

NO.58 MAY 1982

25,000 FREE MONTHLY

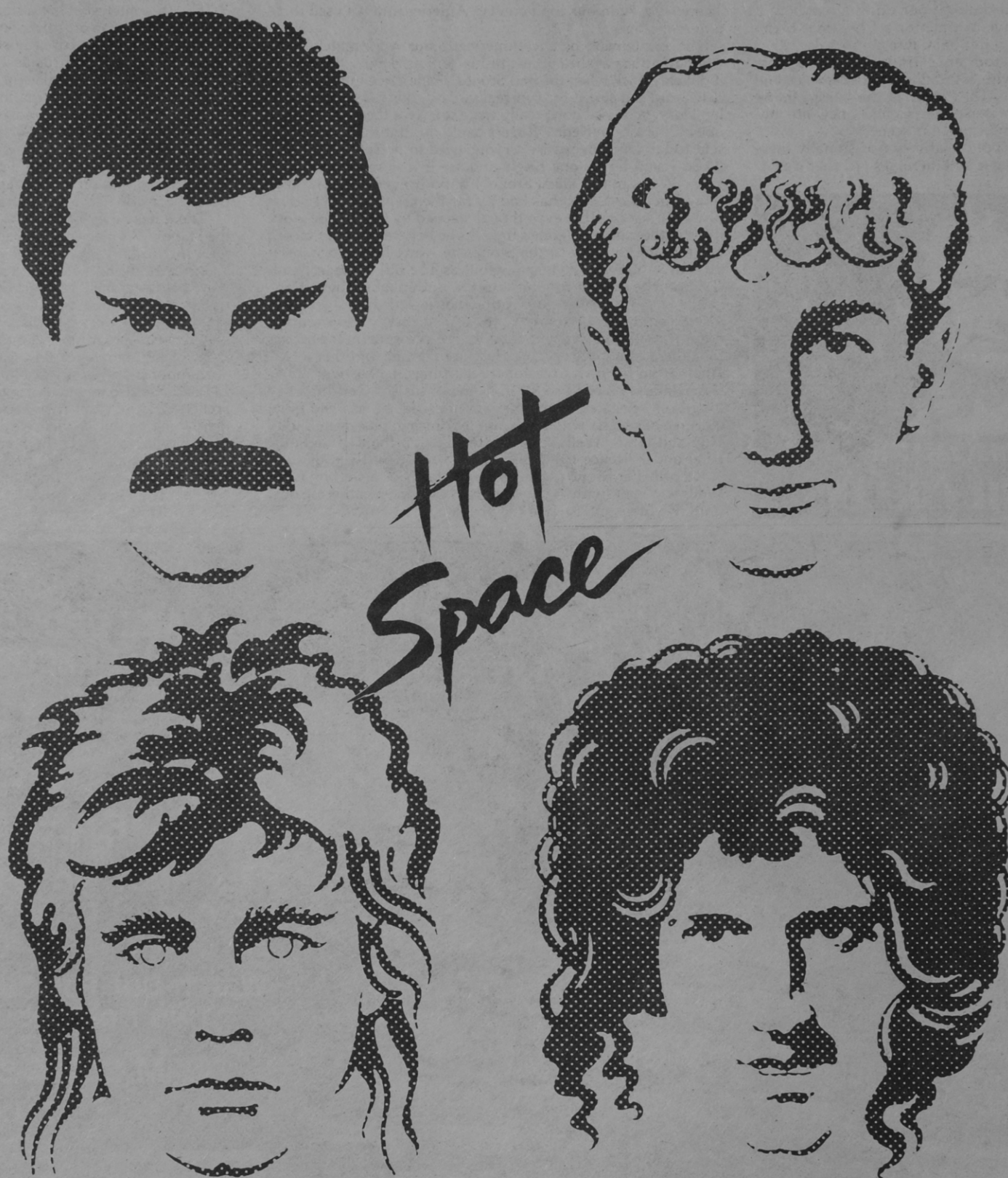
RIP IT UP

BLAMS WARDROBE BY PARA RUBBER



BLAM BLAM BLAM
BILL WYMAN
TEARDROPS

QUEEN



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including: BODY LANGUAGE/PUT OUT
THE FIRE/STAYING POWER/UNDER PRESSURE

**THE NEW ALBUM
TO ESTABLISH
UNIVERSAL RULE!**

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Rolling Stone Bill Wyman candidly admits the success of his solo single, 'Je Suis Un Rock Star', has helped ease some basic insecurities. But lest this raises doubts about the position of the diminutive bass player in the "world's greatest rock 'n' roll band", he quickly points out: "Everybody has insecurities — Keith, Mick, Charlie, myself. At the back of your head there's always this feeling of 'was I just lucky to have been in this band, to have been there at the right time and am I really as good as the rest of the guys?'"

After close to 20 years with the Rolling Stones, Wyman doesn't stop trying. "You are always trying to prove to yourself that it's OK," he says. "I think Mick did it with movies, or attempted to do it with movies, and it's nice to have a solo success, so you feel I really did deserve it after all."

Bill and his lady of 15 years, Astrid Nundstrom, are in the middle of an Australian "holiday" which has become an intensive round of media meetings and promotional work. Wyman's break after the Stones' American tour is part pleasure, much work. He is promoting his follow-up single, 'Come Back Suzanne', his soon-out solo album (his third, but the other efforts were some time ago), getting a word in here and there for the heist movie *Green Ice* for which he did the soundtrack, and paving the way for a Stones' tour of Australia and New Zealand in September-October.

The trip had been planned for February — the band was last here in early '73 — but the U.S. tour was extended by three weeks, leaving the Stones too exhausted to consider jumping into a Far Eastern swing. "It was an enormous success," says Wyman. "It was incredible. We played before 2.5 million people, we did 51 concerts. The tour doubled our expectations, but it was so long that it didn't give us time for a Christmas break with our families and then jump back into rehearsals."

The figures from the U.S. tour are extraordinary — a gross of more than \$42 million, with \$30 million in ticket sales and the band taking \$23.8 million. The success of this latest venture by the world's oldest rockers is expected to inject new life into what had been a fading American tour scene.

Although the Stones tour only relatively occasionally these days, Wyman says the feeling is still there; it's just that it's dif-



ficult to organise. "Each member of the band plus Ian Stewart (a founding member of the band, now sometime piano player and tour manager) has a vote on whether we go on the road. If one says no, that's it," Bill says.

"And even if we all decide to tour it is such a huge operation. There were 70 in our road crew in America and we used three different stages."

The excitement of the American tour was matched by Wyman's buzz at the success of his 'Je Suis' single. "It felt like it did way back when the first Stones' single came out," he says. "I just did the single for fun really. The song was written for Ian Dury, because I don't really write songs for the band. There's one on the album Kenny Rogers could do. But the song wasn't sent to Ian Dury because everyone tried to persuade me to do it. So I said I'll do one single and see if it is successful ..."

It is Wyman, the "silent Stone" ("nobody ever asked me anything," he grins), who has had by far the greatest solo success — but he stresses that even though excited by his outside work it is still the band that comes first. As he believes the solo record has nothing to do with the Stones he won't be performing it on tour — nor will he be going out as The Bill Wyman Band. "I'm too shy," is the response to the unthinkable suggestion.

The Jagger-Richards' domination that excluded all other song-writing efforts was a source of frustration to Wyman in earlier days. Now he can live with it. With less pressure on the Stones than there was in the early 70s he can find time for other work. Apart from his own occasional recordings, he has worked as sideman and record producer. Some of his early efforts have long been relegated to the bargain bins, but he has had quite a degree of success with an album by Chicago bluesmen Buddy Guy and Junior Wells released last year on the Red Lightnin' label under licence from Wyman's own Ripple Records.

Recorded at Montreux in 1974, the tapes of a sterling Guy-Wells workout (with Wyman on bass) had been gathering dust until Wyman got to work. "The album, *Drinkin' TNT* 'n'

Smokin' Dynamite, sold 10,000 copies in England, which is great for a blues album," says Wyman, who also laid down the bottom on Howling Wolf's *London Sessions* album.

As a producer, Wyman has just finished six tracks with the Stray Cats, whom he calls "good mates". He has the Cats signed to his label and plans a rock 'n' roll album with them. He regards the Cats as a great live band who haven't been captured fully on disc. The Stray Cats had asked Wyman to produce their second album but he wasn't available. One awaits with interest the results of the collaboration.

Bill gets a giggle out of the name of the American version of his record company. "It's called Penand, which becomes Penand Inc. Can you believe nobody had ever registered the name before? So now I have a couple of subsidiaries — Indian Inc, Invisible Inc — for ghostwriters."

Another project close to Wyman's heart is a photo-essay book on his near-neighbour in the South of France, the artist Marc Chagall. Wyman has done the photographs for the book for which the 96-year-old Chagall has contributed seven pen-and-ink drawings and four watercolours.

"I got very interested in art in France and while I'm not an art collector, I'm very interested. Chagall's art is very dreamlike, a fairyland, fantasy sort of thing. He still works and lives in the forest about seven or eight minutes' drive from my house. There is a whole community of very interesting people that live around there — James Baldwin the writer, Ken Follett who wrote *Eye of the Needle*, Bjorn Borg lives up the road, David Niven. It's nice, you can mix with very interesting people."

And what do they think of their rock musician neighbour?

"They are interested in music, they think of rock and roll and today's music as an art form. Some of them collect records. Ken Follett, for instance, has almost as comprehensive a collection of Rolling Stones' records as I have."

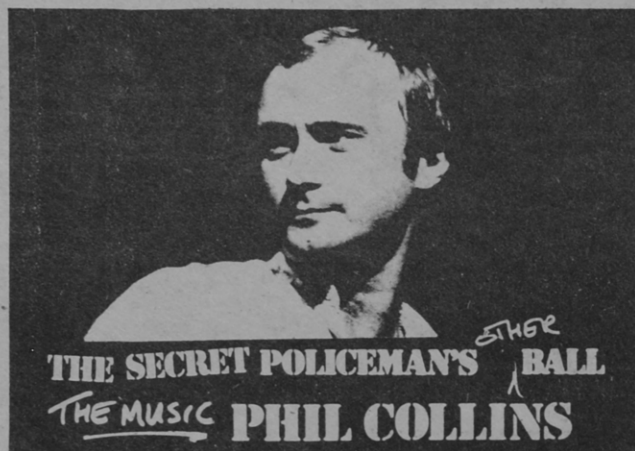
Wyman himself is a collector and a diarist. He began collecting Rolling Stones' memorabilia for his son Stephen, now 19 but a mere nine months old when Daddy became a Rolling Stone. He wanted to show the boy he had once been in a band. Still there, Bill is now the reference point for anyone wanting data on the Stones. He now has his own computer into which he feeds information with a view to one day publishing a view from the inside, although he has no immediate plans to do so.

"There has never been a book that has told the truth about the Stones," Wyman says. Asked about the sleazy *Up and Down with the Rolling Stones* by Tony Sanchez, Bill dismisses it as a load of rubbish. "Most of these books come out from people you have never met. They get their information from press clippings and the same mistakes are carried on."

When and if Bill's book is published, he hopes to make it a David Niven-ish, *Moon's A Balloon* type of thing. With his dry sense of humour he could well pull it off.

Humour is one thing Wyman misses about living away from England. He also misses sport, good television and custard. "The French can't laugh at themselves the way the British can and they won't go out of their way to help you if you can't speak the language." In fact, the French wanted him to tidy up his Cockney Franglais before 'Je Suis Un Rock Star' was released in France. "They said, 'But some of your French in the song is wrong'. They just didn't get it."

Ken Williams



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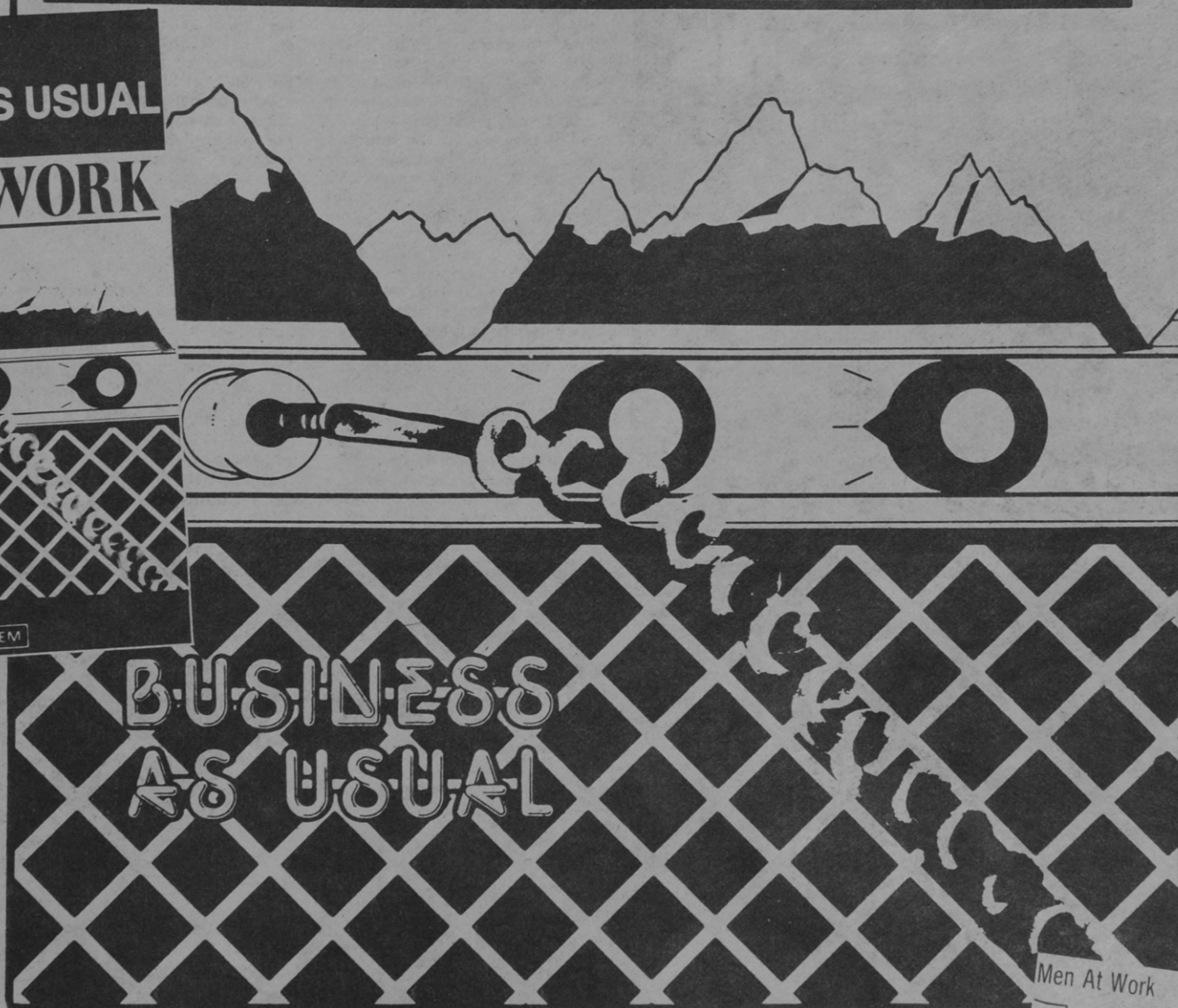
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SUN	9 MAY	PALMERSTON NORTH STADIUM
MON	10 MAY	WELLINGTON OPERA HOUSE
TUES	11 MAY	CHRISTCHURCH TOWN HALL



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TEARDROPS' 'WILDER'
BUNNYMENS' 'HEAVEN UP HERE'

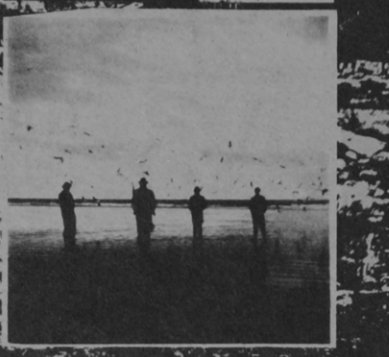
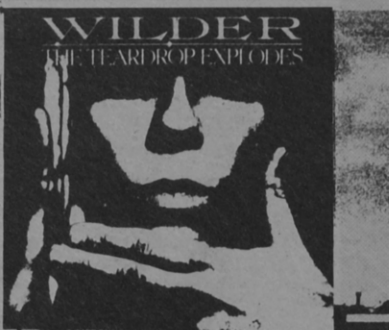
FIRST 3 CORRECT ENTRIES
OPENED ON MAY 28, WIN 2
AUTOGRAPHED ALBUMS.

