb her influences, find her own voice and maybe Motown will have another superstar.  
Peter Thomson

Sky  
Skyline (Salsoul)  
Rafael Cameron  
Cameron's In Love (Salsoul)

Sky and Rafael Cameron are both produced by Brass Construction member Randy Muller. What characterises Muller's work on these two albums is a willingness to try anything: no groove is too repetitive, no rip-off too blatant. This eclecticism almost sinks Cameron's album with so much diversity there's no style and Cameron's clear, enthusiastic voice can't stamp a personality on Muller's poppy songs.

Sky fare a little better. This is their fourth album and on 'Let's Celebrate' they hit the perfect groove. There are other highspots here but much of the rest is enjoyable but unexceptional — funk or attractive but forgettable ballads. And of course Muller's not too proud to slip in a deft Chic imitation at the end.

Alastair Dougal

Bobby Bland  
Try Me, I'm Real (MCA)

Bland's a smooth blues singer who has always derived much of his vocal style from cool pop singers like Nat King Cole. But as the years go on, Bland has been moving his musical approach ever closer to the Cole style as well. In fact *Try Me, I'm Real* is MOR-blues. It's an approach not without its possibilities. Bland sings with characteristic warmth and control but few of the arrangements are interesting enough to provide a proper setting for his voice.  
AD

Carl Carlton  
20th Century Fox

Carl Carlton's a Detroit singer by origin, who achieved some success in the sixties in the wake of the rise of Little Stevie Wonder. Today Wonder's style is still present in Carlton's singing but, without anyone to write material of the calibre of Wonder's for him, Carlton can't provide much beyond a decent groove. The result is that apart from the novelty 'She's A Bad Mama Jama', there's little of interest on offer here.  
AD

Evelyn King  
I'm In Love (RCA)

It's five years now since 17 year old Evelyn King shot to prominence with her disco hit 'Shame'. *I'm In Love* finds her skills still intact: she's singing more strongly than ever and happily one of the two sets of producers/songwriters used here provide her with effective backdrop. Their synthesiser-intense robotic dance tracks make for propulsive backing. Unhappily the alternate producer used, contributes only sappy ballads and derivative disco. There's a decent EP lurking here.  
AD

APOLOGIES  
In the March issue, *Rip It Up* incorrectly stated that the D.D. Smash album *Cool Bananas* was recorded at Mandrill Studios. In fact the entire album was recorded and mixed at HARLEQUIN STUDIOS.

## LIVE

Newmatics, Prime Movers  
Mainstreet, April 27

Prime Movers played prior to the headliners. Nick is a very able and energetic singer/guitarist but is a mite indulgent. Their good songs were often lost, due to their fast paced delivery and lengthy sets. Tighten up.

The Newmatics hit stage at 1am, thirteen players in all. For those who fancy a twin guitar band, Mark Blam Bell was there. Also present were: original sax man Simon Clark, Don Blam, Yoh Meeme, Jacquie Freud, John Bongo and others.

First up were 'Five Miseries' and 'Judas'. Fortunately the mix favoured the basic band, Syd's 'Judas' rhythm clearly audible, his sparkling reggae solo being as usual, the song's highlight. Same with 'Broadcast O.R.', though Mark Clare overcame an apparent indifference to deliver a fine vocal.

Song six was Sam and Dave's 'Soul Man', a tasty arrangement with a very full chorus. Looking back: 'East of the UK', and 'Playing the Champion'. 'Riot Squad' follows with its laborious, birth of a bull horn intro — a great song but, horns, if it has to be white, try trading your Dexys for an early Average White Band album.

Next up: 'Crosswires' (Clare excelled), 'Five Minutes To Zero' (a neat single), 'Doobie Do Boy', 'Square One' (new single), '1000 Dances' (Pickett'd love it), 'Health' (a pro-weedy diatribe effectively depicting health workshops as militaristic and anti-tobacco) and finally their finest number, 'Silent Type'.

Whatever they started off looking like, whether sax looks like *ska* or not, despite the influences encountered, the Newmatics stumbled on their own sound and a dozen great songs.

On their final night 17 songs were their own. Record the best 12 well, mix and master them nicely and you'd get a better album than any debut I've heard in the last 12 months.

