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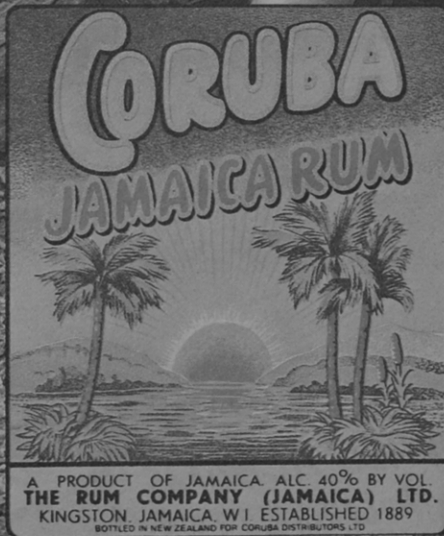
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RELEASED
JUNE 14

Page 36 — New Musical Express 15th May, 1982

Combat Rock

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Four new bands, fourteen musicians, tour through June. All feature on a forthcoming Furtive EP. They are the Bongos: Gil (keyboards), John (guitars), Phil (drums), Brian (vocals, percussion), Dabs: Rowan (guitar), Jeff (bass), Steve (drums). Prime Movers: Ben (drums), Nick (guitar), Kevin (bass), Skeptics from Palmerston North: David (vocals), David (drums), Nick (bass), Robin (guitar).

old people, sitting at the same old tables, drinking the same old drink, and talking about the same old thing."

BONGOS

The addition of Brian Tupa (ex Green Eggs and Ham) has given the band more vocal strength, and energy.

"People had been coming along, and telling us we needed this, and needed that. We've had lots of plays with bassists, and saxophonists," John relates. "Then one Sunday afternoon I asked Brian if he'd come and jam. He did three songs, had a

cup of coffee and joined."

Rhythmically the band is gelling. Without a bassist, the whole group becomes a rhythm section, creating some exciting stage possibilities.

John: "We found it quite demanding when we first started because there's no bass to fall back on."

The Bongos incorporate banjo, syn drums, whistles and a piano accordion into their performances.

The band has some material left over from their Harlequin sessions for the Furtive EP, which is intended for release.

Four track recording is on the cards too, having become dubious about the costs, and ultimate benefits of 24 track.

"You can get some 24 track recordings that are weaker for having so many tracks," says Brian. "On a four track you have to decide what you want before hand, whereas with 24, you can bumble and stumble, you put more percussion in and just muddle up your sound."

DABS

The Dabs formed in June last year. They're funny, and energetic, and were so fired up when

the Furtive team



they started playing they all moved into the same house, got to know each other, and each other's filthy habits.

The Dabs will definitely remain a three-piece unit.

Jeff explains: "When we first started it was hopeless. All trying to do harmonies, all squeaking, but it's coming right now. We're all quite happy with the music we're playing. We want to get it across, and for people to listen, but you can't in Auckland. We suffered from over exposure at first. We cut right out. We've been doing stuff like Tauranga with the Meemees and occasional gigs here, but I don't like pubs."

"People can't enjoy themselves," says Jeff, "they don't like to because if you act like a loon on the dance floor you'll get a glass thrown at you."

"If you do a suburban dance or something, you take a risk. You hire out a hall and pay a bond. Most of the time it'll be a rough crowd that comes along anyway. Is it worth paying all that money just to get the place smashed up? You lose your bond, and you might come out with \$30."

After the *Three Piece Pack* tour the Dabs EP featuring 'Love the Army', an instrumental 'B of D' and 'Remember When' (different version from the Furtive EP, with Don McGlashan on brass) will be released on Propeller.

the Prime Movers as other than a three-piece, however it's likely they'll start experimenting.

Says Nick: "We've discussed bringing in brass, and we've been meaning to introduce keyboards, but we haven't got round to it. It'd be fun not having another permanent member, but just guest people. Three-pieces have their limitations, but I think it's the best way to work. You've got to give your contribution otherwise it doesn't hold together. It's certainly the best way to start."

Auckland is about to lose the band to the south. "We're in a rut" says Kevin. Nick and Ben are of the same opinion.

"We feel it's the only way out of the corner we're in," Nick contemplates. "Auckland has lost all its give. It expects everything on a plate."

SKEPTICS

Palmerston North inhabitants the Skeptics recorded 'Last Orders' three months ago on a four track TEAC in the Ross Intermediate School library. They have another EP in the early recording stages, three tracks on one side, and one on the other.

"We're right into making do with what we've got," says Nick, the band's bassist. "And seeing we've done it this way, we'll be about the only ones not in debt."

When the Skeptics checked in for Battle of the Bands, they didn't expect anything to happen, but scored a second, "had great fun, and got to see other bands like the Coloured Pencils."

The Skeptics have been described as having Killing Joke, Bauhaus influences. Nick recoils in horror.