1. Name 3 members of Crucial
Three?

2. Name person pictured right?

3. Name Bunnymen drummer prior
to Peter de Freitas.

POST ENTRY
TO 'RIP IT UP'
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by May 28



DARYL

"The Delfonics, the Intruders, Marvin Gaye and the Temptations and Smokey. I worked on their records and I used to back them up live. If I didn't have soul in my music then it wouldn't mean anything anymore. It transcends any musical style and to me it's one of the reasons music is made in the first place."

But what of the demands of radio, don't you taper your music to suit radio consumption?

"No nothing we do is deliberate, things just happen very naturally. It just happens to be what people like to listen to right now. Five years ago we were doing the same kind of music with a slightly different production sound and it wasn't as popular because people wanted a different sound. There's a lot of crap on the radio right



JOHN

I CAN
GO FOR
THAT!

Hall and Oates' smooth, catchy white Philly soul sound has made high and regular forays into the bland record company controlled wasteland of the American Top Forty. They haven't subverted that wasteland but their music is well above most of the acts that monopolise the *Billboard* circus.

Hall and Oates were on the last week of an American tour that began last September when I talked with Daryl Hall from New York three weeks ago. Hall described the tour as a 'long haul', some understatement, and after it was over they were taking time out to write new material for a new album in August and then into a world tour. Busy, eh?

But never mind the future, I wanted to know about Hall's early Philadelphia influences especially since he worked as a studio musician in the famed Sigma Sound Studios:

"In those days the Philly sound was still very regional, especially the stuff I listened to which was only being played on obscure r&b stations. I never listened to top ten stations. I did a lot of street corner doo-wop singing but as soon as I could I was in the studio working with Leon Huff, Tommy Bell, Len Barry and the Intruders, and so not only was I influenced by it but I suppose I helped to form it."

That was the early sixties, so what were your favourite black performers from that period?

now as it is very money and ratings oriented but we work in spite of it, we try to work around it. I don't think we fall into the normal top ten category. There's nobody that sounds like us on American radio and we want to keep it that way but we still wanna sell lotsa records."

And we can all relate to that. But now a brief history lesson that touches on Hall and Oates' second album *Abandoned Luncheonette*, released on Atlantic in 1973 and one which has worn well:

"It never really sold that much but it is a kind of a classic and it still sounds current to me and it seems to have that vitality that transcends time."

War Babies followed a year later and it starred Todd Rundgren as producer and guitarist:

Todd grew up in almost the same neighbourhood. He moved to New York and so did we and we felt that it was only natural that he should work on that album with us. Todd and us were the only white groups that came out of Philadelphia that did anything. Todd now lives in Woodstock. I see him occasionally but he's concentrating on video although he

has done a few small shows with just him on guitar."

After a leanish period, by their standards, in the late seventies, 1980 saw the release of a Daryl Hall solo album in collaboration with Robert Fripp:

"I've been friends with Robert for a long time and so he helped me on *Sacred Songs* and I helped him with *Exposure*. Originally I sang on the whole first side of his album and because of that RCA wanted to call it Fripp and Hall so my vocals were taken off and other people were brought in to copy them. That was a real drag because my original lead vocals were much better. But the *Sacred Songs* things I was very happy with although it was recorded in 1977 and wasn't released until three years later. That was a real pain in my ass. RCA delayed because it didn't sound like a Hall and Oates album and so they took three years to get the nerve up to put it out."

"I felt like I was being strangled as I felt that *Sacred Songs* was a step for me not only as a solo artist but it was also a prototype for what I'm doing now with John — the voices on *Private Eyes* are more simple, direct and hard-edged than what we had been doing in 1977 and so to have *Sacred Songs* delayed was a major slap in the face."

Keeping more or less current the
CONTINUED ON PAGE 20

PAT CONDON PRESENTS

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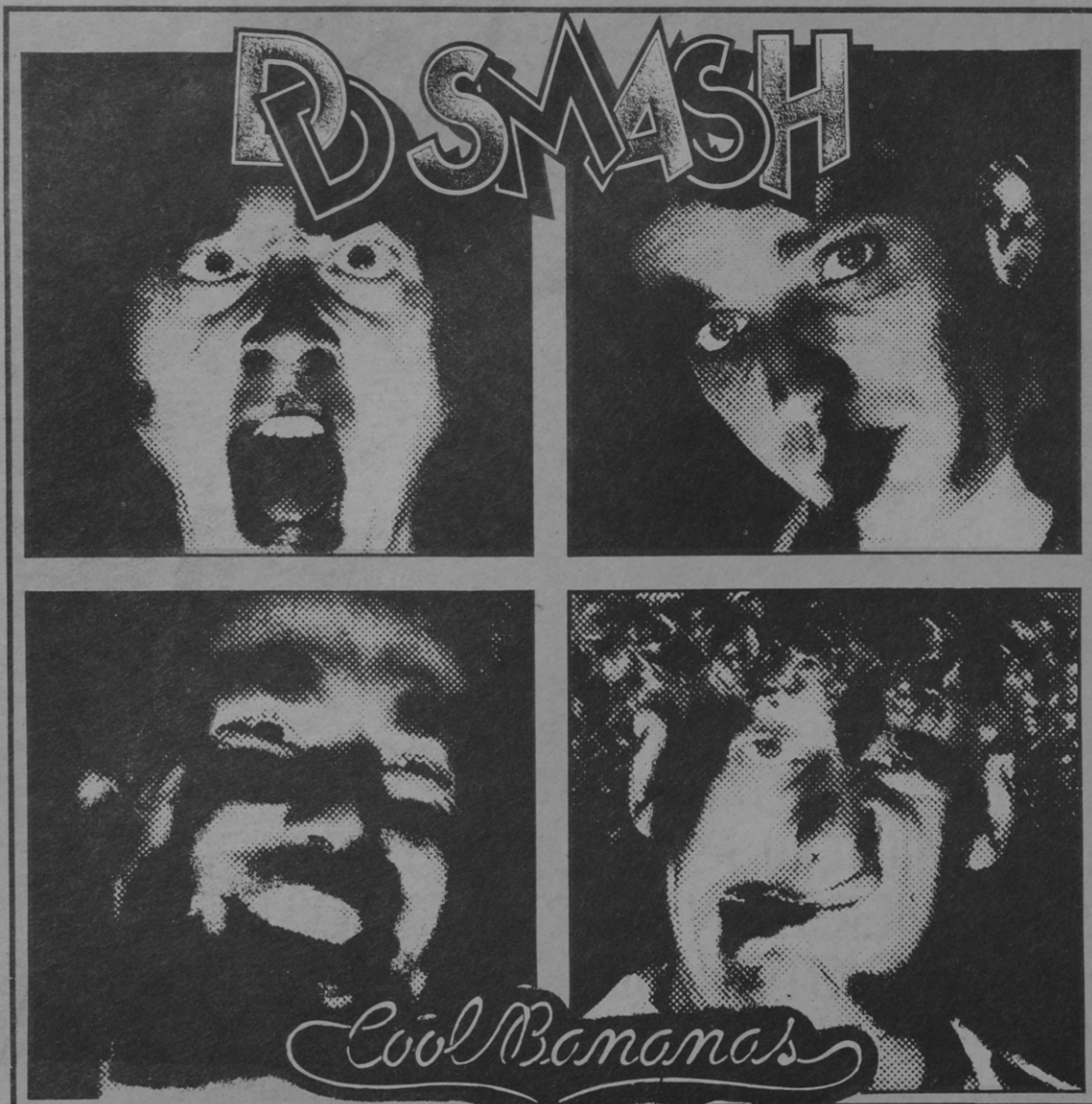
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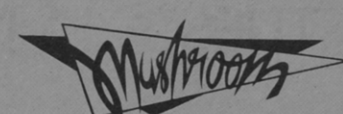


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FACT42

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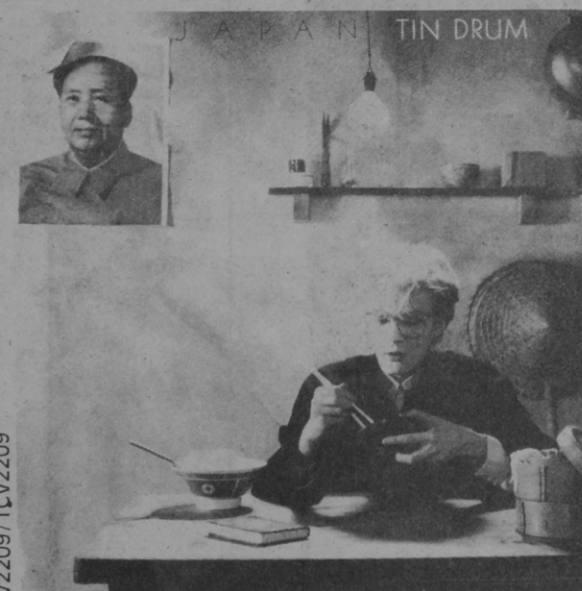
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SEEZ40/CSEEZ40

JONA LEWIE, Heart Skips Beat

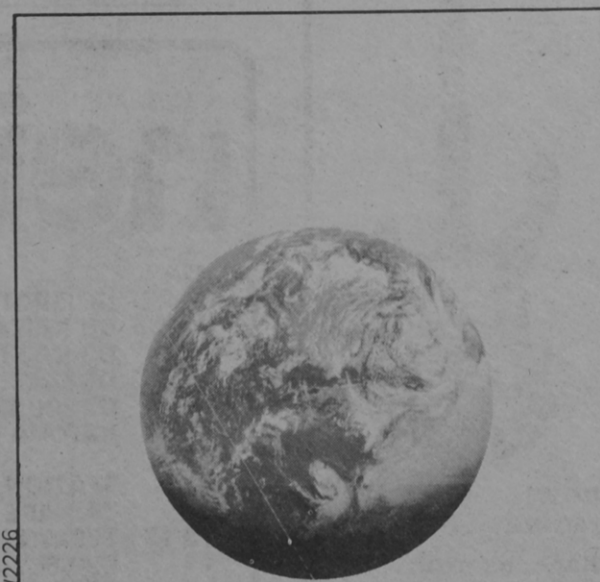
Terrific album! Includes hits 'Stop the Cavalry' — 'Louise' and the new soon-to-be Top 10 single 'I Think I'll Get My Hair Cut'. PLUS Bonus 45 'Kitchen At Parties'. (Limited Offer!)



V2209/TCV2209

JAPAN, Tin Drum

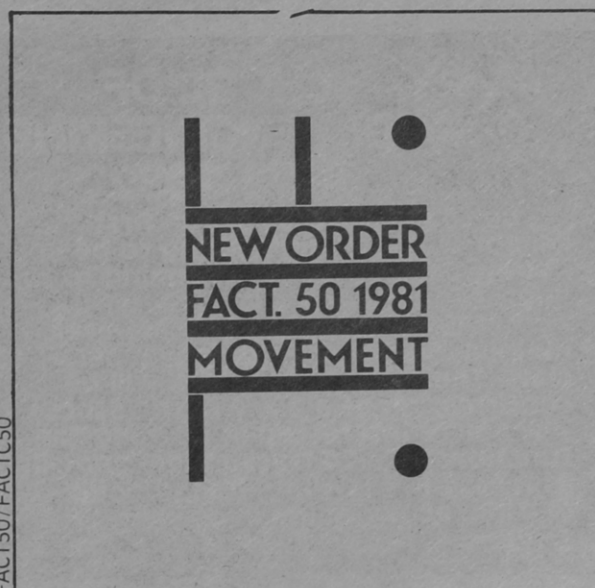
"Unique" (NME). "A very accomplished musical exercise (Record Mirror). "As finely handcrafted as Chinese silk" (Sounds).



V2226

TANGERINE DREAM White Eagle

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FACT50/FACTC50

NEW ORDER, Movement

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V2223/TCV2223

XTC, English Settlement

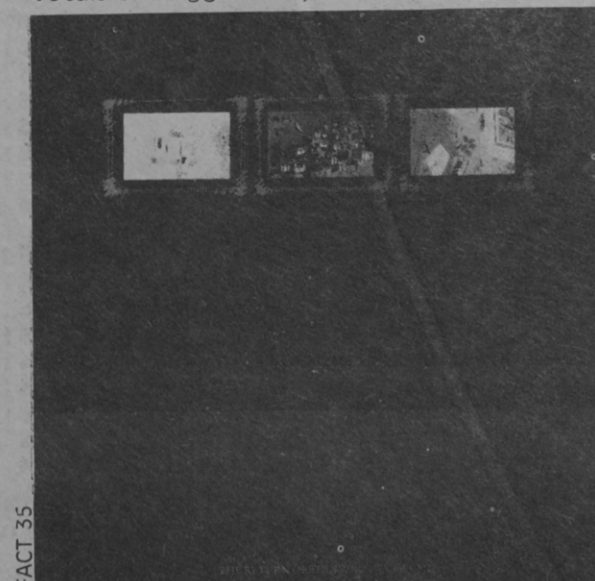
"The first indispensable album of 1982" (Record Mirror). "You can get hooked on it, honest!" (Sounds). "XTC have put out the best album of the year" (NZ Herald).



V2222/TCV2222

MIKE OLDFIELD, 5 Miles Out

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FACT 35

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WATCH FOR

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Tenpole Tudor 'Throwing My Baby Out with the Bathwater' (good pirate music).
Toyah '4 More From Toyah'
UB40 'I Won't Close My Eyes'
Children of 7 'Solidarity'
BEF 'Anyone who Had a Heart' (featuring Sandie Shaw).

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SCHOOL OF AUDIO ENGINEERING JUNE 1982

Due to the success of the first School of Audio Engineering to be held in New Zealand we are planning to run another four classes in June.

There will be eight seminars over nine days with twenty people per class. The fee is \$500 which will be confirmation of a place in the School.

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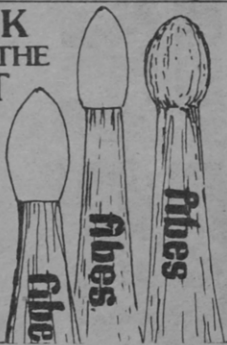
Thus, since all tubes are individually chosen only when meeting this ideal spec. it is not necessary to match them in pairs. The problem with pair-matching is that the pairs differ — some are stronger and amplify more — and replacing a single tube is not feasible. The MESA STR 415's on the other hand are all matched to one premium standard of maximum amplification power and weaker tubes are entirely rejected rather than matched with other equally weak ones. What new strings do for your guitar, these tubes can do for your amp.

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RUMOURS

UK & USA

Adam Ant has lost bassist Gary Tibbs and drummer Terry Lee Miall, in a band upheaval ... David Bowie has a new single on MCA 'Cat People (Putting Out Fire)'. It's the theme for horror movie *Cat People* out in September in UK ... ex-Runaway, Joan Jett is now fronting her own band the Blackhearts. Their debut album, and single, both titled *I Love Rock 'n' Roll* have topped the US charts ... ex-Killing Joke vocalist Jaz Coleman has been joined in Iceland by Geordie from Killing Joke. Meanwhile, in Britain, the manager of the remaining Killing Joke claims Jaz has no right to use the band name. Jaz and Geordie may combine with Iceland band Peyr for an LP to be produced by Connie Plank. Peyr are unsure about future collaborations, their own *As Above* album is released on the London label Shout this month ... Wilko Johnson and Lew Lewis have formed a new band ... Graham Parker is touring UK for the first time in two years ... Debbie Harry talks about the Blondie career, and Chris Stein has 120 pics in new book *Making Tracks*. Stein is currently producing an album for Iggy Pop ... on the second night of a US tour Andy Partridge from XTC collapsed before a gig in San Diego, forcing the tour's cancellation ... Dave Edmunds says his current fave is 'How Much is That Doggy in the Window' by the Singing Dogs, an eight dog band which barks in tune ... Richard Jobson joined the Cure on recent 14 *Explicit Moments* tour of UK ... Flag of Convenience is the new band put together by ex Buzzcock Steve Diggle, with ex Buzzcock



Bongos with Brian on right.