Murray Cammick

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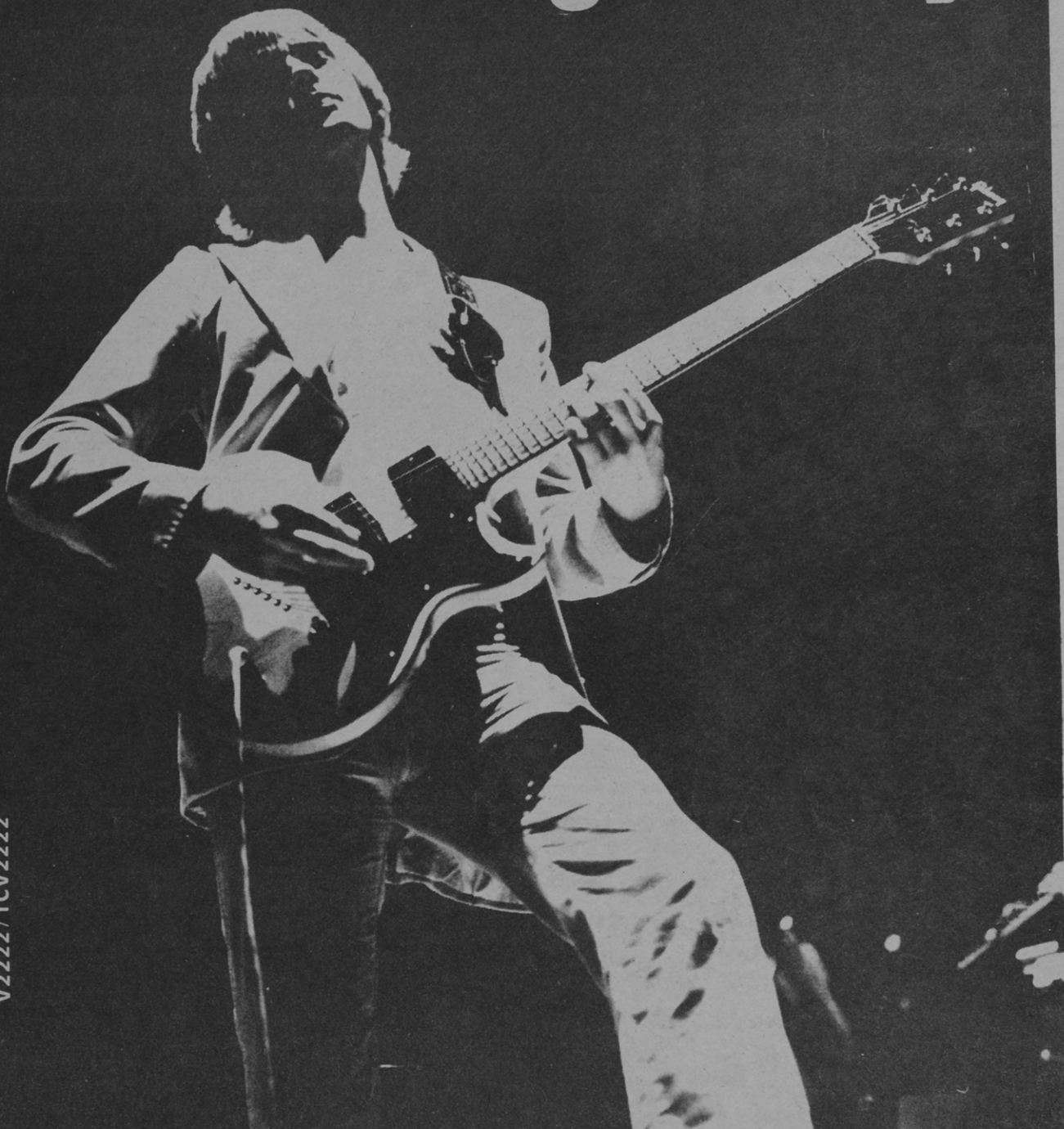
# THE RUMOUR IS...

## Mike Oldfield's Touring in May!

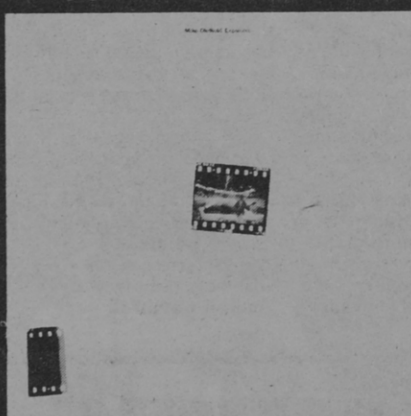
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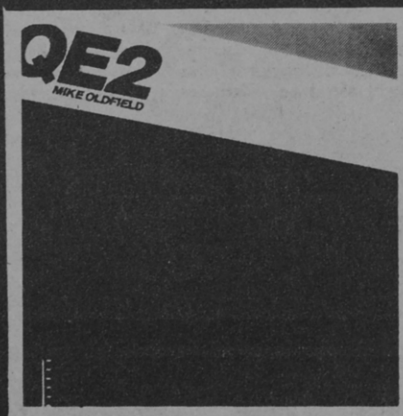


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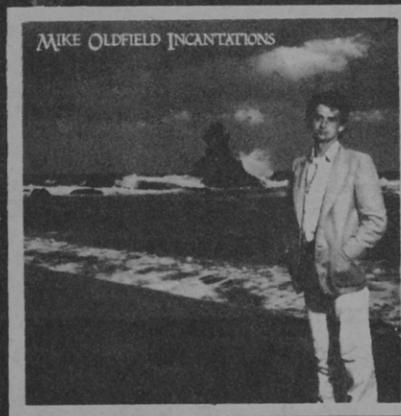
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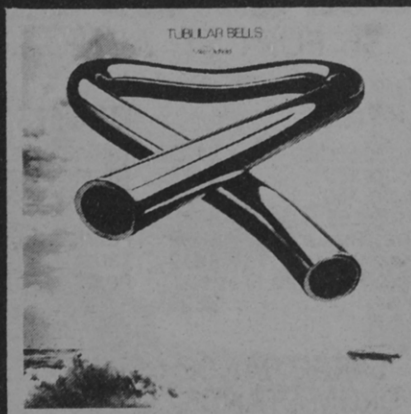
INCANTATIONS