"Getting labelled already? No comment. Being labelled is pointless. 'Last Orders' might not be a good indication of how we play live. Killing Joke and Bauhaus? That's a little far fetched."

Two Skeptics have jobs, but otherwise they support themselves by playing at small gigs out of town, like the recent Newbury Hall rage where support Palmerston band Discipline debuted.

The band plans to record as much, and as cheaply as possible. Skeptics play ninety percent original material, and are looking to Auckland as their post-tour destination.

Ann Louise Martin

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
Ex Human Leaguers, Martin Ware and Ian Craig Marsh with a new B.E.F. project. A real who's who ... features tracks by Tina Turner, Billy McKenzie (Associates), Sandie Shaw, Gary Glitter, Paul Jones, Glen Gregory (Heaven 17), Bernie Nolan (Nolan Sisters), Paula Yates (Bob Geldof's girlfriend?).



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JAPAN, 'Ghosts' 12"

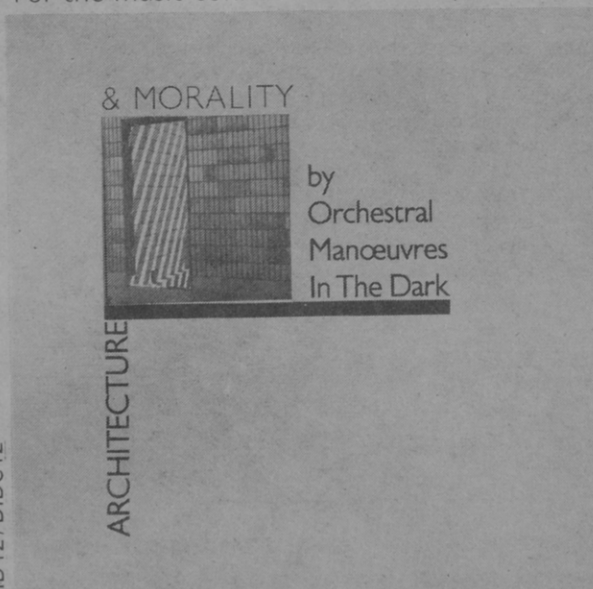
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JAPAN, Tin Drum

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ORCHESTRAL MANOEUVRES IN THE DARK, Architecture & Morality

Highly acclaimed — a superb album — undoubtedly OMD's best yet.



V2226

TANGERINE DREAM White Eagle

Continues the Tangerine Dream tradition for uncompromising, compelling electronic works — their fourteenth masterpiece.



V2208/TCV2208

HEAVEN 17 Penthouse & Pavement

"Heaven 17 occupy that rare space in contemporary pop reserved for true originals" — Melody Maker.



V2224

BRANDI WELLS, Watch Out

From the exciting Philidelphia label WMOT, this lady's sensational vocal range is highlighted on this new solo album.



V2222/TCV2222

MIKE OLDFIELD, 5 Miles Out

A new masterpiece from the creator of the classic *Tubular Bells* featuring the ethereal vocals of Maggie Reilly.



V2197/TCV2197

EDGAR FROESE Solo 1974-1979

The complete works by this outstanding musician who is also a member of Tangerine Dream. Produced, composed, performed and engineered by Froese.

Tim Finn has never lost that boyish exuberance, despite having reached his third decade. It's that zest that has maintained him through the last 10 years as the mainstay of Split Enz, and there's more to it than just a public front. Tim Finn is a naturally happy, outgoing person.

Yet *Time and Tide*, another comfortable Enz chart topper, contains some of his most revealing work. The songs are personal, introspective, and not a little sad in places. For the first time, the listener gets a peak at the human being behind the pop star.

"A lot of it is to do with my age," admits Finn. "I'm not saying I'm out to pasture yet, I think

when you reach your late 20s you start to look back a bit, rather than looking forward. I took stock of my life so far, and in a fairly pithy sort of way, I put it down in song.

"I'll probably do more of that in the future. I think the lyrics overall on this album are far more revealing than any past albums."

Many of the songs came together in a short space of time, just prior to recording. One exception is 'Dirty Creature', which does sound out of place.

"That song was made up of three pieces, one of them was written a year and a half ago, one was written more or less in the studio, and the other bit was

written about three years ago by Nigel, so it's a three-way collaboration song, from bits that came at different times.

"Other songs, like 'Small World', 'Make Sense Of It' and 'Haul Away' came just before the album. 'Log Cabin Fever' is one that Neil has had around for quite a while. It varies, really."

Listening to the new album, I couldn't help but draw a comparison with the early *Mental Notes* sound, especially in the depth of production on songs such as 'Giant Heartbeat'.