John Maher on drums ... Syl Sylvain from the New York Dolls is now London based and will gig there for the first time since '79 ... Pigbag have lost keyboard, percussion, and trombone player Roger Freeman, for reasons unknown ... the Beat have enlisted saxist Wesley Magoogan to replace 52 year old Saxa, who's health excludes him from touring. He will remain involved in recording ... the Members new single 'Radio' is on Martin Rushent's Genetic label (Peter Shelley) ... David Sylvian from Japan has finished recording the single 'Bamboo Music'/'Bamboo Houses' with YMO's Ryuichi Sakamoto. Released on Virgin soon ... Fun-boy Three single (with Leicester's Swinging Laurels) due out titled 'The Telephone Always Rings' ... Rod Stewart single 'Sailing' has been reissued by Riva due to public demand as a result of the Falklands crisis.

New LPs: Blondie *The Hunter*, Gang of Four *Songs for the Free*, Paul McCartney *Tug of War*, Queen *Hot Space*, Kraftwerk, as yet untitled, Killing Joke *Revelations*, Sparks *Angst in my Pants*, Tom Verlaine *Words from the Front*, Squeeze *Sweets from a Stranger*, Cure *Pornography*, The



Rank and File

Blasters *The Blasters*, Ry Cooder *The Slide Area*, Adrian Belew *The Lone Rhino*, Madness *Complete Madness* (best of), Ashford & Simpson *Street Opera*, Swell Maps *Collision Time*, Alessi Brothers *Long Time Friends*, Joe Cocker *Sheffield Steel*, Status Quo 1982, Laurie Anderson *Big Science*.

Wellington

Caroline Easter leaves Spines for Beat Rhythm Fashion. Vinyl soon from Spines ... Innocent may move to Auckland.

Disappointing 600 at 2ZM underage rage with D.D. Smash — where are the kids? ... Dennis Mason's Scouts replaced by disco at *Chips* ... latest venue is the Sunset (ex Ali Babas) with bands from

10pm Thurs-Sat ... preview of Dennis O'Brien tracks impressed media people at Marmalade function.

From May 12 Radio Windy will take over Radio Active's 89 FM frequency, broadcasting from the Trade Fair. 2ZM will also be broadcasting in FM from fair. Phil O'Brien doing a Chelsea special featuring local talent and new releases.

Seems one of the street punk mohawked Neoteric Tribesmen has a lawyer daddy who is claiming for loss of earnings when Terminus management cancelled their second night because of police concern for underagers.

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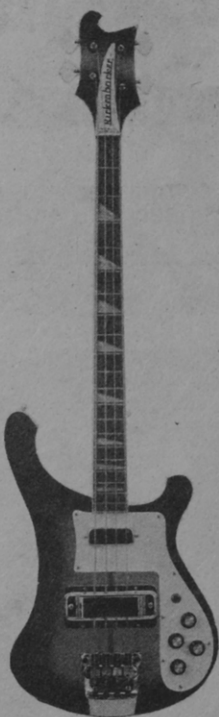
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4, 5

STATION, AUCKLAND

9

TAIHAPE

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MASSEY UNIVERSITY

14

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Kottke & Redbone

Our shores were recently blessed with a tour by a most unusual and intriguing double billing - Leo Kottke and Leon Redbone - both masters in their own right.

The following interviews were conducted in a hotel house bar, amidst a relentless backdrop of whining vacuum cleaners and clanking dishes. The patience of the respective artists is to be admired. Redbone goes first:

You're accompanied by Jonathon Dornblum on tuba for the New Zealand tour. Are you still playing with a band in the States?

"No, I'm essentially a solo performer. I have played with banjo, trombone and tuba players at various gigs, but that's as close as I get to a band format. I play solo or with Jonathon."

Has there been any seminal influence on your guitar style, and how would you describe it?

"The guitar style is consistent with the music of the period. The major influences have been the black guitarists of the 20s - Blind Blake and Lonnie Johnson."

On the credits to *On The Track* you make special mention of Jelly Roll Morton and Jimmy Rodgers. Has their music been significant in shaping your ideas?

"I see Jelly Roll Morton as the top man from the beginning. He had the most marvellous ideas."

The country artists, such as Rodgers and Austin, gained a lot of inspiration from black jazz and from white minstrels with black faces. It all comes together."

You have a reputation as an interpreter and arranger of old tunes. When can we expect a Redbone original?

"I have no plans to write a song and record it. In the field that I am working, it would either be presumptuous, a money-making exploit, or that I had run out of tunes to record."

Much of your material comprises songs from obscurities, as well as legends of the past. Do you see your role as a chronicler of American music?

"No, that is not my approach. No crusades. I work within the



Leon Redbone



Leo Kottke

confines of acceptable interpretations, adding a few embellishments here and there.

I'm crazy about Latin music, especially the Tango. I love to tango. For inspiration I listen to the top-of-the-line tenors - Caruso, such a big voice."

Would you describe yourself as a romantic?

"I started off as a romantic, but I've become a cynic as well. If you remain a romantic, you become a drunkard."

How would you describe yourself?

"I'm not a musician. I think of a musician as someone who accompanies someone else. I'm an entertainer, prepared to throw in a few tablespoons of humour, where appropriate."

Redbone has nothing new recorded, describing himself as a professional procrastinator. He may well have found his niche on the small Emerald City label.

Leo Kottke's turn now:

Why so few vocals on your later work?

"I guess it comes down to confidence. I have found it difficult singing in the studio environment. However, you can expect a number of vocal tracks on the next album."

Your latest album, *Guitar Music*, seems to parallel your earlier work, being your first solo guitar record since then.

"I felt a need to re-define and reassess where I was going. All sorts of problems occurred in the recording of *Balance*, the previous

studio album. I was working with a rhythm section in a totally unarranged situation, something I intend to avoid on the next album."

Guitar Music is a reassessment. I'm not entirely happy with it."

Have you flexibility in your present contract with Chrysalis?

"I have complete freedom to record what I want to, irrespective of commercial considerations. At times they have been a bit disappointed, the *Burnt Lips* record being a case in point. On that album we strived to produce a recording using the old split technique stereo. It was a case of good intentions that didn't work out."

Which album are you most satisfied with?

"Surprisingly, one of my more obscure records, *Dreams And All That Stuff*, recorded in the late Capitol period. I particularly like the duet 'Mona Ray' I recorded with Mike Johnson. I don't have a record I could be totally enthusiastic about."

What avenues are open to solo guitar performers working in a

CONTINUED ON PAGE 20



**BLACK
UHURU**

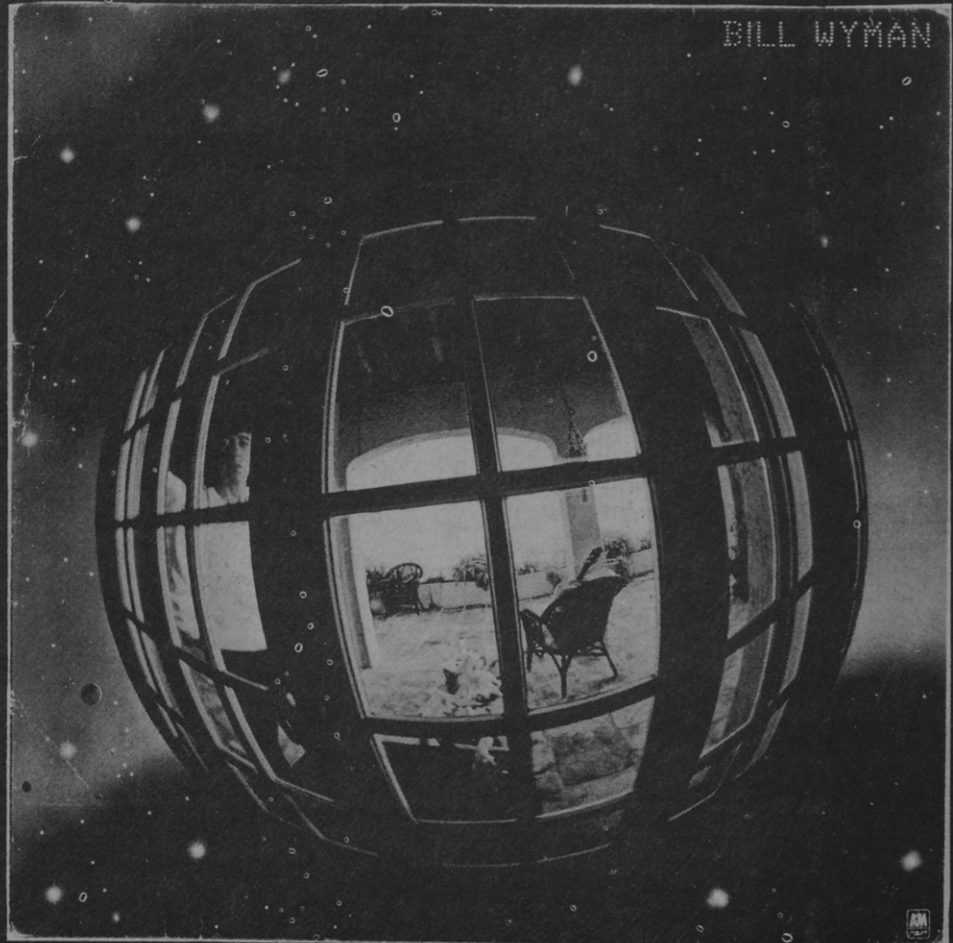
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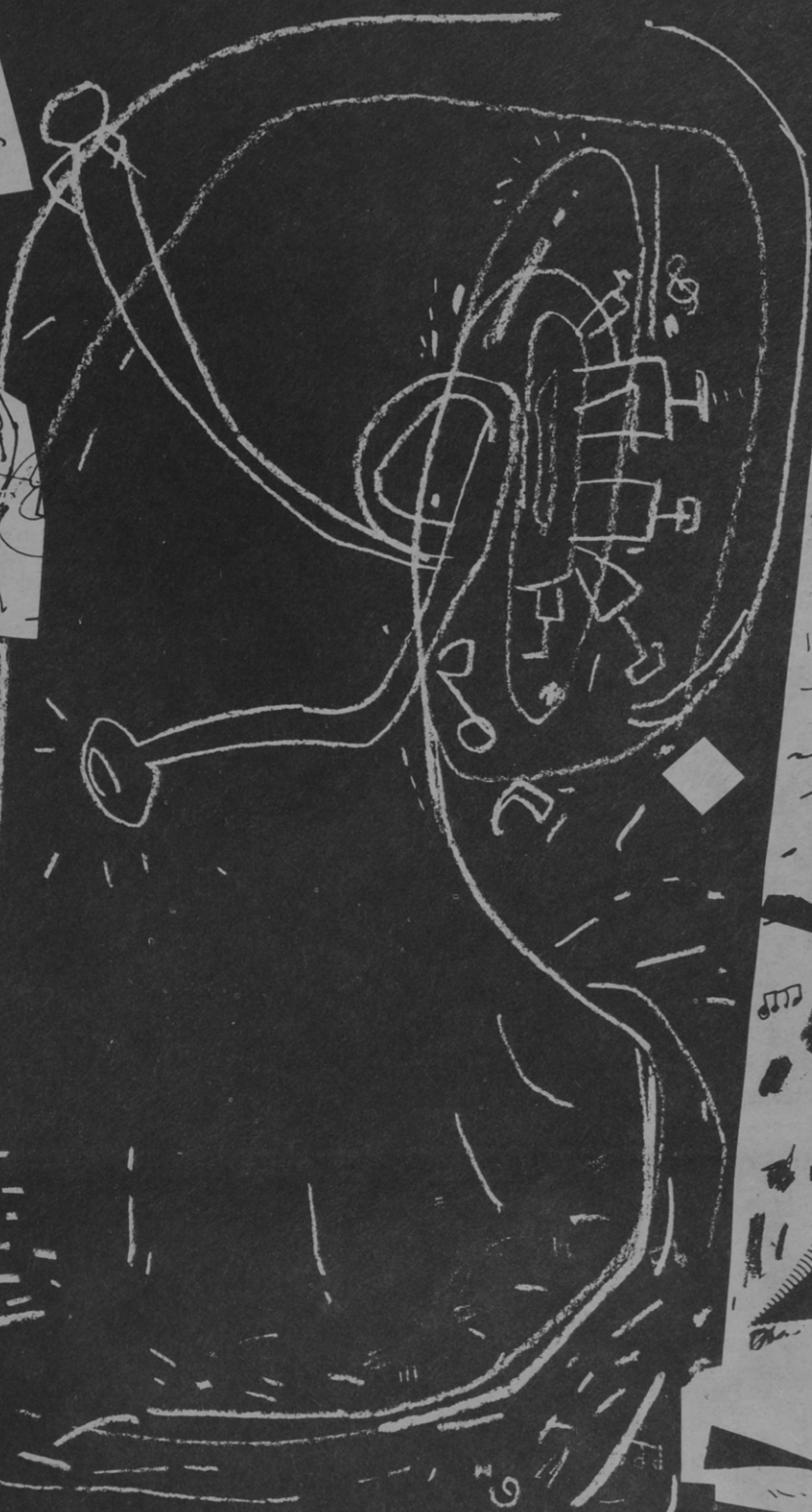
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Just as Blam Blam Blam's album *Luxury Length* is released, the band is setting out on yet another national tour. And in August an Australian tour supporting Split Enz is likely — a timely promotion for the album's Australian release.

The Blams episode has continued longer than Don McGlashan, Tim Mahon and Mark Bell thought it would.

"When the Whizzkids split up, the lowest common denominator was left," Mark says. "The three individuals that didn't moan in the back of the van on the last Whizzkids' tour."

"We were the only ones that used to turn up to practice," Tim adds.

Continues Mark dryly: "Every day Blam Blam Blam has gone on has been a blessing. I've never expected anything more from life than carrying on another day."

"It's been good fun," Tim says. "Going up to Mangonui over Easter and to the West Coast."

Don: "I think our real saving grace is that we do things other bands don't do."

Tim: "We don't destroy hotel rooms."

Mark: "We certainly haven't got that one together yet. We couldn't even bend a TV aerial with all of us straining on it."

Stage wise, life is more fun.

"At least," Mark says, "we don't feel quite so terrified. In the Whizzkids you could be fairly sure there'd be at least three songs which would go hopelessly astray. With the Blams, you go on knowing you're going to do your bit reasonably well."

"Playing as a three piece is demanding, and it's one of the reasons we bought Dick Driver in — to relieve the stress a bit. I've no regrets, but musically we were heading in different directions."

Comments Don: "When we first started recording the album, we had Dick with us and he did quite a few vocal tracks. 'Pensioner Love' is the one we've kept."

The Blams are pleased with production for *Luxury Length*, and credit Harlequin's Paul Streekstra with full marks.

"I think recording quality is finally getting to be on a par with overseas," says Don. "With the Graeme Gash and D.D. Smash albums, a really strong New Zealand sound is emerging."

The *Luxury Length* album was recorded in 200 to 250 studio hours, with sessions spread over several months.



"It was done in bursts," Don explains. "We'd go in, do three sessions, then we'd be away two weeks, then come back tired, do a session, and not achieve anything at all."

"On the other hand," Mark points out, "you can go away having done a track, think about it, and come back to it. There probably isn't a track on the album which hasn't been adjusted, remixed, rearranged, or shortened."

"We were going to drop almost every song at one stage because we got so insecure," Don says.

Luxury Length includes old and new material.

"Some of the lyrics go right back to 1977 when Richard Von Sturmer was writing for the Plague," says Mark. "The Businessmen", and 'Bystanders' date from those days. The songs have changed though. The album version of 'Businessmen' is the current rendition of an on-going series."

Though 'No Depression' delved into politics, Tim does not view *Luxury Length* as being more of the same.

"All the words are about different subjects and feelings. The only one possibly to get close to being political is 'Learning to Like Ourselves Again', because it's an anti-patriotic, or patriotic song, which ever way you choose to look at it."

"I've been trying," Mark claims, "to write songs about Think Big, but I've been thwarted, and haven't got it quite right."

"We've all been influenced by Richard Von Sturmer to some extent," Tim says.

"But you move through that," Don replies. "I don't feel comfortable writing 'comment' songs now. I want to write something closer to me that I really know about, and can explore personally."

Lyrics remain the band's top priority.

"I think that's how most of our successful songs have come about — with the lyrics being there, and the music fitting in around them as a mood," Mark comments.

And Tim agrees. "We find getting the whole thing together musically quite easy, but it's difficult to find the right lyrics." Most of the statements on the album are personal. "Personal politics," Tim calls it.

Mark sees the band as attempting to face the fact of being

New Zealanders.

"I think a lot of local musicians aren't prepared to come to terms with it. They're trying to slip into something that's easy for them to do — like playing cover songs and playing like other people. They're not trying to change people's attitudes or the way they listen to music. They slip into a role which frustrates them."