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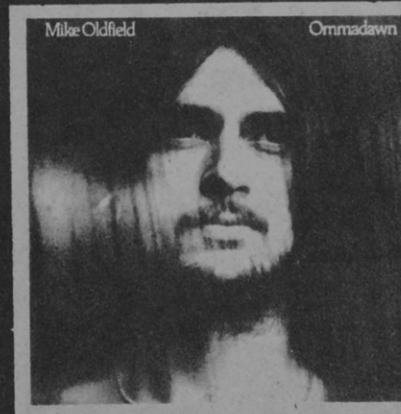
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## MENTAL AS ANYTHING "Berserk Warriors"



### 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

### Rip It Up No. 57, April '82

Post all correspondence to RIU, PO Box 5689, Auckland 1. Editor Murray Cammick Assistant Editor Mark Phillips Advertising Enquiries 790-653

Rip It Up is typeset by Artspec Typesetting Systems and printed by Lucas & Sons, Paraparaumu.

## 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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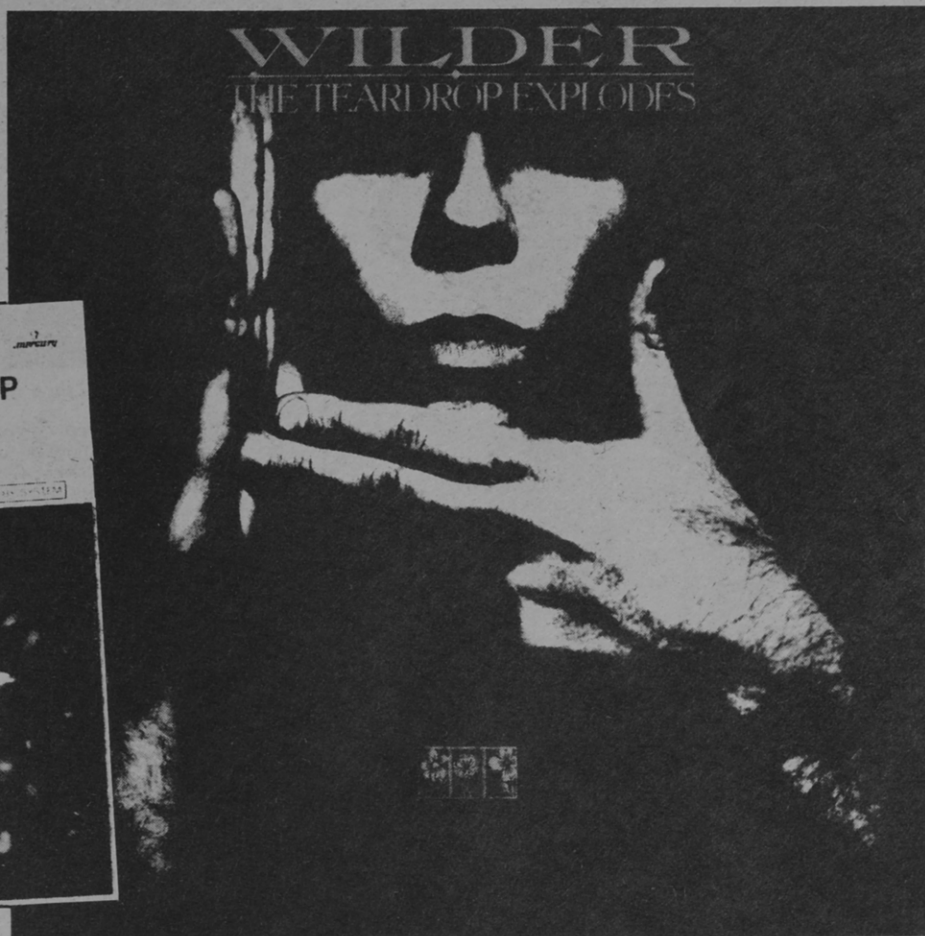
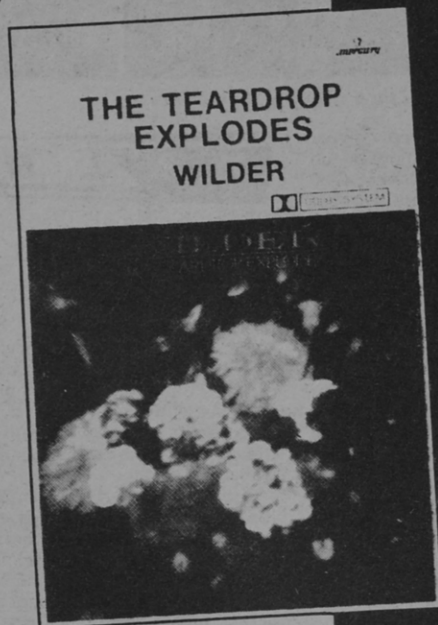
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# OFF THE RECORD

## ALLEZ OOP!



Which means London fanzines, and plenty of them.