"Well, only in the sense that it's more subtle, more complex than some of the recent stuff. I don't think it hearkens back musically, or lyrically, or stylistically, but

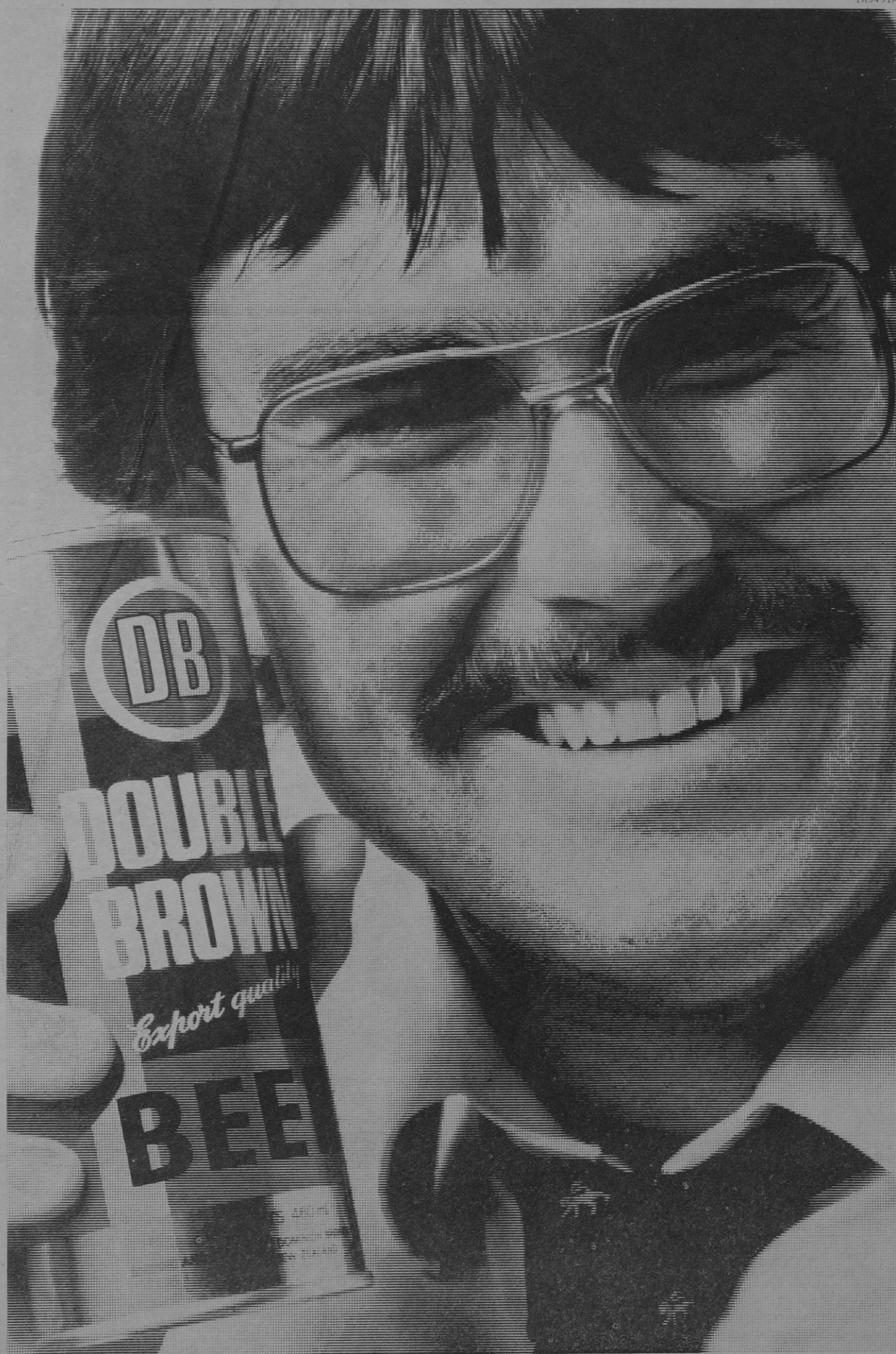


TIDE & Tim

DOUBLE BROWN BECAUSE...

"It tastes great"

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perhaps just in that sense that it's more dense, it takes longer to get into it. But once you do get into it, you're hooked.

Waiaata and *True Colours* were very immediate albums, a lot of people probably said 'yay, yay' for a while, and then didn't play them much any more. I don't know, it's tempting to dump on past material, they all have something to say, I think.

"Really, we're a pretty honest band, it's just that this time round we've laid it more on the line than ever before, with the obvious example of 'Haul Away' for me. But there are other songs where we really speak from the heart, as opposed to using metaphors and analogies."

Sounds like it was something of an exorcism.

"Sure. I read a very good book after I'd written 'Dirty Creature', called *Love and Will*, by Rollo May. He's a psychiatrist and he does therapy and all that sort of thing. Part of it made big sense to me, when he talked about demons, and you have to eventually embrace them, otherwise they'll defeat you. You can't keep running away by taking tranquilisers or ignoring them. It's something that's difficult to talk about, but I found it quite easy to sing about."