And the Blams don't?

"We have been guilty of doing that," Don answers.

"And the reason," says Tim, "is because we have to work every week, have a PA and lights on hire. In NZ you have to pound up and down the country so that when your record comes out you can sell it."

"It's like door to door salesmanship," Mark says.

"I've had it with the amount of gear you have to cart around, especially when you're not making a cent from it. Somebody said at one of our gigs that for the best paid band in the country, we could dress a bit better, but people don't realise you don't make a cent," Don adds.

The Blams don't expect to make money out of *Luxury Length*, but they do hope to cover costs.

"I just don't think we'll make any money on it," Tim comments. "We have to recover something like \$21,000, which is a pretty tall order. We haven't had to worry about finance with this album though, which put us in a better frame of mind for recording."

"It's hard for a New Zealand band to record an album. The Dum Dum Boys recorded an album for \$10,000, and someone mortgaged a house to help them. I don't think I could personally go through that."

The Blams respect the Do It Yourself principle with all the hardships involved.

"All credit to the Gordons," says Mark, "for a self marketed product which has broken even."

The band is hoping to chart in Australia, even if it is, as Tim says, "at the bottom end." The chance to tour with Split Enz in the same month *Luxury Length* is released there, means the Blams can promote the album without having to start at the bottom.

Their aspirations remain modest. Success means people in New Zealand knowing the songs, and being able to earn a "living wage per week."

"The main thing is not that people buy records and we get money, but that the music reaches people through radio, word of mouth. That's why we do what we do, so people listen," Don says.

As a three-piece Blam Blam Blam feel they've "gelled" but have yet to explore possibilities the unit presents.

Don comments: "The three piece is a workman-like situation. There's no chance to be a prima donna. There are some good things you can do. I'd like to extend the rhythm box area. The next plan is to get a plug-in horn section."

"It would be really nice to do a tour with a horn section — two trumpets, and a sax."

The Blam's stage presentation is in for brushing up too. Mark says it'll be something really Blam Blam Blam.

"I think Don might do an acoustic version of 'Pensioner Love'. Bring out the stool. We'd also like to do a bit of street theatre like we used to do in South Auckland."

AnnLouise Martin.



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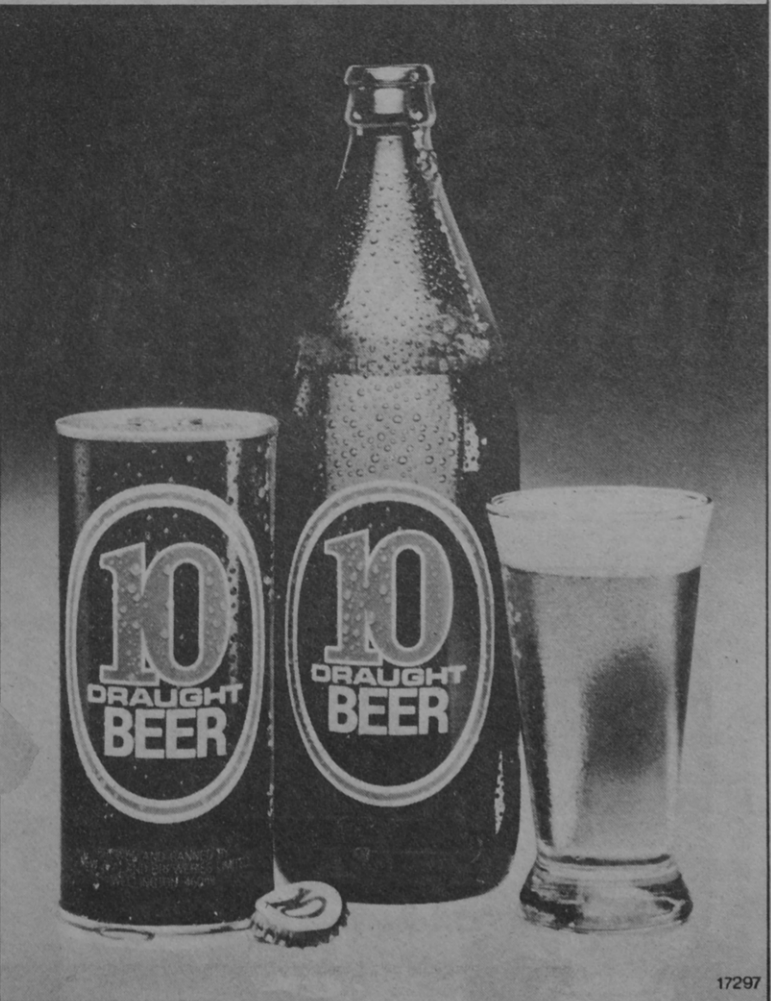
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ESCAPE FROM THE BUNKER!



Teardrops (L-R) Ron Francois, David Balfe, Julian Cope and Ted Emmett.

Photos by Murray Cammick

Liverpool is a depressed city. The docks are dying, industry is slumping, shops are boarded up. Unemployment is common and money scarce. Yet, in recent years, Liverpool has undergone a resurgence in musical talent unlike anything seen there since the height of Merseybeat. Hundreds of bands have sprung up. Some, like Pink Military and Nightmares In Wax, have come and gone. Others, like the Bunnymen, OMITD, Wah! and the Teardrop Explodes, have burst out of Liverpool, ready to take on the world.

People talk about a 'Liverpool Sound', but does it really exist? Teardrops' keyboardist and arranger David Balfe explains:

"When you are there, you see enormous differences between us and OMITD, the Bunnymen and Wah! It's like they are all at opposite ends of the Liverpool spectrum. Yet when you come somewhere like New Zealand or America and people ask you about it, you suddenly see the similarities between them.

"I can now see similarities between us and OMITD. We watched their early gigs, and they watched ours, so there is a certain amount of absorption. But I could only see that when I was on the other side of the world. When you're in Liverpool, you can see all the differences. We spent two solid years denying Liverpool, saying we didn't want to talk about it."

Julian Cope, by reputation Mouth Of The Moment, has his say:

"It was like the typical Liverpool attitude. You wanted to get out so much. 'The Culture Bunker' is very much the way Liverpool is. It's kind of picking yourself up after the bomb has gone off. You want to go in triumph because you know you can come back. It's like:

Is there any significance in that line in 'Culture Bunker':

Waiting for the crucial three,

Wondering what went wrong

"Sort of," says Julian. "The whole point of the Crucial Three was to be legendary. We started out saying: 'In three years' time we are going to be legendary'. We got a couple of songs together, called ourselves the Crucial Three, and that was it. As it is, the whole thing has backfired, at least for me. I'm bored stiff with the whole thing."

"It used to piss me off," recalls David, "because I'd been in all these groups that had done loads of gigs, and then he'd been in a group that had played in a couple of bedrooms and become fucking enormous! They only really had two songs - 'I'm Bloody Sure You're On Dope' and 'Salamine Shuffle'."

Julian interrupts: "One of the later ones was one of Mac's (Ian

McCulloch). It went:

I've got a space-hopper baby

But it's strictly a one-seater,

which was brilliant. Things started to fall apart between Mac and I when we actually played a gig. We did a gig as Uh!"

"I think I did a gig as Uh! once," remembers David.

"Really!" says Julian. "I probably wasn't in it by then. In those days it consisted of me, Mac and Dave Pickith, who we don't need to mention at all. Mac wouldn't do any of the lead vocals, in spite of the fact that at least half the songs were his, so I had to do them all. We did such classics as 'Robert Mitchum'."

"I saw it! I saw it!" shouts David. "It was at Kirkland."

"Yeah," says Julian, "that was the one. It was good, wasn't it? We had Mac on melodica, no, hold on, there were two melodicas."

David recalls: "We were playing too, 'cos I was taking our stuff down the stairs as you were coming up. You had all that crappy equipment, and I couldn't believe you were actually going to play. We were all killing ourselves laughing about it!"

"I've got a photo of it," says Julian. "Actually, it was great. Mac's got shades on and a melodica, he looks like a skeleton. I was sitting there playing this five-quid, beaten-up electric guitar, a Zenta, and Dave Pickith has got another melodica. We did an acid version of 'Robert Mitchum', it was brilliant."

Do you still feel the need to be a legend?

"Oh absolutely," responds Julian, tongue in cheek. "It's a good thing to have, though nobody has really got it. I used to read about the London SS, you know, Mick Jones, Viv Albertine and all that lot, and think 'fuckin' hell, that would have been a really good group', but they never did anything. Same with Flowers of Romance.

"But it doesn't matter. It's like discovering that the Velvet Underground wanted to be huge, but that doesn't destroy it for



me, it makes it better. Ian Curtis had a really high-pitched Mancunian accent, that's why he never spoke during the gigs. He'd just come on and say, in his deep singing voice, 'Hello, we're Joy Division'. Then you'd speak to him afterwards and he'd say 'Aye, we were great, really enjoyed it. Gotta go now, get back Macclesfield and see wife'.

"You want all the anomalies you can get. It's like Lou Reed writing for Pickwick Records two years before the Velvet Underground. He wrote a song called 'Walk On The Wild Side' because Andy Warhol asked him to.

"So many times you come up with a title and then write the song. We've just recorded a song called 'Rachel Builds a Steamboat'. It's completely different from anything else we've done before, which is the way everything should be.

"Our record company in Britain was upset because Wilder was too different from the first album. But to me that was good. I wanted it to be more different. The third album will be very different from Wilder.

"There is no direction to the way we're headed. I've got 26 songs to do that couldn't be Teardrops' songs. Well some of them might be, but I never need to worry about having enough songs."

"I do some solo stuff," says bass player Ron Francois, "so does Troy and so does David. I know what the songwriting thing is like. You've got to have this comfortable cushion of songs in your brain before you can really start writing."

"It was quite a problem for me at first when I left the band," says David. "I'd never written songs, only arranged them. The pressure the first time is intense. You want to create something that's perfect, you worry about every little detail. Everything I did I felt was going in the wrong direction. 'Reward' fucked us up in a way. It was like we'd been a cult band, and then to the whole of the British public we were one song. Suddenly there was this massive pressure on us to put trumpets on everything."

Cope interrupts: "That's why we released 'Treasure' as a single after 'Reward', because I didn't want to follow 'Reward' with trumpets."

The Teardrops' repertoire on this tour consisted mostly of material from the new album, the old singles, and stuff that has yet to be recorded. There is talk of a live cassette using tapes from the Club Zoo escapade, temporarily canned.

Julian Cope has been criticised in the past for being difficult to work with. Lineup changes have been common, but both David and Julian agree that's the way they want it. They see Teardrops as a concept rather than a band, with the music being the focal point rather than the musicians.

"It is more stable than before," admits Julian. "I've changed, I tend to relent a little more. When David left, it was either him or me, at that stage we couldn't have both been in the band. I'm aware that it was my fault."

Mark Phillips

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RECORDS

Split Enz Time And Tide Polydor

Ten years have passed since a peculiar little band called Split Enz released a song called 'For You'. Ten years of pinnacles and pitfalls, and some of the best music to ever emerge from the Southern Hemisphere. A lot of achievements to be proud of, and doubtless a few regrets. This is what *Time And Tide* is largely about. It's the band's pause for thought, about what has happened, and about what is yet to come.

The most unusual piece is 'Haul Away', written along the lines of a traditional sea shanty. Tim tells his life story, from his birth in Te Awamutu to the present day, and takes us into his nightmares:

*Ambition has lost me friends
and time*

*Young men are waiting, lapping
at my heels,*

*Now I'm having a nervous
breakdown*

*But my mates will see that I
don't go down*

'Six Months In A Leaky Boat' is a song of freedom, individuality and ambition, a celebration of this country's pioneering spirit.

Appropriate sentiments from the Enz, who are pioneers themselves. It's also one of their best tunes ever, and an absolute must



Neil in tide, swimming pool or lake.

for a single.

Tim's other two solo compositions, 'Never Ceases To Amaze Me' and 'Small World', are filled with observations, the former of human foibles, and the latter of a world being steadily raped by the human race, leaving little or nothing for future generations.

'Dirty Creature' and 'Lost For Words' are joint efforts between the Finns and Nigel Griggs, who does a good deal of composing on this album. 'Dirty Creature' is not really a classic Enz single, the tune being too derivative, strong flashes of the previous two albums. 'Lost For Words' is a complex, demanding tune with a helter skelter melody.

Nigel and Neil together also produce 'Giant Heartbeat', a dense and harrowing requiem for a dying world.

Neil's three solo works are largely of a similar, morose aspect. 'Take A Walk' recalls boyhood, escaping into the wilderness to find peace, now maybe lost forever. 'Log Cabin Fever' is loneliness and isolation.

Eddie contributes the brief pastoral instrumental 'Pioneer', and the LP finishes on a basically optimistic note. 'Make Sense Of It' is a group composition, offering no solutions, but rather ways of getting by.

*If you shed a tear when the
nightmare breaks
Just remember dreams go in
opposites*

You're holding on ...

Perhaps their most honest LP, certainly their darkest. The commercial zest of *True Colours* seems far away. *Time And Tide* will challenge Split Enz fans. Its music is demanding and its words ask many questions.

Introspection and revelation. A lament for lost innocence and hope to find a future. *Time And Tide* is all these things.
Duncan Campbell

Haircut 100
Pelican West
Arista

Haircut 100 started life as a fresh faced three-piece early last year. They then transformed into a gleaming six-piece, adding saxo-



Lou Reed

phone and extra guitar and drums. From this union came 'Favourite Shirts (Boy Meets Girl)', a brilliant, brassy single that conquered the British charts. They followed it with 'Love Plus One', a delightful, fruity sound and further evidence of their ability.

Pelican West is a pop album. It draws from jazz and funk influences, but is still essentially a British pop record. In true pop fashion it opens with the two singles. The pace never slackens as they move into the youthful exuberance of 'Lemon Firebrigade', probably the best cut on the album. Phil Smith, on sax, is a fine player, and coupled with sidemen Dave Lord on trumpet and Vince Sullivan on trombone, they produce one of the best white horn sounds since AWB. Then it's 'Marine Boy', flip of 'Love Plus One' and at least its equal.

Two important factors are at work here. Nick Heyward's songwriting and Bob (the Beat) Sargeant's superlative production skills. It's hard to fault either. Pop rules on the third single, 'Fantastic Day', with its burst of Sgt Pepper trumpets, while 'Baked Bean' comes as a total contrast with its jazz horns and funk guitar.

Nick Heyward is only just 20. He has become rich and famous almost overnight, but has the songs to avoid the problems often associated with such rapid success.

Pelican West is consistently an album of great pleasure, yet I don't doubt Haircut 100's ability to



Fun Boy Three Neville Staples, Terry Hall, Lynval Golding.

better it in the future.
Mark Phillips

Lou Reed
The Blue Mask
RCA

In which Lou Reed, godfather of punk and all things nasty and evil, becomes a family man. Well almost, but with Reed things are never clean cut.

Lou's last album, the enigmatic *Growing Up In Public*, presented a happier, heterosexual (and married) persona, but suffered from dull musicianship, typified by your American AOR back cover shot of the band as good ol' boys.

The Blue Mask rectifies that, and is Lou's most focused album lyrically and musically since the epic *Street Hassle*. The band is simple bass, guitar and drums, and the album is live in the studio, with a minimum of overdubs.

Lou tells us he's 'just your average guy, trying to do what's right', and he really pushes the point, with songs about his wife ('Heavenly Arms'), patriotism ('The Day John Kennedy Died') and gun control ('The Gun'). But then he turns around and throws a song like the title track at you. A song about sado-masochism, with a Velvet Underground feel to it, and 'Waves Of Fear'.

Growing Up In Public and *The Bells* (an underrated album) lost Lou Reed much of his audience, and had critics saying he was burnt out. *The Blue Mask* throws that back in their faces. With

Reed, never expect what you expect you'll get.

Simon Grigg

The Fun Boy Three
Chrysalis

I never managed to enjoy much Specials' music until 'Ghost Town'. Break up, then Hall, Staples and Golding became Fun Boy Three, and I enjoyed The Lunatics Have Taken Over The Asylum' thoroughly.

After slogging through the extreme sibilance and porridgey sound of the review copy (English), I found the remains of a good record which embraces Gregorian chants and Mungo Jerry, discards drum kits and guitars, uses six singers but very little harmony, and has fun with sounds.