First and best is *Allez-Oop* set up by one time *Rip It Up* writer, Jeremy Templer. To avoid critical in-fighting the magazine has adopted a non-evaluative stance, which means all you get is a series of question-answer interviews without any value judgements from the writers. In other words rock criticism which isn't critical. Informative but sterile.

The other fanzines, *Shout*, *Rising Free*, *The Story So Far*, *Grinding Halt*, *Cross Now*, *Sign of the Times*, *Shake*, *Panache* *Fourteen*, *Trees and Flowers* and *South Circular*, are all amateurish in-it-for-the-love-and-not-the-layout angle. They are all printed and distributed by Better Badges, 286 Portobello Road, London W10.

One novel presentation worth singling out is *Wool City Rocker*, a Bradford fanzine the size of a forty-five and packaged in a small



David Bowie & Iggy Pop, Moscow (*Bowie Black Book*).

plastic sleeve containing a poster of some ugly Northern talents and a flexi-disk of a Heaven 17 song 'Something's Wrong'. And it's only 30p.

Locally, the NZ Students' Arts Council have initiated a *Touring Papers* publication that lets you in on what acts are doing the Varsity circuit. Its most recent edition included excerpts from John Dix's history of NZ rock'n' roll. Any news? Write to their Resource Base: PO Box 9266, Wellington.

George Kay

Browsing among books on rock music is a lot more interesting now British-based Omnibus Press publications are distributed in NZ.

Your standard rock book has always been the illustrated fan-bio wherein a poorly researched, clumsy and gushy text serves as an excuse to package heaps of photos of some current fave rave.

In 1979 American writer Dave Marsh used this format to produce a serious book on Bruce Springsteen entitled *Born To Run*. That said, however, Marsh's book does have its shortcomings. In 180 pages we learn all the facts and get plenty of observations but somehow, by the end, a real sense of Springsteen the man remains elusive.

Dave Marsh's book is now in Omnibus's catalogue as is an even more interesting remodel of the fan-bio quickie: Lester Bangs' *Blondie*. It may be slimmer than the Springsteen effort but you get 16 pages in colour coupled with the ravings of the greatest gonzo rock writer of all. Bangs was commissioned to write a standard hagiography but instead turned around and began to attack his subject in chapters such as 'On the Merits of Sexual Repression'. His thesis about Blondie's - i.e. Debbie's - appeal is fascinating and, as usual, both brilliant and ultimately way over the top. (Apparently Chris and Debbie Harrystein are now writing their own version.) *Blondie* was written in 1980 prior to the *Auto-american* and *Koo Koo* albums. I'd love to read an update on Bang's thesis.

The *David Bowie Black Book* is a strictly conventional example of the fan-bio but as such is

### CHAS JANKEL FROM PAGE 3

What's on the cards Chas?

"On the way to LA I went via Nassau in the Bahamas where I've been making my third album and after that I'll get a seven piece band together and do some gigs. So you'll see me before long."

And with that we leave the amiable Chas Jankel, a musician's musician, a modest geezer with a wealth of talent that springs from the right roots. Check out his *Questionnaire*, most answers are positive.

George Kay



John Carradine & Tracy Mann, 'Scarecrow'.

excellent. Its text is simply a year by year factual rundown on Bowie's career from 1963 to 1980 with no critical attempt to get at the masks behind the masks. The book's great value lies in its superb collection of photos, predominantly full-paged and, as often as not, in colour. Trace the hairstyles and sartorial splendour from sixties mod to flower-power perm to Garboesque to Ziggy etc. The shots vary from solo studies to telling candid shots of Bowie with associates, friends and lovers.

Undoubtedly of more limited appeal (though still great fun) is *Merseybeat: The Beginnings of The Beatles* wherein the early days of the fab four are chronicled through reprints from the now defunct Merseybeat entertainment paper. In 1961 you could get five bands for five shillings with the Beatles topping and Gerry and the Pacemakers second on the bill. On one page you'll find an item reporting on The Beatles' 'rapturous reception' in Hamburg while underneath is a news snippet that Rory Storm and the Hurricanes are spending their third summer season at a local Butlin's holiday camp. John Lennon's own pseudonymous column 'Beatcomber' is a fore-taste of *In His Own Write*.

The Omnibus range includes the modestly priced *In Their Own Words* paperback series. Semi-biographies on Lennon, Dylan, the Stones, Bowie et al that are assembled by a cut and paste job on years of press interviews. Their value depends on how eloquent and candid the subject was. The Who volume gave me a few good chuckles.

Another book is *Rock Family Trees* for all those people wanting to trace various sixties and seventies' groups. A truly major work for and by the obsessive.

There's a *Sex Pistols File* and one on the Clash and a whole discography series. The only two real nasties I've spotted so far are a vacuous Pretenders' volume and a shoddy *Encyclopedia of British Beat Groups and Solo Artists of the Sixties*.