So has the last year or so been tough?

"Personally it has, in a way. After the success of *True Colours* and *Waiaata*, I realised that success wasn't what I was chasing all those years. It's a piece of shit really, it doesn't make any difference to anything. What I'm chasing more is my own brand of perfection in what I do. I haven't come near to reaching it yet, so that was a bit disillusioning, I suppose. It didn't seem to make any difference to my personal happiness or confidence."

"Other things happened, too. I

had a relationship of four or five years' standing that collapsed just before this album. For me, it was a very strange year, but I grew an enormous amount as a person, and I think I'm better equipped now to deal with the next 10 years."

Did all this personal trauma make *Time And Tide* a difficult record to make?

"I thought it was going to be difficult. I remember saying to Neil before we started, that I didn't think I was going to be very strong, or contribute much. But it ended up that I contributed more than I ever have, especially in lyrics. I came through, and I feel much better for having done it. I sort of exorcised all my despair and loneliness and fear. I'm not yet healed by any means, but I'm on the way."

"It was a great victory for me personally to be able to come up with what I think are some of my best songs ever. For everyone else it was a time of learning and a time of great joy, we had a very happy time making it."

Hugh Padgham was just brilliant to work with, absolutely extraordinary. He pushed us to the limit, really, but we needed to be pushed. He claims he's not a producer at all, but in a way he's a brilliant producer, because he says that. It's a subtle thing, you don't feel any pressure from him."

Is it easy to be lazy these days?

"Yes, I could avoid work quite well, if I wanted to. I find I need the pressure of an album deadline to finish my songs, but when I get that pressure on me, I can work like a madman. I'd like to be idle for a couple of years, just to see what it's like. But having said that, I'm pretty determined that Split Enz carry on at least another 10 years."

Duncan Campbell



Photo by William West

Martha Davis looks tousled and tired. Even though that image has always gone hand-in-glove with her music, it's plain that she's been working very hard lately. She'd only just finished doing the video to go with the Motels' new album *All Four One*, when the executives at Capitol threw her a plane ticket, and told her to go drumming up some publicity. That's why she's sitting in the bar at the White Heron, getting good-humoured on the local vino with the media. She misses her kids.

Martha has come through a turbulent life, both parents dead at an early age, child bride and a broken marriage. Her love life is just as hectic these days, and that spills over into her career.

At the beginning of 1981, nine months after the band's triumphant visit to this country, there were thoughts of a new album, and replacing John Carter as producer.

"We agreed that we still like each other, but that Carter had perhaps got a little too close to this project, and we needed some new blood."

"We ran around for a while, talking to various producers, writing new material, until April Fool's Day, when we went into the studio with Val Garay. He said 'I don't know you, you don't know me, let's cut some tracks and see what happens.' They came out really good, and so we started working on the album."

Garay already had a hit-maker's reputation, having produced Kim Carnes' 'Bette Davis Eyes'. The sessions for *All Four One* were spread over a leisurely six months, and band and producer were generally satisfied. But the picture changed when the time came to play the finished product to Capitol executives. They were polite, but not impressed.

"They said 'If you want us to put it out, we'll put it out,'" recalls Martha. "But they also said 'If you don't want us to put it out, and maybe have another go..."

"They couldn't see a single, and they weren't happy with other things. At first we said 'What do they know?', but then we went back in and started recutting it."

At the same time, Martha's personal life was having its upheavals, specifically her relationship with the Motels' guitarist, Tim McGovern.

"Tim and I had always had a rocky relationship, and while we were on the road it had been getting rockier and rockier, and soon we had, you know, the Himalayas. At that point, what had been building up finally came down, and Tim left the band."

"So there we were, we had a new producer, a new studio, Tim had gone, and we had to remake the new album. Rather than taking the time out to audition a new guitar player, I talked to Val, and he just rang up some of the guys who had played on the Kim Carnes album. We basically doubled the whole band, as we decided we wanted a certain sound, we'd add another musician. It was like a whole football team in there."

"So we proceeded to launch right into album 3B, and actually finished it in about three and a half months. We turned it in to Capitol and they got so excited! They said 'I can hear one, two, three singles!'"

The only track that survived intact from the first sessions was McGovern's swansong with the band, 'Tragic Surf'. To my mind, they should have dumped that one as well. It's really the worst thing the Motels have ever recorded. Other tracks were rearranged substantially, and four completely new tracks were added. It was a metamorphosis, illustrated by the fact that 'Only The Lonely' virtually passed by unheard on the first sessions, but the new version was the first US single.

Martha is philosophical about Capitol's lukewarm attitude to the results of the first sessions.

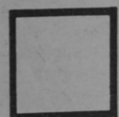
"We resented it for about five minutes, until we realised these were the people that had to work with the album, they had to sell it. But they were so nice about it, that we really felt sorry for them."