Side One is mostly percussive, with 'Lunatics' and 'Way On Down' being the highlights. Side Two features acoustic piano on nearly all tracks and is marginally more interesting. The Telephone Always Rings' is sort-of Hogsnot Rupert with credibility, while 'Taint What You Do (It's The Way You Do It)' is an old 30s or 40s ditty, featuring the modern scat vocal talents of Bananarama (the other three occasional vocalists).

This last song highlights Fun Boy Three's major drawback. Presumably they aspired to a real 'swing' feel, but the album is just a little stodgy and leaden. Still, Bananarama save it.
Chris Knox



Haircut One Hundred



pelican west new album & tape

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RECORDS

Orange Juice You Can't Hide Your Love Forever Polydor

With a name that alludes to freshness, Glasgow's Orange Juice exude glowing pop innocence and a naive optimism partly encouraged by the kind words dropped their way as they grew up on the Postcard label. They wove a spell that carried them over four singles.

From the dolphins on the cover to the poetic ring of their lyrics their world of sweet loss exists as an entity apart from the dowdiness of social realities. Vocalist and leading light Edwyn Collins can't sing but that's OK because his songs are meant to portray the feelings of imperfection and what it's like 'to take the pleasure with the pain'.

Songs like 'Untitled Melody', 'Wan Light' and 'Upwards and Onwards' try to make the grade by charm alone and so they end up by being droll and unsatisfying. But when co-guitarist James Kirk (listen to those Reed/Cale influences), bassist David McClymont and drummer Steve Daly really get in on the act on songs as exuberant as 'Falling and Laughing', 'Satellite City' and

'Tender Object', then Orange Juice sound like true white hopes.

Two songs, though, stand head and shoulders above the rest; Kirk's simple, triumphant 'Felicity' and Collins' exquisite, sugary 'In A Nutshell'.

In spite of the self-conscious attitude of we're-only-in-it-for-the-pop, Orange Juice do prove that they have the songs as well as the exuberance to sustain an album. A flawed but very promising first encounter.

George Kay

A Certain Ratio To Each Factory

A Certain Ratio are Factory recording stars, thus *To Each* has a cover of exceptional quality and style. Unfortunately, it omits to name the band members — musicians.

Recorded in New Jersey (released UK May 1981) and produced by Martin Hannett (at least he's on the cover!), *To Each* possesses some tracks that are memorable and danceable, and others that would become shapeless, meandering dirges, were it not for Donald Johnson's drumming anchoring down the band.

The peaks on this, their first album, seem to be 'The Fox' (already aired on the double 12 inch) and 'Forced Laugh', which are ACR at their best. The rhythm unit of bassist Jeremy Kerr and Donald Johnson is pure magic,



Spandau Ballet



Dave Edmunds

exhilarating in certain passages. OK, so they aren't studio-slick 'groovers', maan, but ACR aren't even attempting to imitate their forbears, that's not their *raison d'être*.

ACR 'funk' is viewed through jagged glass, and what they perceive is dissected, refracted images, a bleak skeleton of the fat funk across the Atlantic. Simon Toppings' monotone 'chant' has more in common with Ian Curtis than any soul brothers, and becomes a nagging, dropped-way-back-in-the-mix sound, like a spoilt child wallowing in self-pity. Topping wouldn't lose any of his Mancunian credibility if his vocals possessed more melody and dynamics.

To Each, with its inherent weaknesses, is still a prized collection of ACR's material. Hunt down your specimen and expose your body and soul.

Stefan Morris

Dave Edmunds D.E. 7th Arista

Following the (anti-climactic?) split of Rockpile, we find Dave Edmunds back with a new band, a new label, and not surprisingly, a new album.

D.E. 7th is quite a departure in some ways, and a return to familiar ground in others. For a start, Nick Lowe is conspicuous by his absence, and with him seems to have gone the more blatant pop side of Dave Edmunds.

'Bail You Out' sounds more like early Edmunds than ever (a la 'Country Roll'), as does the banjo-driven 'Warmed Over Kisses, Left Over Love', and the standards 'Louisiana Man' and 'Deep In The Heart Of Texas'. Edmunds is more than comfortable with country music — these tracks in particular seem to have come from the hand of a loving craftsman.

The horns on the opening track, Bruce Springsteen's 'From Big Things, Small Things Come', are sympathetic but powerful, and the piano throughout is a welcome relief on an album that could so easily have been a Dave Edmunds 'guitar special'.

The seventh Dave Edmunds' album holds few surprises, but many treats for the long-time fans. Though he has only written a handful of songs himself, he's an awesome musician and interpreter, and D.E. 7th is a fine testament to this fact.

Dave McLean

Weather Report CBS

Elsewhere in these reviews I lament the sorry state of jazz-rock. Well there's always the exception — and now they're back with a new album, as strong and vital as ever. Weather Report play fusion the way it's meant to sound but rarely does. The first track, 'Volcano For Hire', features such furious improvising, such sophisticated yet incredibly tough funk that it damn near blows your head off.

Hearing this band again after a spell away is like returning to strong drink after cordial. Their talent is simply staggering. Each musician is a contemporary master of his instrument. Even more important is the remarkable empathy with which they combine as a unit.

In Peter Erskine it looks like they've now settled on a drummer with the necessary drive and subtlety to hold his own alongside the awesome Jaco Pastorius. Shorter's sax-playing is a total joy as always, although occasionally I still feel that his work is in danger

of being swamped.

Zawinul, it seems, continues to call most of the shots. His keyboards remain the dominant voices, he writes most of the tracks and now acts as sole producer. (Percussionist Robert Thomas Jr is extremely flexible, even harmonic at times, yet he's often placed well back in the mix.)

But I'm not about to start complaining. To call this album every bit as good as last year's *Night Passage* is high praise. The fact that, rhythmically, it tends more towards funk than swing this time out may make *Weather Report* more acceptable to a rock oriented audience. I can only say that it's the best new album to grace my turntable this year.

Peter Thomson

Spandau Ballet Diamond Chrysalis

The lack of substance on *Journeys to Glory* lead me to believe that Spandau Ballet might fade into obscurity. But here it is, *Diamond*, recorded in the middle of last year in no less than six different studios, under the capable hand of Richard Burgess.

'Chant No.1' was a good appetiser for *Diamond*. It had become obvious after *JTG* that something was needed, so in came the horn section of Beggar & Co. It is the horns of these three men that save *Diamond* from mediocrity. From the blatancy of 'Chant No.1' to the awkward rhythm of 'Coffee Club', the brass weaves through Gary Kemp's songs like lures, giving just enough shine to catch your eye, but not enough to hold your attention.

The second and third singles, 'Paint Me Down' and 'She Loved Like A Diamond', with their 'safe' format, pale next to the twisted beats of 'Instinction' and 'Pharaoh', while 'Innocence And Science' and 'Missionary' fail as Japan(ese) impressions.

So there you have it. Eight tracks, one great single, three good songs and some filler. Do you think the next one will be a 'concept' album?

Mark Phillips

The Motels All Four One Capitol

The Motels continue to show that American pop music doesn't

have to be the bland tripe constantly served up by Casey Kasem (and duplicated by too many radio programmers here). Martha Davis is one very gutsy lady, one of the best rock voices around today, and writes very affecting love songs.

The band has undergone another personnel change since the last LP, *Careful*, and their NZ tour. Guitarist Tim McGovern has quit, though he co-writes two songs with Davis, and also plays guitar on one track. His replacement is Guy Perry, ex Elephant's Memory, the band on John and Yoko's *Sometime In New York*.

The Motels' first two albums were models of style and sensitivity. *All Four One* doesn't quite match them.

Opener, 'Mission Of Mercy' is a crisp rocker with all the Motels' hallmarks, and Martha sounding supertough. 'Take The L' (out of 'lover' and it's over) is a clever wordplay, one of those tense, passionate numbers that Martha excels at. 'Art Fails', written with McGovern, continues the theme at a brisker pace, full of nervous emotions.

'Only The Lonely' (only the title is borrowed) is a heartfelt ballad and oh, so sad. Martha's voice and Marty Jourard's sax combine to raise a tear. Jourard also does some neat blowing on bluesy torch number, 'Change My Mind'.

Side Two lets things down, the only worthwhile tracks being 'So L.A.', a song about a city that captures the sprawl, the heat, the bitchiness and the trend-setting, and a cover of the King-Goffin oldie 'He Hit Me'. The prize turkey is 'Tragic Surf', a death song, not even kitsch enough to be amusing.

A group that continues to just miss the big time. *All Four One* has some notable flaws, but should still be played to non-believers.

Duncan Campbell

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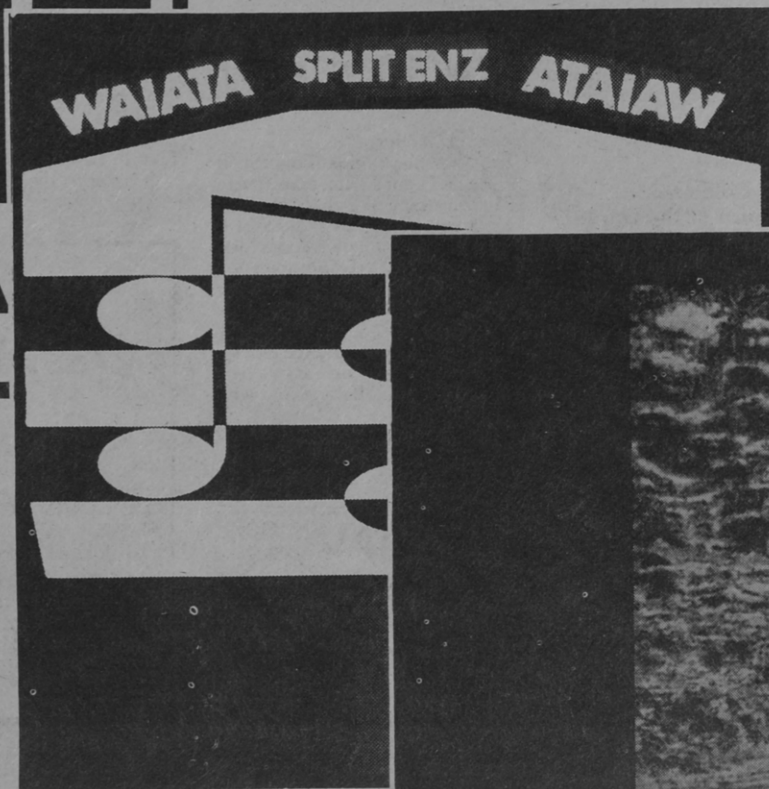
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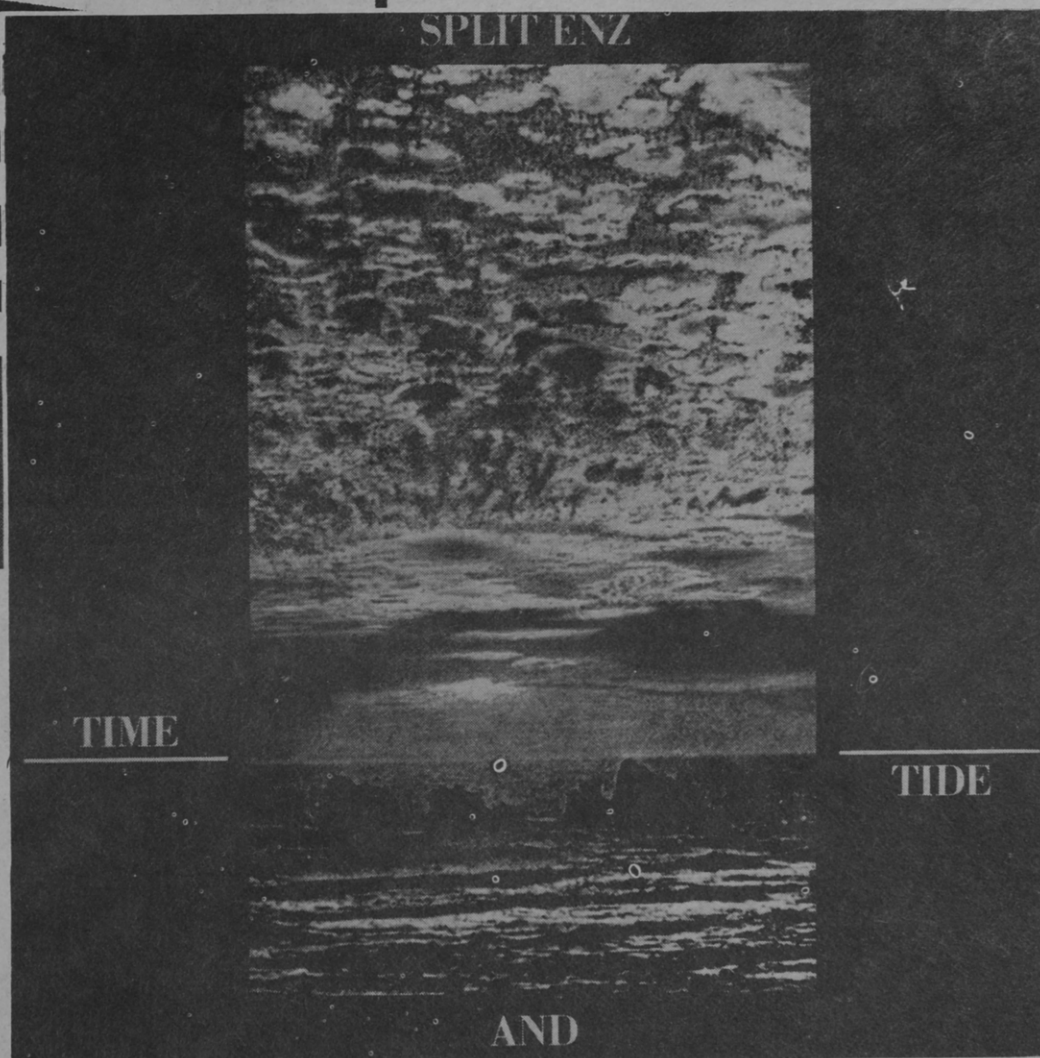
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RECORDS

Nick Lowe Nick the Knife F Beat

After a lengthy absence Nick Lowe has returned with, uh, another Nick Lowe album.

He's long since left his greasy, legendary Brinsley Schwarz days behind, what with being photographed talking to Andy Williams and marrying Carlene Carter. As punk emerged he showed that he still had a few picture cards up his sleeve, namely 'So It Goes', 'Heart of the City' and 'I Knew the Bride' even though his solo albums, *Jesus of Cool* and *Labour of Lust*, didn't exactly change the course of rock 'n'roll.

Anyway Lowe is the dab hand at stealing other peoples' ideas and incorporating them into his own unpretentious schemes. *Nick the Knife* continues this habit in its predictable and stolid balance of Lowe ballads and rote rock'n'roll. 'Stick It Where The Sun Don't Shine' is Nick trying to be witty and at the same time steals a Creedence Clearwater riff. 'My Heart Hurts' is 'Sweet Jane' under Lowe surgery and reggae and calypso make ineffectual appearances in the form of 'Heart' and 'One's Too Many'. Using styles to write songs.

Nick the Knife is, at best, Nick the Average. Lowe is trying to survive on past cheek and present craftsmanship, and that ain't enough.
George Kay

The Legendary Taj Mahal CBS

Like his onetime guitar player Ry Cooder, Taj Mahal is a living repository of the musical heritage

of the Americas. This latest compilation album reflects the breadth of his interests — from the buck dancing swing of Mississippi John Hurt's 'Candy Man' through Elmore James' 'Dust My Broom' and the Stax soul of 'You Don't Miss Your Water' to a Caribbean update of Chuck Berry's 'Brown Eyed Handsome Man', the latter reflecting Mahal's growing fascination with his own West Indian heritage.

All the music (15 songs) derives from Mahal's time with CBS — he went to Warner Bros a few years ago — probably his most creative time. Oddly, the album ignores his debut album (where Ryland P. Cooder played both guitar and mandolin), but perhaps the high-octane raunch of that record would have jarred with the more insinuating sounds of this collection.

CBS must be congratulated on the choice of material, which does great credit to Taj Mahal. The only quibble is the lack of information on recording dates and sidemen. While such information does veer towards the academic, one feels the tone of the 'legendary artists' series would have justified its inclusion.
Ken Williams

The Secret Policeman's Other Ball The Comedy/The Music Island

Two live recordings taken from the Amnesty International fund-raiser held in London last year.