Happy browsing. (Omnibus Press is distributed locally by the Australia and NZ Co.)

Peter Thomson

## F I L M

### The Scarecrow

Director: Sam Pillsbury

Working from a very clever scripting of the Ronald Hugh Morrisson novel, Pillsbury has come up with a most satisfying film, a piece of cinema that proves the local film industry could produce something as successful as Peter Weir's early explorations of the more bizarre sides of the Australian character.

Although the eerie, centrifugal force of the whole film is the emaciated, omni-present Scarecrow, played with relish by Hollywood veteran John Carradine, the real reference point for most of the action comes from the trio of youngsters. Australian actress Tracy Mann is an impressive Prudence, and Pillsbury has managed to get wondrous performances from Jonathan Smith and Daniel McLaren as the two friends who eventually unravel all the dirty goings-on in the funeral parlour.

Add to this many memorable and vivid cameos (Margaret Blay as the testy Mrs Breece admonishing her petulant child is particularly vivid) and a striking evocation of small town life in the repressive 50s, and you have the most effective piece of New Zealand cinema I have seen for some years.

### The California Dolls

Director: Robert Aldrich

What on the surface might seem to be an exploitation flic about glamorous lady wrestlers becomes, in Aldrich's hands, a shrewd and cynical tale of compromise in modern society. Underneath all the tawdry glamour (and the final fight-out between the Dolls and the Toledo Tigers is the most dazzling of production numbers, with gasps and giggles in equal proportions) is a piece of tough character analysis.

Peter Falk as Harry Sears is a hard-bitten manager, playing tapes of *Pagliacci* in his car whilst ferrying his two lady-tag-wrestlers (the statuesque Vicki Frederick and Laurene Landon) around the country in search of that elusive title match. Aldrich uses his usual production team, and Joseph Biroc's images are as elegant as ever, finding that there can be an ironic beauty in the most unlikely places.

### Outland

Director: Peter Hyams

A thoroughly dreary little space western, in spite of the cool presence of Sean Connery. Some interest is generated during an all-too-short show of paranoia by Steven Berkoff, and Frances Sternhagen deals out a nice line in wise-cracking cynicism, but after a while, you just get rather tired of reading printed messages on video screens and gazing at flashing computer keyboards. Really, people are still more interesting and good scripts help too.

### Renaldo and Clara

Director: Bob Dylan

Currently doing the rounds in the hallowed setting of the Film Festival, this is really much more than just a record of the Rolling Thunder tour. Although the original version is often self-indulgent and rambles at times, it presents some marvellous images and equally memorable scenes (Allen Ginsburg reading poetry to an audience of respectable matrons being one). To cut it by half its length, as has happened in NZ, is brutal. Surely those interested would prefer to see the film as the director originally conceived it.

### History of the World Part I

Director: Mel Brooks

It's all a matter of taste, as the bishop once said to the actress. In the matter of comedy, Mel Brooks has become an anarchic law to himself, being the most noted contemporary exponent of the 'Would it be funny if ...' brand of comedy. Self indulgence sometimes works splendidly. It does in *History's* Inquisition sequence, with starched nuns suddenly becoming voluptuous chorines. And Brooks certainly has an enthusiastic cast, with Cloris Leachman, Madeline Kahn, Harvey Korman, Dom DeLuise and Sid Caesar - almost making one ignore the fact that so many of the jokes are not only fairly venerable, but more than a little on the weak side.

Still, considering the current state of 35mm comedy, now that Frank Tashlin is no more, who can afford to be fussy?

William Dart

### Late News

Sydney band Dropbears with ex Hooker, Johnny Batchelor, have released a 45, 'Fun Loving'/'Anything I Do'. They also feature on the new *Fast Forward* cassette. Same town: *Real Traitors* have recorded another 4-track EP ... *Swingers* may record their second album in Auckland. If so, expect them with Snoid, at Mainstreet in May. Mondo Rock play NZ in June. Grace Jones will tour down-under ... there's a rumour about that Harry Ratbag wrote 'Legend In His Own Lunchtime' for the Gurlz and that he penned the new Sister Sledge single 'My Guy' using the pseudonym S. Robinson ... Furtive may release a live 12 inch EP of the *Newmatics* recorded at their final gigs ... same size but by May: six-trackers on Key label: *Th'Dudes So You Want To Be A Rock'n'Roll Star* (all the singles) and *Hello Sailor Last Chance To Dance* ... Troggs pic sleeve 45 'Wild Thing'/'With A Girl Like You' is released to coincide with their tour April 28 Mainstreet gig ... rebuilt Mascot Studio is open. Phone them for special re-opening rates. First projects include: Phil Yule produced *Herbs* 45 and LP and *Mahana* produced by Billy TK ... the Jam tour is postponed to August.