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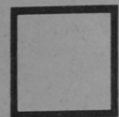


QUESTIONNAIRE

What do Ian Dury's 'Hit Me With Your Rhythm Stick' and Quincy Jones' 'Ai No Corrida' have in common?



Gary Glitter



Ena Samples



Chas Jankel



AVAILABLE
ON ALBUM
& CASSETTE



'New York Rocker' writer Ken Barnes reviewed some NZ singles in the June 'NYR'. The reviews are printed below. 'RIU' has sent Ken Barnes lots of NZ recordings and a 'NYR' feature is likely.

NZ Pop: I was recently able to purchase a batch of relatively current New Zealand singles, which turned out generally impressive. Two singles by the **Screaming Meemees**, "Till I Die" and "Sunday Boys" b/w "At At", were favorites, the latter coupling showing a lot of U2 and (again) Cure "Primary" influence. The **Mockers** "Trendy Lefties" is not only interesting lyrically but mixes clever, mildly ska-styled pop with an odd sort of neopsychedelic bridge; while two of the three flips, "So Close" and "Tonight," reminded me of a gentler Jam. **Pop Mechanix's** "Texas" is a memorable pop tune, and **Blam Blam's** "Don't Fight It Marsha, It's Bigger Than Both Of Us" is moodily and quirkily effective. And the **Mal Green Sound**, featuring Split Enz's former drummer, supply another thoughtful pop tune, "Follow Me." High-standard stuff, all in all, and worth investigating.

BLAMS GURLZ OFF ROAD

Tim from the Blams and Carol from the Gurlz are in Wanganui Base hospital after an accident in the Blams' van on May 31 in the Wanganui township.

At the time, Tim was driving, Carol was on the far passenger side, while Mark Bell, and Jackie Brooks were seated between. They emerged unscathed. Tim, however at the time of writing had been in traction for a week. He was due in theatre to have his index finger removed entirely, and at the end of the week would have a pin put through his hip. He was badly concussed.

Until the accident the tour had been going exceptionally well. Carol will have six weeks with a leg in plaster. Once Tim's had his operation they are going to try for transferral to Auckland hospital.

The Gurlz had planned to rush out an EP and tour with the Meemees, but this now cannot go ahead. The Blams' Don McGlashan has gone to Australia to tour with From Scratch until June 18.

Propeller's Simon Grigg says the Blams' plans are "up in the air."

Pete Townshend and Jimmy Destri solo albums out soon.