The comedy album features the current who's who of British humour so the uneven standard of performance is disappointing. Some skits admittedly suffer from lack of visuals yet many are simply flabby reruns of stuff we've heard before (eg 'Python', 'Not the

News', Jasper Carrott's gags from local insurance salesmen.) Worse still, some of the funnies simply aren't: John Wells, Neil Innes and Chris Langham barely raise a smile. Billy Connolly feebly imitates farting.

Still, I'll probably keep it for Cleese's amazing introduction, Rowan Atkinson's beautifully delivered xenophobia and probably the Alan Bennett and Alexei Sayle bits.

The music album is also a mixed bag but with more pleasant surprises. Sting's solo spot, if not as stunning as Pete Townshend's at the previous *Ball*, presents interesting versions of his first two Police singles. (And he later leads a massed band through a reggae-matic rendition of Dylan's 'I Shall Be Released'.) Phil Collins also sounds strong solo but Bob Geldof suffers without his Rats. Donovan remains timewarped.

The real standouts come from Jeff Beck and Eric Clapton. Old farts they may be but certainly not boring when pushed along by a very fine pickup band. Beck delivers a beautiful Stevie Wonder instrumental then Clapton leads on two blues warhorses that haven't kicked so strongly in years.

So there you are, two albums for Amnesty; neither essential but with the music giving better returns. Then again, you could always send a donation.
Peter Thomson

Durutti Column The Return of the Durutti Column Factory

Factory has made its name from bands who've communicated bleakness and confrontation, but on their books ever since their out-set has been the Durutti Column, a band of one, guitarist Vini Reilly.

The Return of the Durutti Column, despite its title, is the first

DC album, released originally in Britain in October 1979, and in some ways it can be regarded as an escape route from the views of Joy Division, A Certain Ratio and New Order.

Assisted only occasionally by bass and drums, Reilly's forte is simplicity; this is no Steve Howe-meets-John McLaughlin-at-Fred Frith's-place outing. The music is a soothing, tuneful, purely instrumental anaesthetic; discordancy seldom gets a look in.

The tracks on Side One, 'Sketch For Summer', 'Requiem For A Father' and 'Katharine' tend to be too amorphous, waterfalls of notes, pleasant and refreshing but lacking direction. 'Conduct', which closes the first side, 'Beginning', 'Sketch For Winter' and 'In D' are more successful. The cadences remain reflective and gentle but the melodic structures are stronger and more defined giving the songs a firmer purpose.

Don't dismiss DC as mere wallpaper music. It may be easy listening but it's never bland and it's the ideal antidote for these troubled times.
George Kay

BRIEFS

Tenpole Tudor Let The Four Winds Blow (Stiff)

Eddie Tudor's Mum asked me to say something nice about her little boy's second LP, so I said that it makes most comedy records look like World War II. "But it's not a comedy album," she said. "Oh, no?" says I. "Well what about the 'Rup De Doh, Diddle EE Day's on the title track? And the Punky-n'Western feel on the single 'Throw-in' My Baby Out With The Bathwater?' Honest, this album is a must for your next Medieval Fancy Dress, or similar

exotic gathering, but play it really loud. And Eddie's Mum? Well, she conceded the point ...
D.McL Nils Lofgren

The Best (A&M)

The acceptable face of mid-70s American rock. This is a collection of the best of Lofgren's material from 1973-79. It wisely devotes itself largely to the earlier part of this period, when Lofgren was every critic's fave rave and his music was known as punk rock! This is a good collection, and the quality contained herein perhaps explains why Lofgren has never made it in the States.
SG

Black Uhuru

Tear It Up — Live (Island)

Recorded during last year's European tour, which also yielded a mighty video clip I recall seeing on *RWP*. The band is much the same as on the last two studio LPs, the material all pre-*Red*. Worth having just for 'Abortion' and 'Guess Who's Coming To Dinner', though it sounds like it was mixed from inside a drain pipe.
DC

Blam Blam Blam

Mini LP (Propeller)

This may look the same as your *Maid To Order* EP, but it's actually the Blams' first release in Australia. The difference is that this is cut and pressed in Aussie, and it includes both 'No Depression' and 'Got To Be Guilty'. You don't need me to tell you how good it is.
MP

Rowan Atkinson

Live In Belfast (Arista)

It is stating the obvious to point out that Rowan Atkinson is an ex-

ceptionally visual comedian. His bug eyes, bee-stung lips, rubber face and elongated, spastic limbs are an integral part of his humour. Therefore this album should be a video cassette. I saw Atkinson perform essentially this same show in Edinburgh and howled with laughter till I was begging for mercy. It does not transfer well to vinyl.
PT

Sugar Minott

Good Thing Going (RCA)

Lincoln 'Sugar' Minott was one of Jamaica's bright young boys, formerly billed as 'The Ghetto Singer', a youth with a strong message and a sweet voice. His *Black Roots* LP, from the days he was signed to Island, showed so much promise. Pity. *Good Thing Going* is unsubstantial lovers' rock with a strong disco leaning, one single and a lot of candy floss.
DC

Johnny Guitar Watson

The Very Best Of... (DJM)

Johnny Guitar Watson has long been an exponent of wry funk. His 'Gangster of Love' (remade here) is one of the funniest of rock standards. And he plays a very mean guitar. Frank Zappa a disciple of the Watson style, calls it the 'icepick in the forehead' sound. But while Watson has been rocking for more than 25 years it is only with his disco-y DJM albums that he has hit paydirt. He has since changed labels, but his collection accurately sums up the recent work of a sadly underrated artist. For early material, consult the excellent *The Gangster Is Back* album on Red Lightnin'.
KW

BACK ISSUES AVAILABLE

- | | |
|--|---|
| 1 Commodores, Split Enz, Mike Chunn Int. 1, Janis Ian. | 43 Bryan Ferry Interview, Sweetwaters Report, Flowers. |
| 2 Mark Williams, Joe Cocker, Chunn Int. 2, Frankie Miller. | 44 Adam Ant, Associates and Police interviews, Stevie Wonder. |
| 19 Talking Heads, Ramones, Sire label, Steely Dan, Kim Fowley. | 45 Split Enz, Pop Mx, Meemees, Wgtn 81, Class Of 81, Neomatics, Herco Pilots, Swingers, Madness Supplement. |
| 23 Th'Dudes, Talking Heads Int. 1, Street Talk Bandfile, Phil Manning. | 46 Lil in London interview, Cure, Ellen Foley, Dire Straits. |
| 24 Talking Heads Part 2, Citizen Band, Swingers Bandfile, Dragon. | 47 Jam in London interview, Reggae Bob Marley Supplement, Madness, Joy Division. |
| 26 Devo, Knack, Mi-Sex, Wellington Special. | 48 Cold Chisel, Blams, Wgtn Zone. |
| 27 Bob Geldof, Kids Are Alright, Sheerlux Bandfile, Ry Cooder, Radio Radio. | 49 Angels, Beat, Lemmy Motorhead and Desmond Dekker interviews. |
| 29 Graham Parker, Members, Mother Goose, Radio Radio 2. | 50 Swingers, Psychedelic Furs and U2 interviews, the Clean. |
| 30 Sweetwaters Issue programme, John Martyn, Elvis Costello, Renee Geyer, NZ band profiles. | 51 Neomatics, Cramps, Stray Cats, UB40, Blind Date and Gordons interviews. |
| 31 Sweetwaters, Swingers, Mi-Sex. | 52 Echo & Bunnymen, Danse Macabre, Penknife Glides, Mockers, Valentinos, Jimmy & Boys. |
| 32 Police & Split Enz interviews, Sharon O'Neill. | 53 Screaming Meemees, Ian Dury Interview, Mental As Anything. |
| 33 Marching Girls, Crocodiles, Fleetwood Mac, Ellen Foley, Russell Morris. | 54 Dave McCartney & Pink Flamingos, Go-Go's interview, Sunnyboys, INXS. |
| 34 Tom Petty and Street Talk interviews, Mi-Sex, Virgin Supplement, Whizz Kids and Pop Mechanix bandfiles. | 55 Clash interview, Sweetwaters, Pop Mechanix, Devo, Sharon O'Neill. |
| 35 'Quadruphenia', Bob Geldof and Kevin Stanton interviews, Newz and Flight X7 bandfiles. | 56 Teardrop Explodes, D.D. Smash and Mick Jones Part 2 interviews, Neighbours, Richard Burgess. |
| 36 Ray Davies, Cure and Jo Jo Zep interviews, Neil Young supplement, Stones. | 57 The Clean, Pretenders, South Island bands, Mental As Anything, Chas Jankel. |
| 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. | |

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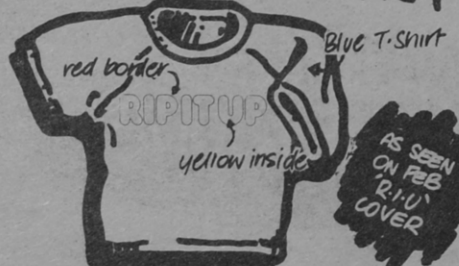
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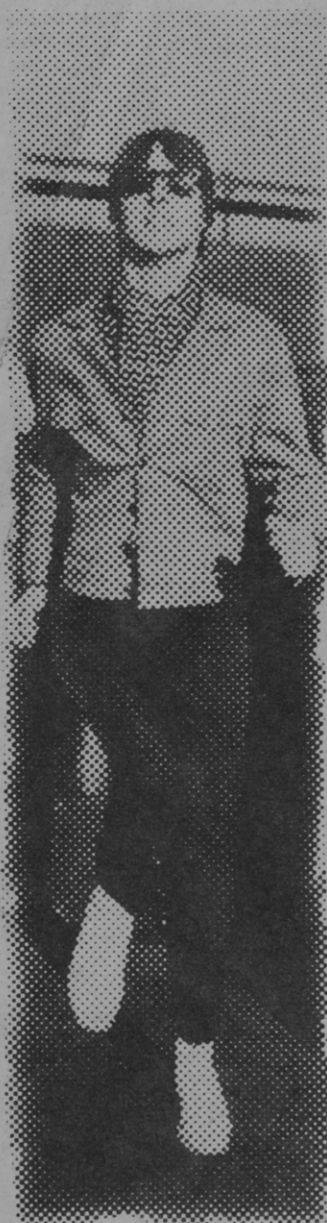
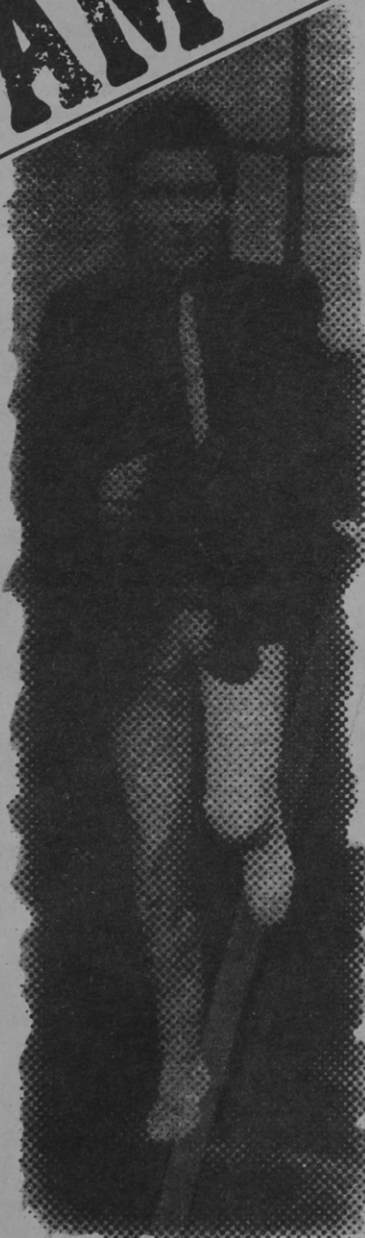
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LIVE

The Troggs
Mainstreet, April 28.

Well, it seems I'm in a minority, I loved the Troggs, even with the light metal guitar solos and non-existent bass. These four old sods with sagging skin and awful taste in stage clothes, lumber onstage and crank out the same set they do every night, ancient songs they've done a million times, everyone a cliché, everyone a gem (well, almost). And except for the new bass player (he's only clocked up 13 years) they all enjoy themselves and put venom into what they're doing and don't hesitate to giggle at themselves.

Didn't Reg Costello (oops!) sweat a lot? It's a real problem. Nice to see a real human on stage. Stacks of Brut roll-on after the gig (I went backstage as a cub reporter for *Rip It Up*) and disgusting scents.

You don't want to know all that. So, they played most of their hits and other people's including 'Peggy Sue' that made Toy Love sound like the Knobz, and a 'Satisfaction' that made the Stones sound pretty good. 'Love is All Around' was absurdly good. The first version of 'Wild Thing' was all you could expect and for a 16 year old song, played every gig for as long as some of you have been alive, absolutely remarkable. Elvis (oops!) even played the ocarina break (flutey sound) dead right.

Apparently the onstage monitor sound was awful to the point of anger and frustration and certainly the out front sound was abysmal, the stage was oppressively hot,

snare and strings broke, and stupid, fuckin' skinheads insisted on beating each other up and showering Presley (right!) with the first gob he'd ever encountered. He didn't mind the beer though.

Next time, they'll bring their own soundman, I hope. Next time, they'll play 'Anyway That You Want Me' and 'Our Love Will Still Be There' I insisted.

They're really nice guys. Tony Murray (bass) used to be in Plastic Penny ('Everything I Am' and an awful version of 'Strawberry Fields Forever') and played on Elton John's first album. Chris Britton (guitar) left the band in 1972, opened a nightclub in Portugal, got bored, and joined again in 1980, "cos it's exciting". Ronnie Bond (drums) still knows the words to songs they haven't played at all since 1966, and Reg Presley is exactly like you'd expect him to be.

The Blue Flames fulfilled their function as support without offending anybody, but, somebody, do something about the colourless, inadequate, ineptly controlled sound system at Mainstreet. It's killed far too many bands and maimed everyone who's played there.

Chris Knox
Swingers
Danse Macabre, Gurlz
Mainstreet, April 25.

The Gurlz had a bad start soundwise, with that song about a certain someone, but picked up on the Blondiesque 'Living By the Hour'. Kim's a lady with a voice and a stage presence. Kim and Shelley (keyboards, vocals) present some beautiful harmonies particularly with 'Sad Song'. Drummer Carol does vocals on

'Shark', while Greg provides a taut guitar. Songs are natty and humorous. It's not often you walk away remembering tunes these days.

Danse Macabre moved into a truly danceable set with a very cool, casual Nigel walking among the people cabaret style. These boys are creating some superb rhythmic music, which Nigel occasionally stands back and observes, when he's not on synthesiser or singing.

Fronting Swingers dressed in a serge coat, Andrew Snoid talked his way into 'Don't Ever Let Go'. A sparse and dramatic start. His stage movements are economic, he adds keyboards and percussion.

Phil Judd appears more comfortable on stage - having been released from the pressure of fronting, he can now concentrate on his guitar. Bones is not having to cover for Judd in the front line and Ian Gilroy still plugs away conscientiously.

The material is all new this time, except for 'Counting The Beat', and the closer 'Cocktails'. Songs such as 'Demon Man', 'Forbidden Places' and the excellent 'Magic Hour' are more like Swingers of old - neat, with pointed lyrics. But they're almost buried in a full-on, monotonous barage.

After 'Only Human' Andrew spoke a terse goodnight. They returned for 'Punch and Judy' and finally 'Cocktails' with Judd drumming, Bones on guitar, Snoid on bass and Ian as front man - bewildering everybody.
Ann Louise Martin

KOTTKE FROM PAGE 8
similar vein to yourself?

Wyndham Hills Records provides about the only outlet for solo guitarists. With the economic downturn, the risks are not being taken. Takoma has been bought by Chrysalis and they're prepared to record new bands, but not solo performers. It would be most unlikely that I would get a record contract if I was starting out now.

What plans do you have for a new album?
"The new album will contain a lot of slide guitar and vocal, with a minimal production. Bass notes will be extended whole notes or muted ones, and there will be no metal in the drum sound, just skins.

Above all, the album will have an arrangement for the accompanying instruments."
David Perkins



4 5 s

Human League
Don't You Want Me (Virgin 12")

This is the song that has broken Human League in America. The most commercial track from *Dare* becomes its fourth single. Coupled with 'Seconds' and an extended dub version of 'Don't You Want Me', this is a record everyone in the world should own.

The Fun Boy Three
with Bananarama
It Ain't What You Do (Chrysalis)

The Fun Boys, with three girls, dust off a real old song. After 'Lunatics' this is a dull ditty about nothing. The flip, 'Funarama Theme', is an instrumental dub workout, a bit inane.