### New look Talking Heads?



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- 2 Mark Williams, Joe Cocker, Chunn Int. 2, Frankie Miller.
- 19 Talking Heads, Ramones, Sire label, Steely Dan, Kim Fowley.
- 23 Th'Dudes, Talking Heads Int. 1, Street Talk Bandfile, Phil Manning.
- 24 Talking Heads Part 2, Citizen Band, Swingers Bandfile, Dragon.
- 26 Devo, Knack, Mi-Sex, Wellington Special.
- 27 Bob Geldof, Kids Are Alright, Sheerlux Bandfile, Ky Cooder, Radio Radio.
- 29 Graham Parker, Members, Mother Goose, Radio Radio 2.
- 30 Sweetwaters Issue programme - John Martyn, Elvis Costello, Renee Geyer, NZ band profiles.
- 31 Sweetwaters, Swingers, Mi-Sex.
- 32 Police & Split Enz interviews, Sharon O'Neill.
- 33 Marching Girls, Crocodiles, Fleetwood Mac, Ellen Foley, Russell Morris.
- 34 Tom Petty and Street Talk interviews, Mi-Sex, Virgin Supplement, Whizz Kids and Pop Mechanix bandfiles.
- 35 Quadrophonia, Bob Geldof and Kevin Stanton interviews, Newz and Flight X7 bandfiles.
- 36 Ray Davies, Cure and Jo Jo Zep interviews, Neil Young supplement, Stones.
- 37 Magazine, Toy Love in Oz, Newz, Ramones, Tim Finn.
- 38 Howard Devoto interview, Flight X7.
- 39 XTC, Lip Service, Motels.
- 40 Martha Davis, David Byrne and Dave McCartney interviews, Doors, Bruce Springsteen, Hammond Gamble.
- 41 Coup D'Etat, Flowers, Clash, John Lennon, Elton John.
- 42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Borich and Tilders.
- 43 Bryan Ferry Interview, Sweetwaters Report, Flowers.
- 44 Adam Ant, Associates and Police interviews, Stevie Wonder.
- 45 Split Enz, Pop Mx, Meemees, Wgtn 81, Class Of 81, Newmatics, Herco Pilots, Swingers, Madness Supplement.
- 46 Phil in London interview, Cure, Ellen Foley, Dire Straits.
- 47 Jam in London interview, Reggae Bob Marley Supplement, Madness, Joy Division.
- 48 Cold Chisel, Blams, Wgtn Zone.
- 49 Angels, Beat, Lemmy, Motorhead and Desmond Dekker interviews.
- 50 Swingers, Psychedelic Furs and U2 interviews, the Clean.
- 51 Newmatics, Cramps, Stray Cats, UB40, Blind Date and Gordons interviews.
- 52 Echo & Bunnymen, Danse Macabre, Penknife Glides, Mockers, Valentinos, Jimmy & Boys.
- 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.
- 56 Teardrop Explodes, D.D. Smash and Mick Jones Part 2 interviews, Neighbours, Richard Burgess.
- 57 The Clean, Pretenders, South Island bands, Mental As Anything, Chas Jankel.

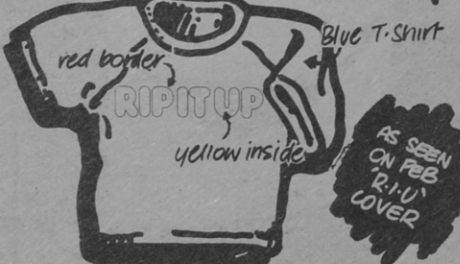
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## LETTERS

Post to 'RIU LETTERS' to PO Box 5689, Auckland 1.

How about a booking agent to sell tickets for Auckland shows down here in Hamilton. I'm sick of taking half days off work to go and book tickets in Auckland.

If you don't book them there's a queue at the Logan Campbell Centre and only one person behind the counter. I missed half the Devo waiting to purchase a ticket.

G. McLeod Hamilton

Why do you continually laugh and point at us punters by reviewing records as positively as D. Campbell's review of Toots & the Maytals new release, only to have us told at record shops it'll be weeks, maybe months until release date. Pissed-off.

Barry Linton Pakuranga

I am overwhelmingly in love with your sexy pages. I read every inch of each issue with passion, my Dunhill superior mild cigarettes in one hand and my bottle of Vat 52 in the other. I painstakingly move my Cutex-painted toe nails to turn the pages of your delight.