RUMOURS

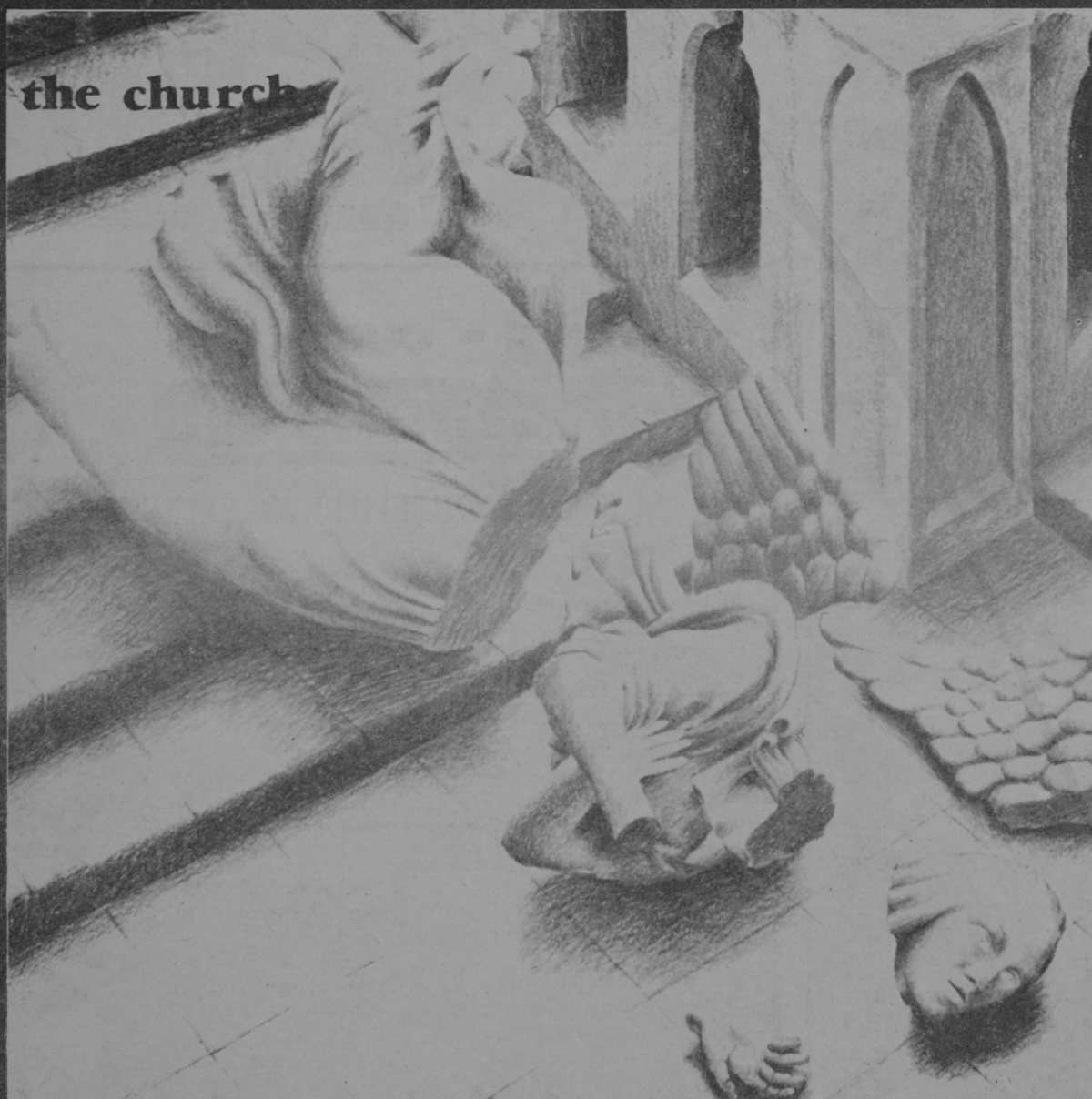
UK & USA

Joe Strummer has been found in Paris, tracked down by a private detective, a month after his disappearance on the eve of a UK tour. Drummer Topper Headon has left as he is dissatisfied with the band's musical direction. The trio are touring the US with a stand-in drummer. By the way, Joe explained his own absence: "I wanted to prove to myself that I was alive. It's very much like being a robot, being in a group" ... the **Rolling Stones** play two dates at Wembley, 72,000 each night. Allman Brothers Band player Chuck Leavell joins the Stones for the European tour. **Still Life** is the Rolling Stones' new live LP. Tracks are: 'Under My Thumb', 'Let's Spend the Night Together', 'Shattered', '20 Flight Rock', 'Going to a Go Go' (a Smokey Robinson song, the new single), 'Let Me Go', 'Time is On My Side', 'Imagination', 'Start Me Up' and 'Satisfaction' ... **Motorhead** guitarist Eddie Clark has left the group, finally this time. He objected to the band recording a send-up of country classic 'Stand By Your Man' with Wendy from the **Plasmatics** ... **Duran Duran** have cancelled a major European tour. Guitarist Andy Taylor caught tropical fever in Sri Lanka ... **Pig-bag** have new members Oscar Verden (trombone, keyboards) and Brian Nevill (sax, percussion) ... **Gang of Four** are looking for a fifth member, a woman vocalist with percussive talent. May dates in Portugal were postponed as authorities decided the gang were too political to tour at the same time as the Pope ... **James Brown** is rumoured to have walked out

on Nassau recording sessions unhappy with Sly and Robbie ... **Bow Wow Wow** have quit opening on the **Queen** European tour because of aggressive audiences. Bottles and cans were thrown at the band in Holland ... **Midge Ure** has released a solo single 'No Regrets' ... **Siouxie and the Banshees** are recording a new album. New single is 'Fireworks' ... **Kim Carnes** is recording ... **Mark Knopfler** from **Dire Straits** will write film score for David Puttnam's movie **Local Hero** ... **Echo & the Bunnymen** have their movies **Shine So Hard** and **Le Via Luonge** screening with sci-fi flick **Fantastic Planet** in UK. **Bunnymen** have 12" limited single 'The Back of Love' out.

Forthcoming material: **Damned** **Lovely Money** (a three track EP), **Decorators** **Tablets**, **Newtown** **Neurotics Pissed as a Newt** (on cassette through Rough Trade), **Tom Robinson** **North by Northwest** (on Panic label), **Anti Pasti** **Caution to the Wind**, **Go Betweens** **Send Me a Lullaby**, **Girl-school** **Screaming Blue Murder**, **Monochrome** **Set Eligible**, **Bachelors**, **Tom Verlaine** **Words from the Front**, **Rico** **Jama Rico**, **Rip Rig** and **Panic** **I Am Cold**, **Randy Crawford** **Windsong**, **Elvis Costello** **Imperial Bedroom**, **Mondo Rock** **Nouveau Mondo**, **Steve Winwood** **Talking Back to the Night**, **B.C. Gilbert & Graham Lewis** **Mzui**, **Joe Jackson** **Night and Day**, **Exploited Troops of Tomorrow**, **Nikki Sudden** (ex **Swell Maps**) **Waiting in Egypt**, **Mother's** **Ruin Road to Ruin**, **Jon Lord** **Before I Forget**, **Associates** **Sulk**, **Q-Tips** **Live at Last**, **Dexys** **Midnight Runners Where Are You Going With That Suitcase**, **Joe Cocker** **Sheffield Steel**, **Cabaret** **Voltaire 2x45**, **John Cooper Clarke** **Zip Style Method**, **Hambi & The** **Dance Heartache**.