Playthings
Birds Eye View

Great guitar sound, luscious vocals. This should have been a 12-inch extended version. At two minutes 40, it hardly wets the appetite. Other side has two songs, 'Dumb' and 'Pure Frost'. 25 Cents

Don't Deceive Me (Flying Nun)
25 Cents are an all-girl, Christchurch five-piece. This is a standard thrash-along with a reasonably vague sort of tune. Flip is 'The Witch' - a pop song resurrected from the sixties.

Ritchie Venus and the Blue Beatles
Bleeding Heart (Flying Nun)
Nothing new here. More from Christchurch, this time without much to offer. Boring rock n' roll that sounds as old as Ritchie Venus is rumoured to be. 'Josephine' on the flip side is a poor re-tread of the 'Taxman'/'Start' riff. OMITD

Maid of Orleans (Dindisc 12")
Part two of the 'Joan of Arc' story from *Architecture and Morality*. Imitation bagpipes over a steady beat and lush melodies. B-side has 'Navigation' and 'Experiments In Vertical Take-Off'. New Order

Procession/Everything's Gone Green (Factory)
It's a hard task to shake free the memory of Ian Curtis, but New Order are not letting that stand in their way. These two songs leap at you with a new-found vigour, and are almost, dare I say it, danceable.

Simon Raby
Tag Along (Ferret)
Simon Raby is from Auckland and this was recorded at Harlequin. Apart from that, I know nothing about it. Very catchy synth-pop song with a piano piece in the middle. It could be a surprise hit, if there was a radio station to play it. B-side is 'The Observers', also very clever.

Holly & Joey
I Got You Babe (Virgin)
Holly Vincent and her Italians run through the old Sonny and Cher standard with help from Joey Ramone and ABC producer Steve

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Pin Group
Go To Town (Flying Nun 12")

A five song EP from Christchurch's Pin Group. Songs are 'Power', 'Long Night', 'When I Tell You', 'A Thousand Sins' and the single 'Ambivalence'. Unfortunately, the Joy Division-Velvet Underground influences overwhelm the vocals and guitar respectively, though 'Long Night' is a haunting, tasty lament.

The Builders
EP (Flying Nun)

Bill Direen and his tradesmen with a seven-inch that plays at 33rpm. Four songs, 'Girl At Night', 'I Thought I Knew You', 'Starry Day' and 'Rug'. First side has that Velvets sound again, this time circa third album. Second side is a little more adventurous, particularly 'Russian Rug' with its intoxicating keyboards.

Swingers
Starstruck (Mushroom)

The title track from the movie and by all accounts the best thing about it. Recorded prior to Andrew joining, this features Phil on vocals, coming on like a latter-day Marc Bolan. Lots of brass and very heavyweight. B-side is 'Starstruck Theme', an instrumental and very un-Swingers.

Blond Comedy
Generation Day (Mandrill 12")

Four songs from the ex-New Entrants. London-born Tony Johns has never managed to get around his poor-man's-Paul Weller vocal problem. Couple that with songs that go on about 'King And Country' and you end up with a recording top close to *Setting Sons*.

The Church
Unguarded Moment (Stunn)

The Church are currently the hottest thing in Sydney, and have achieved success in Canada. 'Unguarded Moment' is a catchy, clichéd, riff-filled rock tune. What's all the fuss about?
Mark Phillips

'HALL' FROM PAGE 4
conversation slips to their version of the Righteous Brothers milestone, 'You've Lost That Lovin' Feeling'. The Hall and Oates cover struck me as unnecessary and exploitive, so what was the reason for choosing it?

"We had finished the album, *Voices*, but we needed one more song and I happened to hear 'Lovin' Feeling' on a jukebox and we went into the studio the next day and cut it in about two hours. I had a feeling, knowing American radio, that they would gravitate towards it and I proved right and it paved the way for 'Kiss On My List'."

And so to *Private Eyes*, a megabuster, already the source of two neat top ten monsters and also an album containing a couple of vaguely political songs in 'Mano A Mano' and 'Some Men'.

"A lot of our approach is very political in a personal politics way which for me is the basis of all politics. It has to do with self-realisation and taking each situation and looking at it as being unique. It's a problem in America where people are bombarded with easy answers that they don't see each situation as it is. They tend to generalise and think in categories and that's the subject of just about every song we've written. They may sound like love songs but they're really about social politics, about how to keep your individualism in a romantic situation."

And finally Daryl since you live in New York you must have contact with the Ze movement?

"Yeah, I'm very good friends with Augie Darnell and we're thinking of doing a record together. I'm very much involved with these people and I love it. In urban areas racial integration is a day-to-day reality and American music should reflect that and that's what we do and that's what a lot of people like Darnell and Prince are doing now as well. It's universally oriented music."

George Kay

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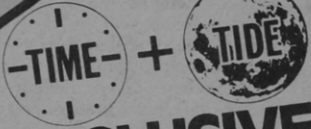
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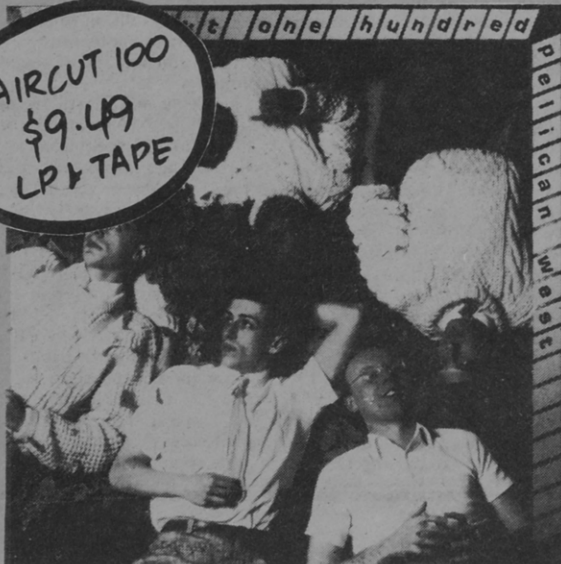
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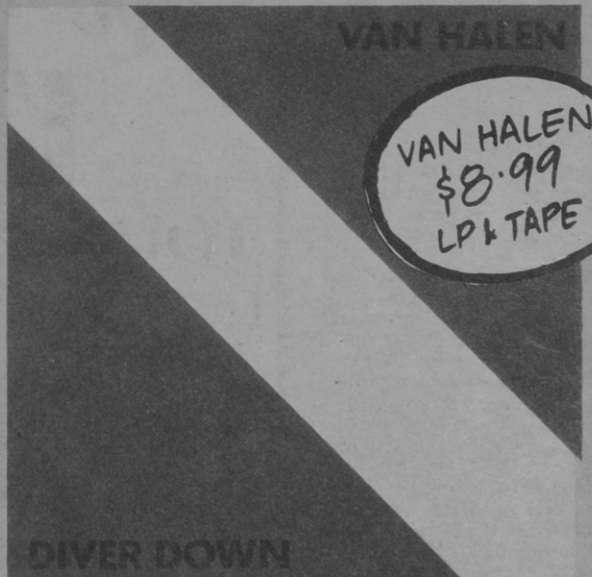
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RUMOURS

Christchurch

At the Christchurch Town Hall on Monday May 10 are D.D. Smash, Hip Singles, Screaming Meemees and Dance Exponents. The show is to be videoed for *Shazam* and RWP clips ... D.D. Smash's Hillsborough week was the highest gross by any band there, ever, nearly two years to the day after Dave Dobbyn was last there with Th' Dudes.

Bill Dieren and associates yet again try something new. This time it's *Soluble Fish* — a theatre-film-poetry-music-soup featuring local actors and musicians. They will appear early week at Star and Garter and at the Elmwood theatre before taking the review to the coast.

Expect to see Janis Gray and Helen Mulholland working with Louie & the Hotsticks soon. The band will record a 45 with a view to Radio Avon's playlist ... Dick Driver is not yet married, he is however to enter hospital soon for an operation. The Hip Singles play Auckland dates early July ... Dance Exponents have a new soundman (Roland Killeen) and a new van (ex Clean Bedford).

Ikista is Jos Hodzelman's latest exploit. Jos hangs himself nightly ... also new are Hot Gobblins and Aryan Army ... Leon Kerns has left Nude Wrestling and has been replaced by Alan Johnson of Zero Bars ... Cowboys are renegotiating with the Carlton for residency.

Some long awaited releases are finally available. These include a Pin Group 12-inch EP, a Ballon D'Essai three track EP and the Builders new 7-inch EP ... Roger Shepherd will book the Star and Garter from late May ... Desperate Measures will venture to Dunedin for Queen's Birthday weekend. Their single sleeve will feature a sneak photo of them at a prison gig.

Those who need work are: Luke Neary, soundman/PA fixer (Yo Yo, Thumbs of Brass) ph 894710, Linda Stuart lighting lady (Hip Singles — own dimmer pack etc) ph 68107, artist Paul Smith (designed new Hip Singles and Dance Exponents posters) ph 488579, for S.I. transport a truck is available from Brent Delaney (ph 890138) and for printing, Ronnie Harris (793428). Expect to see his band soon.

Mainly Spaniards will support Meemees Aranui (May 14, 15) before going to Star and Garter (21, 22) ... Rex Visible's band is We Too ... Head Injuries have split. Jim Wilson & Peter Waller

Auckland

The D.D. Smash debut, *Cool Bananas* topped the sales charts first week out! After their tour the band will only play two or three Auckland gigs before leaving for Australia in June.

The *Three Piece Pack* EP on Furtive is out at the end of May. Tracks are: 'Nervous Tension' (Bongos), 'Circles' (Prime Movers), 'Remember When' (Dabs) and 'Last Orders' from Palmerston North four piece the Skeptics ... the single off Blams' *Luxury Length* album is 'Call for Help'. Don McGlashan has produced a four track Propeller EP for Green Eggs and Ham.

New Clean 12" EP out soon is titled *Great Sounds Great, Good Sounds Good, So So Sounds So So, Bad Sounds Bad, and Rotten Sounds Rotten*. Tracks are: 'Fish', 'Flowers', 'Slug Song', 'Side On', 'Beatnik', 'End of My Dream', 'On Again-Off Again'.

If *This Is Paradise I'll Take The Bag* from the Screaming Meemees is due out late May. Tracks are: 'Your Accent', 'Days Of Heaven', 'Day Goes By', 'Hardly Moved By It', 'What Do Eyes See', 'Sunday Boys', 'F Is For Fear', 'Coloured Day', 'Orson Welles', 'Dali's Moustache', 'Miro Miro'.

The *Rockin in the Street* LP, on Ori, with four tracks each from

Rank and File, Wild Matadors, Blue Flames and Shakin' Jimmys, has to be pressed again because the Blue Flames' tracks went on at the wrong speed.

James Pinker and Karl (ex Features, ex Fetus Productions) were in town over Easter en route to the US, and UK with artful Sydney band SPK ... new venue is the Tavern Lounge, DB Hotel, Wellesley Street. Open Thurs to Sat, with DAF, Pigbag, Simple Minds, Human League, etc, played over top sound system, plus local material, and maybe some video. \$1 at the door.

Remember Andy Anderson of *Radio Waves*? He's just won top Oz TV award for his part in the new *Sullivan's* series ... Tom Sharplin has a single on RCA called 'Endless Sleep' a UK hit in 1958 for Marty Wilde and the Wildcats.

The Coalition are ex Herco Pilots Chris Williams and Hugh Turcel plus Chris Todd, and Peter Williams. Expect to see them playing around the streets of Wellington May 12-17 ... So You Wanna Be a Rock 'n' Roll Star, Dudes 12" compilation mini album out soon on Stebbing's Key label. Tracks are: 'Be Mine Tonight', 'That Look In Your Eyes', 'Right First Time', 'Walking in Light', 'Bliss', plus previously unreleased 'Song of Hope' ... Hello Sailor 12" compilation mini album also due out on Key. Titled *Last Chance to Dance*, tracks are: 'Blue Lady', 'Latin Lover', 'Gutter Black', 'Tears of Blood', 'I'm a Texan', and maybe previously unreleased 'Here Comes Johnny' ... Danse Macabre will be incognito for three weeks, finishing material for their album. They'll record at Mandrill, May/June.

Hits & Myths Vol. 2 out by June. Includes tracks from Toy Love, Split Enz, D.D. Smash, Meemees, Blams, Spaces, Newmatics Graeme Gash etc ... Alastair Riddell has completed a new album at Mandrill ... Dave McLean's band is Dave McLean's Little Criminals with McLean on vocals/guitar, Steve Hubbard guitar/vocals (ex Hotshots), Greg Denime, bass/vocals, Rob Peters, drums/vocals (ex Furys). The Corporation

Australia

Birthday Party bassist, Tracy

Pew will rejoin the band soon as he's able. He's been sentenced to four months for drunken driving and petty theft. Barry Adamson (Magazine) has taken his place meantime, and plays on two tracks on new album *Junkyard ... the Go Betweens* (Missing Link) have signed with Rough Trade for UK and US.

The Corporation

Industry

Kiwis Graeme Regan, and Christopher Read (ex Chelsea Records Wellington) have teamed with Martin Jennings and established independent distribution network through NSW called *Hot Record Distributors* — first releases include the Clean's *Boodle Boodle* on Flying Nun. Hot Records will also be distributing Sydney indie label, Prince Melon.

CBS PR person Sara Robinson has left the company to rep for Bascands Ltd, a Christchurch based publishing company. She'll continue in PR on a freelance basis ... EMI's new national promotions manager is Sandy Hodge (ex operations manager Radio Windy).

The Pigbag UK Top 10 album *Papa's Got A Brand New Pigbag* (Y label) will be distributed locally on Powderworks (via RCA). The Corporation

VIDEO

RCA establishes a separate video division in June for product release on a national basis in July ... *Variety* reports sales of video-cassette recorders topped the million mark in the US for 1981. (In NZ it's estimated there are about 16,000 units in homes.)

Forthcoming releases from Video Power include *Flash Gordon* and *Mandingo*. Music titles due out: *The Average White Band*, Elton John at *New York Central Park*, *Boontown Rats*, and *Jubilee* with Adam Ant. New from Warners: *Green Berets* with John Wayne, *Summer of '42*, *Bonnie and Clyde*, *A Star is Born*, *Magnum Force*, *Death in Venice*, *Rod Stewart Live at the LA Forum*, and *Devo, The Men Who Make the Music*. Warners have the world wide rights to distribute United Artists films, the first of

which will be released next month. These include Bond films, *From Russia With Love*, and *Goldfinger*.

New from RTC Video: *55 Days At Peking*, *El Cid*, *The Fall of the Roman Empire* and a host of horrors: *Creeping Flesh*, *Curse of the Crimson Alter*, *Haunted House of Horror*, *Blood Beast Terror*, *Blood Money* and *Mistress of the Apes*.

GR Television and Video NZ are finalizing distribution for 20th Century Fox, and anticipate a launch in May/June. First 15 titles include 9 to 5, *An Unmarried Woman*, *The Rose*, *Norma Rae*, *Brubaker*, and *Peter Allen and the Rockettes*.

MEDIA

To FM, or not to FM, how to FM, and who will FM. These are the questions the Broadcasting Tribunal is trying to decide on.

There are now four main contenders vying for the two Auckland licenses: Radio New Zealand (ZM), Metropolitan FM (Ian Magan, Concert Promotions, and Robin McKay ex Windy/4MMM FM Brisbane etc), FM Radio Enterprises (51% shares held by Stebbings) and Stereo FM (Tony Amos, Allan Rutledge, Raymond Curle, Wilson & Horton etc).

Hauraki Enterprises withdrew its FM application when it became apparent competitor ZM may continue noncommercially, possibly in addition to a new FM competitor, disintegrating Auckland's audience and revenue for radio.

However, RNZ is still trying for a commercial FM warrant for the ZM stations, targeting for a 15-35 year old age group with a 20-30 core. If ZM were given a licence they'd broadcast exactly the same programmed on AM as FM for several months 'to familiarize the existing ZM audience with FM,' says Auckland station manager Graham Bolton. Hopes for a broader ZM outlook were dashed when Bolton told the tribunal that although albums such as D.D. Smash's *Cool Bananas* get to No. 1, research shows people don't want such music on the radio.

Metropolitan FM is targeting for

the 25-44 year olds, with a "balance of old and new music" — Richard Clayderman, and Art Garfunkel balanced by Fleetwood Mac and Sharon O'Neill. Metropolitan FM will support local music only if it fits their format.