Delinquents Selwyn College

# CORUBA CALENDAR

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

<b>Watch Out For ...</b> Teardrop Explodes play Mainstreet April 6 & 7 (DON'T MISS 'EM!) ... Men At Work tour NZ in May. Auckland Town Hall May 7, Hamilton Founders 8, Palmerston North Stadium 9, Wellington Opera House 10, Christchurch Town Hall 11 ... with D.D. Smash on their last jaunt around Enzed, before Oz, are the Narcs and Gary McCormick. Coming your way before May. Dates below (& on page 17) ... the Battle is on at Mainstreet April 22-24, April 29 to Sunday May 2. On the Sunday is the Battle of the Bands final ... don't miss the 1pm		<b>Underage Rage</b> at Mainstreet Easter Monday, with Screaming Meemees, Danse Macabre, Prime Movers, Blond Comedy & Gorilla Biscuits ... Mike Oldfield will tour the major centres in May with a six-piece band and eight roadies ... Ballon D'Essai play Star & Garter April 23, Beat Rhythm Fashion are in Auckland's Rumba, April 28. Troggs play Mainstreet the same night. Yeah, the 'Wild Thing' boys .. Blams play the North Shore, home territory, Esplanade April 28 ... in case Furtive release their Three Piece Pack, CONTINUED BELOW LEFT		<b>APRIL 8</b> Wastrels Star & Garter Neighbours Coromandel Tempos Rumba Willie Dayson Globe Julian Lennon born 1963.		<b>9</b> Midnight dance with Penknife Glides, Prime Movers Mainstreet Neighbours Colville Phil Och's suicide 1976 <b>DEMAND A CORUBA AT THE 'STATION'!</b>		<b>10</b> Pedestrians, Terraces Star & Garter Neighbours Waihi Beach Willie Dayson Globe Instigators, Prime Movers Mt Roskill Hall		<b>11</b> DD Smash, Narcs, Gary McCormick Lady Hamilton Willie Dayson Henderson Valley Hall Dylan's first pro gig 1961. Dave Dobbyn & Julian Cope interviews on 'Radio With Pictures'.	
<b>12</b> Dick Driver Dance Band Hillsborough Transmission Rumba Blind Date Gluepot Meemees, Danse Macabre, Prime Movers, Blond Comedy, Gorilla Biscuits Mainstreet Willie Dayson Esplanade Donny Hathaway's suicide 1979.		<b>13</b> DD Smash, Narcs, Gary McCormick Furlong Hawera Transmission Rumba Rox Deluxe Gluepot Willie Dayson Aranui Messiah debuts Dublin 1742.		<b>14</b> Hammond Gamble Greerton DD Smash, Narcs, Gary McCormick Rutland Wanganui Bronx Hillcrest Sound FX Lady Hamilton Rox Deluxe Gluepot Willie Dayson Aranui This Sporting Life, Nocturnal Projections Rumba Prime Movers, Gurlz Station 1966 pirate radio has 1/3 pm listeners!		<b>15</b> Hammond Gamble DB Rotorua DD Smash, Narcs, Gary McCormick Bellblock Bronx Hillcrest This Sporting Life, Nocturnal Projections Rumba Prime Movers, Gurlz Station Roll over Ayatollah ... Muhammad's birthday		<b>16</b> Hammond Gamble Hillcrest DD Smash, Narcs, Gary McCormick Massey Uni. Penknife Glides Station Prime Movers, Bongos Rumba Dusty Springfield 43 today!		<b>17</b> DD Smash, Narcs, Gary McCormick Victoria Uni. Penknife Glides Station Hammond Gamble Hillcrest Prime Movers, Bongos Rumba Car crash kills Cochran, injures Vincent, 1960	
		<b>TRY A CORUBA AT THE 'BLUEPOT'</b>		<b>15, 16, 17</b> Dabs Reverb Blue Flames, Wild Matadors, Texas Rangers Mainstreet		<b>16</b> Sound FX Lady Hamilton Rock Squad DB Cambridge Teddy Boys Mayfair Dick Driver Dance Band Hillsborough Wrong Way Corrigan Band Star & Garter		<b>17</b> Louie & The Hot Sticks Gladstone Larry & the Ladders Esplanade Mirrors Gluepot Blind Date Windsor Park Willie Dayson Aranui Give Us A Kiss Maidment			
<b>19</b> Hammond Gamble Alberts Palm Nth.		<b>20</b> Hammond Gamble Quinns Post Smelly Feet Youth Resource Centre Wellesley St (lunchtime) DD Smash, Narcs, Gary McCormick Rutherford Nelson Denny & Doorknobs Gluepot Give Us A Kiss The Depot, Wellington Adolf born 1889.		<b>21</b> Hammond Gamble Terminus Tempos Station Blams, Gurlz Hillcrest Denny & Doorknobs Gluepot Give Us A Kiss The Depot Her Majesty is 56.		<b>22</b> Hammond Gamble Mayfair Tempos Station Meemees Hillcrest		<b>23</b> Midge Marsden Mayfair Spaces Hillcrest Blind Date Station Ballon D'Essai Star & Garter Prime Movers Rumba		<b>24</b> Hammond Gamble DB Gisborne Spaces Hillcrest Blams Gluepot Prime Movers Rumba Anne Murray Logan Campbell Midge Marsden Mayfair Head Injuries Star & Garter Sound FX Esplanade Blind Date Station	
		<b>INSIST ON A CORUBA AT THE 'HILLCREST'.</b>		<b>22, 23, 24</b> DD Smash, Narcs, Gary McCormick Hillsborough Danse Macabre Reverb Rose Bayonet Terminus Battle Of The Bands Mainstreet		<b>23</b> Mirrors Bellblock Willie Dayson Globe Give Us A Kiss The Depot Louie & Hotsticks Gladstone		<b>24</b> Head Injuries Star & Garter Sound FX Esplanade Blind Date Station			
<b>26</b> Shakespeare is 318 years old today. ("You don't look a day over 250.")		<b>27</b> DD Smash, Narcs, Gary McCormick Terminus Timaru Sharps Gluepot Give Us A Kiss Allen Hall, Dunedin Bowie's fascist tirade 1976.		<b>28</b> DD Smash, Narcs, Gary McCormick Oamaru Innocent Terminus Troggs Mainstreet Beat Rhythm Fashion Rumba Sharps Gluepot Penknife Glides Station Give Us A Kiss Allen Hall Mussolini shot 1945. ('Don't Cry For Me Abyssinia'.)		<b>29</b> DD Smash, Narcs, Gary McCormick Waikato Invercargill Beat Rhythm Fashion Rumba Penknife Glides Station		<b>30</b> DD Smash, Narcs, Gary McCormick Shoreline Blond Comedy Station Instigators Rumba Penknife Glides Hillcrest		<b>MAY 1</b> DD Smash, Narcs, Gary McCormick Shoreline Blond Comedy Station Instigators Rumba Penknife Glides Hillcrest Elvis marries 1967.	
		<b>CORUBA AT 'QUINNS POST' TONIGHT?</b>		<b>29, 30, 1</b> Hammond Gamble, Willie Dayson Gluepot Beat Rhythm Fashion, Tenants Reverb		<b>30</b> Hattie & Hotshots Esplanade Battle Of The Bands Mainstreet John Devlin & Ritchie Venus Hillsborough		<b>MAY 1</b> Willie Dayson Gluepot Blind Date Aranui Give Us A Kiss Southern Ballet Theatre, Christchurch Innocent Terminus			
<b>3</b> Donovan Auck Town Hall DD Smash, Narcs, Gary McCormick Alberts Palm Nth. James Brown is 54.		<b>4</b> Donovan ChCh Town Hall DD Smash, Narcs, Gary McCormick Quinns Post Herbs Gluepot Give Us A Kiss Manawatu Art Gallery 4 dead in Ohio, 1970.		<b>5</b> DD Smash, Narcs, Gary McCormick Terminus Gorilla Biscuits Station Spines Rumba Herbs Gluepot Willie Dayson Hillcrest Karl Marx b 1818.		<b>6</b> DD Smash, Narcs, Gary McCormick Napier Willie Dayson Hillcrest Spines Rumba Give Us A Kiss Waikato Uni. Theatre		<b>7</b> DD Smash, Narcs, Gary McCormick Mayfair Men At Work Auck. Town Hall Penknife Glides Hillcrest Willie Dayson DB Rotorua		<b>8</b> DD Smash, Narcs, Gary McCormick DB Gisborne Men At Work Founders Theatre Hamilton Penknife Glides Hillcrest Willie Dayson DB Rotorua	
		<b>GET INTO A CORUBA AT THE 'RUMBA'.</b>				<b>6, 7, 8</b> Blind Date Gluepot Spines, Garage Crawlers Reverb		<b>8</b> Spaces Mayfair Furtive Special: Bongos, Prime Movers, Skeptics, Dabs Mainstreet		<b>9</b> Men At Work Palm Nth. Stadium Beatles sign to Parlophone 1962.	
<b>BATTLE OF THE BANDS</b>											