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The Clean, never a band to do exactly what was expected of them, managed to do the totally unexpected last week when, with their fourth single in the Top 10 for the second week, they quietly broke up. To say the split was low key is something of an understatement. Four or five days later few people in Christchurch had any idea of what had happened.

The split was apparently an amicable one. According to Hamish Kilgour, the only member I could find to comment, the band had been back from Auckland for a week and during that time they decided to go their own separate ways.

For his part it was the feeling that the band was becoming too much of an overriding concern in his life. For the others, brother David and Robert Scott, he thought it was tiredness and the desire for a break.

Kilgour went to some lengths to de-emphasise the importance of the split:

"All that we've done is taken the concept of a band and knocked it on the head. It's no great shakes."

Beyond that it's hard to pinpoint reasons for the break. The trip to



Auckland probably hastened the process subjecting the Clean to the twin pressures of travelling and crowd expectations heightened by months of critical acclaim. But despite that Kilgour was pleased with their performances.

Auckland did yield what will be our last traces of the Clean. Two songs were recorded for a single. 'Getting Older' (the title has no significance) features trumpet and viola whilst the other 'Everything I Say is Right' is described as 'Velvet Underground meets disco'. The tracks were recorded in the hall where Boodle was done. The band also did some video for TV.

So it would appear the career of the Clean, one of our most respected bands, has reached its end. A reunion hasn't been entirely ruled out but is highly unlikely. Meanwhile former members have no plans for the future. And so it goes, not with a bang. Michael Higgins

RUMOURS

Auckland

The Queen's Birthday Weekend Right Royal Rage at His Majesties theatre attracted a near capacity crowd for Meemees, Danse Macabre, Newmatics, and Rank and File (the latter two replaced Blams and Gurlz). Organizers Ian Kingsford and Mark Clare hope to make all-age His Majesties Theatre and Founders' Theatre (Hamilton) gigs regular events. The crucial media support that made the gig possible came not from radio but from *Auckland Star's Scene* man Colin Hogg.

Screaming Meemees have new single 'F is for Fear', Tony singing with Kim from the Gurlz. Album is out June 21 ... \$5.99 Hello Sailor and Th'Dudes compilations are out ... Propeller is releasing a series of 12 inch EPs - 1000 copies of each only, by Prime Movers, Dabs, Green Eggs & Ham, No Tag, Gurlz, Bongos, Skeptics, Rin Tin Tin etc. These'll be out July and August ... Russ Le Roq has recorded 'I Just Wanna be



Two Wellington bands: Innocent, Naked Spots Dance.



like Marlon Brando' (middle aged and fat?) on Ode ... Phil Judd album is near completion at Mandrill.

Auckland Musicians Association has been formed by concerned musicians and associates. They are looking for a base to use as information centre, one which can double as underage venue. Must be in the city area, have facilities, and be of minimum 2000 sq ft. Next underage meeting is June 21, Reverb Room, 8pm. (Contact: Jean 769482.)

D.D. Smash with roadie Greg Cobb and manager Roger King take off about June 15. They'll spend a month in Melbourne first, Sydney based after that. Work is lined up with top Oz bands and maybe Humble Pie.

Smelly Feet is on tour this month, get ready for his *Radio With Pics* clip ... Tomorrows Parties new band about town ... Texas Rangers have new drummer Calamity Jane ... Kevin Thomas & Ta Rutherford (ex Midge Marsden) have formed new band to perform original material ... from Dum Dum Boys ashes is the Henchmen. Single 'I've Got a Right' out soon. Bassist wanted ph 8334949 ... some Narcs visiting Oz in June to plan live work later this year ... Blind Date off to Sydney to line up work for August ... Royales are Paul Lightfoot (guitar, vocals), Allan Evans (bass, vocals), Peter Haslam (keyboards), Danny Freak (drums). Their single is 'Living in the Suburbs'.

AnnLouise Martin

Wellington

Shock news was the sudden closure of the Terminus, the transfer of the licensee to Christchurch and the installation of pool tables. Six weeks of bands had been booked. Lion Breweries may make another venue available for bands - the Cricketers on Tory and Vivian Sts, with a trial run featuring the Neighbours June 10-12. If patronage, behaviour and bar sales are good, more bands will be booked.

Rainbow Room at Taita is attracting steady crowds but many Wellington pubs are contracting resident bands with consequential diminishing audiences ... Sunset Disco still attracting sailors, pimps and whores despite new live band appearances.