FM Enterprises are looking at the same age group as Metropolitan, feeding a diet of MOR, easy listening, popular classical, modern and country and western.

Stereo FM is the only applicant going for a "contemporary rock / 'album orientated' sound. The company has also formed a trust to help NZ musicians in promotion and legal matters. Stereo FM will target for the 18-39 year old market, focusing on 18-30.

It's anybody's guess when a decision will be made, or how many appeals will hold up the process, but it looks like the only possibility for relief (if there is any offering here) from the current safe-as-milk/high rotate radio programming is Stereo FM. AnnLouise Martin

FILM

Reds

Director: Warren Beatty

Or ... how Hollywood managed to make a box office bonanza out of the rise of the American communist movement. In all seriousness, though, Beatty has made a worthy film, even if it is a trifle on the long side.

There is much that is successful here: the way in which the film is able to cover so much historical and social mileage through the in-



Bruno Lawrence, 'Battletruck'.

terplay of the three main characters (fine performances from Diane Keaton, Jack Nicholson and Beatty himself), the very look of the film itself with its gallery of faces that have genuinely experienced the weathering of time to, of all surprises, a score by Stephen Sondheim.

The 196-minute length is a problem at times, but on the whole Beatty's directorial touch is much more assured than it was in the 1978 *Heaven Can Wait*, apart from the occasional indulgence in tricky editing — which we can blame on the Russians anyway ...

Absence of Malice

Director: Sydney Pollack

Sally Field as a hound dog reporter investigating the criminal alliances and associations of liquor merchant Paul Newman. The major problem of the film is already apparent and that is associating such a character with a 'star' of Newman's stature. This forces other compromises in the movie, until what could have been a totally engrossing movie on the responsibilities of investigative journalism ends up being another slick Hollywood assembly line product.

On Golden Pond

Director: Mark Rydell

Stanley Kramer is alive and well, and working under the pseudonym of Mark Rydell ... well, not quite, but the whole ambience of *Golden Pond* is something similar to an underplayed Kramer piece. A difficult film to be critical about with nostalgia ruling the day and Hepburn and Fonda proving that they certainly don't make stars like they used to. William Dart



Phil Judd, 'Starstruck'.

SOON...

Dance Craze ... British Ska movie out in June. Includes the Specials, Madness, the Beat (filmed in action on US tour), Selector, Bad Manners, and the Bodysnatchers. Follows the release of the *Dance Craze* album a year ago.

Starstruck ... an Australian film directed by Gillian Armstrong (*My Brilliant Career*). Soundtrack features music by Phil Judd and Tim Finn. Judd compositions 'Gimme Love', and 'Starstruck' are performed by the Swingers in the movie. The plot involves two cousins, Jacki (Jo Kennedy) and Angus (Ross O'Donovan). Angus is hellbent on making Jackie a rock star. Opens May 10.

Christiane F ... opens late May. It's based on the true story of a 12 year old heroin addict who turns hooker at 13 to support her habit. Directed by West German Ulrich Edel, it includes scenes of David Bowie in concert.

Battletruck ... local production from Lloyd Phillips, and Rob Whitehouse, it stars Michael Beck, James Wainwright, Annie McEnroe, and Bruno Lawrence. *Battletruck* is set in the future "after the oil wars", everyone splits to the country to grow their own, but they're up against the evil Straker, and his Battletruck. Released May 7.

Enter the Ninja ... Ninja — a warrior from a select, ruthless organization, often commissioned to work for the Samurai. Features Franco Nero, and Susan George. Released nationally May 28.

Lady Chatterley's Lover ... based on the book with Sylvia Kristel (the *Emanuelle* movies, *Streetwalker*) as leading lady. Out May 14.

Naked Fist ... erotic Kung Fu. Late May.

Braziers

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TOURING NORTH ISLAND • MAY 10-22

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FAVE FLAWS — The way you get your way.

Mushroom Music is proud to be associated with
"Luxury Length" the New Album from —

BLAM BLAM BLAM

CORUBA CALENDAR

RIU, MAY 6 TO JUNE 6

MON.

TUES.

WED.

THURS.

FRI.

SAT.

SUN.



Watch Out For...

Men At Work

Clean and Chills hit the North Island on May 10 when they play the Terminus. May 13-15, they play Auckland's Rumba... Graham Brazier & Legionnaires play Windsor Castle May 6-8. It's GB's birthday May 6...

Meemees perform at Christchurch Town Hall with D.D. Smash and the Narcs. A RWP crew will be there... Meemees tour includes the Aranui, May 11-14, with Mainly Spaniards, May 14 & 15... the Blams and Gurlz are also touring and on May 17 ride into the Waikiki, Invercargill... D.D. Smash play Gluepot May 11, 12... Men At Work appear at Mainstreet May 6, Ak Town Hall 7, Hamilton Founders Theatre 8, Palmerston North Stadium 9, Wellington Opera House 10 and Christchurch Town Hall 11... Elvis Costello & the Attractions play Auckland June 5, Palmerston 6, and Wellington 7... new Auckland

MAY 6
DD Smash, Narcs
Onokawa
Men at Work Mainstreet
Willie Dayson Hillcrest
Screaming Meemees
Windsor Park
Terraces Star & Garter
Orson Welles birthday (67).

6, 7, 8
Spaces Westown NP
Blond Comedy Reverb
Mirrors Station
Mantra Bellblock

7
DD Smash, Narcs Mayfair
Battle of the Bands
Mainstreet
Willie Dayson DB Rotorua
Meemees Hillcrest
Men at Work Auck. T.H.
Rose Bayonet Terminus
Garage Crawlers Rumba
Ballon D'Essai Star & Garter
Willie Dayson DB Rotorua
The second 'war to end all wars' ends 1945.

Midnight Excuse Esplanade
Hip Singles Hillsborough
Brazier's Legionnaires
Windsor Castle

8
DD Smash, Narcs DB
Gisborne
Meemees Hillcrest
Willie Dayson DB Rotorua
Battle of Bands Mainstreet
Willie Dayson DB Rotorua
Men at Work Hamilton
Rose Bayonet Terminus
Garage Crawlers Rumba
Ikista Star & Garter

Dance Exponents
Gladstone
Strikemaster Rainbow Room

9
Battle of Bands (final with special guest Smelly Feet)
Mainstreet
Men at Work Palm Nth Stadium
Beatles sign to Parlophone 1962. Happy day to all mothers.



10
Screaming Meemees, DD Smash, Narcs Chch Town Hall
PS Hillcrest
Sharps Gluepot
Men at Work Wellington Opera House
Clean, Chills Terminus
Green Eggs & Ham Rumba
Brazier's Legionnaires Greerton
Dylan's classic Albert Hall show 1965.

11
PS Hillcrest
Herbs Gluepot
Men at Work Chch Town Hall
Precious Terminus
Screaming Meemees Aranui
Brazier's Legionnaires Butts Kawerau
Salvador Dali, a freaky 78.
Bob Marley died 1981.

TRY A CORUBA AT THE GLUEPOT

12
Narcs Matamata Motor Inn
McLean's Crims Station
Herbs Gluepot
Precious Terminus
Meemees Aranui
Brazier's Legionnaires DB Rotorua
Willie Dayson River Bar, Gisborne
Mick and Bianca wed 1971.



13
McLean's Crims Station
Blind Date Gluepot
Meemees Aranui
Brazier's Legionnaires Albion, Gisborne
Willie Dayson Albion
Stevie Wonder and Peter Gabriel are 32.

13, 14, 15
Narcs Hillcrest
PS DB Rotorua
Blond Comedy Rutland
Wanganui
Battle of Bands Winners Mainstreet

14
Willie Dayson Mayfair
Blind Date Gluepot
Meemees, Mainly Spaniards Aranui
Desperate Measures Star & Garter
Brazier's Legionnaires Cabana Napier
Herbs, I-Unity (plus Marley videos) Club Hawaiki
Midge Marsden Station

Hammond Gamble Esplanade
Prime Movers Reverb
Clean, Chills Rumba
Dance Exponents Gladstone
Hip Singles Hillsborough

15
Willie Dayson Mayfair
Meemees, Mainly Spaniards Aranui
Brazier's Legionnaires Cabana Napier
Midge Marsden Station
Pirate radio battles of 1970: Radio Northsea International bombed by commando frogmen, hired by rival station.

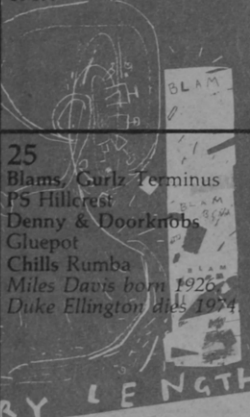
'CORUBA FEST, ANYNIGHT!
Innocent Rainbow Room

16
Thay it thofly, tweetie: Liberace is 63.

CORUBA AT QUINN'S POST TONIGHT?

17
PS Hillcrest
Blond Comedy Albert Palm Nth
Sharps Gluepot
Blams, Gurlz Waikiki Invercargill
Brazier's Legionnaires Palmerston North
First colour photograph exhibited 1861. Bookings open for Elvis Costello. Blams LP released.

18
Narcs DB Rotorua
PS Hillcrest
Bombers Gluepot
Blams, Gurlz Cook Dunedin
Brazier's Legionnaires Terminus
Bart and Russell born 1872. Rick Wakeman 1949.



19
Narcs DB Rotorua
Blond Comedy Terminus
Cuban Heel Hillcrest
Bombers Gluepot
Blams, Gurlz Cook, Dunedin
Brazier's Legionnaires Rutland
Pete Townsend is 37.

2-certain BAR

20
Cuban Heel Hillcrest
Chills, Transmission Reverb
Brazier's Legionnaires Westown, New Plymouth

20, 21, 22
Narcs Westown NP
PS Greerton
Blind Date Station
Willie Dayson Esplanade
Innocent Terminus

21
DD Smash Gluepot
Blond Comedy Onokawa
Midge Marsden Mayfair
Chills Reverb
Prime Movers, Bongos, Pleasure Boys Northcote
War Memorial Hall
Meemees Wiri Trust
Naked Spots Rumba
Mainly Spaniards S & G
Brazier's Legion Hillcrest
Glides Macabre Mainstreet

Blams Hillsborough
Dance Exponents Gladstone
Precious Rainbow Room

22
DD Smash Gluepot
Blond Comedy Onokawa
Midge Marsden Mayfair
Chills, Clean Reverb
Prime Movers, Bongos, Pleasure Boys Massey Hall
Meemees Wiri Trust
Naked Spots Rumba
Mainly Spaniards S & G
Blams, Gurlz Hillsborough
Brazier's Legion Hillcrest
Glides Macabre Mainstreet

Hip Singles Cook Dunedin
Willie Dayson Esplanade
Neighbours Gluepot

23

24
PS Hillcrest
Blams, Gurlz Rutherford Nelson
Sharps Gluepot
Chills Rumba
Neighbours DB Kaitia
The Zinn is 41.
Neumatics 'Square One' released.

25
Blams, Gurlz Terminus
PS Hillcrest
Denny & Doorknobs Gluepot
Chills Rumba
Miles Davis born 1926
Duke Ellington dies 1974

LUXURY LENGTH

26
Blams, Gurlz Taita Mantra Hillcrest
Denny & Doorknobs Gluepot
Bongos Rumba
Neighbours DB Kaikohe
John & Yoko's 'bed in for peace' 1969.

GET INTO A CORUBA AT THE 'RUMBA.

27
Blams, Gurlz Wanganui
Bongos Rumba
Neighbours DB Onerahi
Ee, our Cilla is 39.

27, 28, 29
PS DB Onokawa
Blond Comedy Station
Mirrors Hillcrest
Sound FX Esplanade
Hammond Gamble Gluepot

28
Blams, Gurlz Bellblock
Blond Comedy Station
Neighbours DB Onerahi
Meemees Rumba

Tenants, Stiff Richards Reverb
Blue Rock Terminus
Louie & Hotsticks Gladstone
Willie Dayson Globe

29
Blams, Gurlz Bellblock
Blond Comedy Station
DD Smash Mainstreet
Meemees Rumba
Neighbours Oruru
Someone spikes the water at Grateful Dead concert in San Francisco 1971.
Police estimate 1000 wiped out maan.

Strikemaster Rainbow

30
Blams New Plymouth Art Gallery

31
PS Hillcrest
Blams, Gurlz Cabana
Sharps Gluepot
Neighbours Kaitia H.S.
Sheb Wooley's 'Purple People Eater' No 1 in 1958.

DEMAND A CORUBA AT THE STATION!

JUNE 1
PS Hillcrest
Blams, Gurlz Albion
Beatles release 'Sargeant Pepper' 1967, Marilyn Munroe born 1926.

2
Blams, Gurlz DB Rotorua
Willie Dayson Hillcrest
Garage Crawlers Rumba

3
Blams, Gurlz Greerton
Willie Dayson Hillcrest
Garage Crawlers Rumba
Ralph Gleason, the doyen of rock critics dies 1975.

4
Blams, Gurlz Hillcrest
Meemees DB Rotorua
Willie Dayson Mayfair
Hulamen Terminus
Bongos Rumba

3, 4, 5
Narcs Hillsborough
Bongos, Dabs, Skeptics, Prime Movers Mainstreet
Neighbours Station

5
Blams Hillcrest
Willie Dayson Bellblock
Bongos, Green Eggs & Ham Rumba
Meemees DB Rotorua
Elvis Costello Auckland

Blind Date Westown
Tempos Esplanade
Vivid Militia Reverb
Willie Dayson Bellblock

6
Elvis Costello Palm Nth.
Willie Dayson Ohakune Ski Lodge

CONTINUED FROM ABOVE
pastern, A Certain Bar in the DB Tavern, (upstairs) cnr Vic. and Albert Streets kicks off Thurs May 6, with moderne discs galore (Oakey to Pig-bag) and buck cover charge ... new Dave McLean band Little Criminals debuts at the Station May 12... Battle of Bands final is Sunday May 9, winners play Mainstreet May 13-15... Willie Dayson is out of town for Hillcrest May 6, DB Rotorua May 7 & 8 and back for the Esplanade May 20-22... May 7 is the final day of the Raewyn Turner (famous for Split Enz lighting) exhibition titled On the Road

Again at the Denis Cohn Gallery. Lotsa backstage/roadie pastels. ... dance, dance, dance, dance with Prime Movers and Bongos Northcote War Mem. Hall May 21 and May 22 at Massey War Mem. Hall.

More To Come...

Elvis Costello completes his tour June 8, Wellington Town Hall ... Swingers have split but will record an EP at Mandrill, Swingers producing and Michael Letho engineering. Tracks are: 'We Are Only Human', 'Don't Ever Let Go', 'Anytime', 'Get Up And Go'. Phil Judd will record a solo LP at



Mandrill ... Knobz have split ... Human League will tour Australia but no NZ date is planned ... This Sporting Life will be the first N.I. band to record on Flying Nun ... new Herbs bass player is Jack Allen from Rotorua ... new Bongos member is Brian Tapa (vocals and percussion), ex Green Eggs & Ham ... Auckland band Royales release 'Living In The Suburbs'/'Robot' early June on Festival ... Furtive will not release a live Newmatics EP, but their final 45, 'Square One'/'Land of 1000 Dances' (live) is out May ... Radio With Pics has a one hour Doors special. No broadcast date yet ... hot

movies for June: Christina F (with live Bowie) and Dance Craze for ska fans. Likely for July are AC/DC flick Let There Be Rock and Debbie Harry movie Union City.

INSIST ON A CORUBA AT THE 'HILLCREST'.

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

THE CONCERT IN CENTRAL PARK

Recorded live in Central Park, New York, Sept. 19, 1981

SIMON AND GARFUNKEL

MRS ROBINSON
HOMEWARD BOUND
ME AND JULIO DOWN BY THE SCHOOLYARD
SCARBOROUGH FAIR
APRIL COME SHE WILL
WAKE UP LITTLE SUSIE
STILL CRAZY AFTER ALL THESE YEARS
AMERICAN TUNE
LATE IN THE EVENING

SLIP SLIDIN' AWAY
A HEART IN NEW YORK
KODACHROME/MAYBELLENE
BRIDGE OVER TROUBLED WATER
FIFTY WAYS TO LEAVE YOUR LOVER
THE BOXER
OLD FRIENDS
THE 59TH STREET BRIDGE SONG
(FEELIN' GROOVY)
THE SOUNDS OF SILENCE



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