CONTINUED FROM ABOVE  
there's a Furtive Special at Mainstreet, May 6-8 with Bongos, Prime Movers, Skeptics and Dabs ... on Easter Friday the town is closed until midnight when Mainstreet opens with Prime Movers ... April 14 & 15 This Sporting Life and Nocturnal Projections play the Rumba ... straying from town are Willie Dayson Blues Band, Aranui April 15-17. Hammond Gamble Band are touring up to Gluepot, April 29 to May 1 ... NZ's first gay revue Give Us A Kiss & We'll Tell You (written by William Dart & John Curry) is touring universities in April.

More To Come ...  
Jam play Enzed about June 20 ... Models may tour in June ... Elvis Costello is likely. Simple Minds plan to return downunder this year. Their new UK 45 is 'Promised You A Miracle'. They are working on their new LP ... the next D.A.F. album is their last with that name. They are abandoning their synth./drum machine format ... new David Bowie single with Giorgio Moroder is 'Cat People (Putting Out The Fire)' from the soundtrack of Cat People ... James Brown has signed to Island and is



recording in Nassau with Sly & Robbie ... Killing Joke are looking for a new vocalist (London 450-2694). Jaz is in Iceland, jiving with Iceland's Peyr ... Dance Exponents will record a single in Auckland ... Teddy Pendergrass is critically ill after his Rolls Royce hit a tree ... post-rockabilly-popsters Wild Matadors have a new bassist, Sharon Jackson.



Jam in June!

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

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# FIRST NZ TOUR:

## ! MEN AT WORK !

HAVE PLEASURE IN ANNOUNCING THE  
FOLLOWING DATES CONFIRMED

FRI 7TH MAY AUCKLAND TOWN HALL

SAT 8TH MAY HAMILTON FOUNDERS THEATRE

SUN 9TH MAY PALM NORTH STADIUM

MON 10TH MAY WGTON OPERA HOUSE

TUE 11TH MAY CHCH TOWN HALL

WE CAN'T WAIT REGARDS RUSSELL DEPPERLER MEN AT WORK