New band the Parasites recorded demos at EMI ... punks threw around the supper and each other at Winter Carnival fiasco in Newtown ... Spaces are in town

on holiday ... Rose Bayonet preparing for next heavy tour ... Naked Spots Dance still searching for a gig, or a listing ... Beat Rhythm Fashion appearing on more walls than stages.

Musical director Chris Byrnes has left 2ZM to be programme director at Radio Windy ... Bobby Shew's Sextet amazed many at Trade Fair free concert, broadcast live in stereo by Windy's FM station WWFM.

Vivian Street

Christchurch

Mainly Spaniards single 'That's What Friends are For' is out ... Terraces have recorded two songs 'A Place Like This' and 'Pictorial' for their July single ... Hip Singles have demoed at 3ZM's studios for

Bandaid and giveaway single of 'I Can Get By'/'Lonely Boy'. They tour North Island from July 15 ... also in the studio are Divine Faction, Alien, Phenols (cutting EP), Ritchie Venus and the Misfits ... Wastrels will record a single ... Desperate Measures are patiently awaiting the release of their EP.

Star & Garter has become the entertainment centre of Christchurch for policemen ... Chills return to Dunedin for TVNZ clip ... Stones are studying ... there is an exhibition of NZ band posters of the last two years in the public library ... Dance Exponents have just broken attendance records at DB Terminus, Timaru. They head north early August ... Clients play Oamaru's Richmond early June.

CONTINUED ON PAGE 10

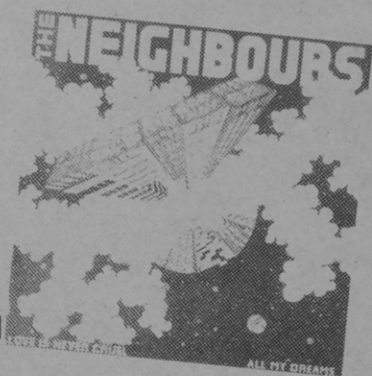
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SCREAMING MEE MEES



RUMOURS FROM PAGE 8

Martin Morris has joined the Wastrels ... Trick Cyclists have new vocalist/front man Andy (ex Direct Descendant) ... Vertical Smiles have new bass player (Christopher Perry), vocalist (Alan Mohawke) and are looking for a lead guitarist (519-759 Bruce) ... Divine Faction are now a four piece. Dan Biggs left ... Lindsay Davis has left Ballon D'Essai and been replaced by Lindon Frazier. Lindsay's new band is Varvon ... Party Games are now Lipstick Collar with the addition of Myra on Farfisa ... Mike Davidson (ex Sydney's Radioactive) is in town and may join Ikista on guitar placing Dave Blackwell out front

... Steve Driver (Dick's brother) is also back from Oz and forming a band ... Sheer Fanatics new guitarist is Steve Fanatic. Jim Wilson & Peter Waller

Dunedin

Since we last went into print: New Bands: The Grey became Grey Echoes then split and reformed with changed personnel and are now Chant ... Doppleganger have drawn favourable comments ... Bored Games briefly reformed and recorded a five-song tape in 4XO's studios. Ex Broken Models' guitarist Ross Nicol is forming a new band. Ex-Sneaky Feeling, Max Satchell, has a new band. Blue Meanies and Dunedin's,

first Dexy's inspired brass combo, Netherworld Dancing Toys has hit the boards. Ex Battery Laurie Cunningham and ex Avis Jeff Dickie have teamed up ... splits: Batteries and Junction Ave have folded.

Alister Penrose has left Prowler and is replaced by ex Feedback Lee Wood. Foreign Agent are looking for a bassist. Ex Knobz Kevin Fogarty is in town and he recorded a synthesiser track at 4XO.

The Agricultural Hall is to be converted into a nitespot. This year's Battle Of the Bands begins on June 28. First prize is \$1,000 and three free four hour recording sessions.

George Kay

on men and munchies



"People will relate to music that is rhythmically strong, and has a melody" - Colin Hay's theory on the success of Men At Work.

It's a theory born out at the band's Auckland Town Hall concert where every recognized song met with a rousing reception. The single 'Be Good Johnny' was released by CBS to coincide with the tour.

"We didn't think we needed to release another single, but it's good people know it", Greg Ham, saxophonist comments. The video was the band's idea, actualized with help from director Tony Stevens who's been involved with all Men At Work clips.

Men At Work are now recording their second album in Sydney. The first has just been released in the States, and is selling well in Canada and Europe. More units of 'Who Can It Be Now' were sold in France than in Australia, while 'Down Under' got to No. 2 in Holland. Men At Work may visit Europe after recording but Colin Hay doesn't want to go anywhere where its cold.

As with February's interview, Colin Hay, Greg Ham and drummer Jerry Speiser are present. Last time they reckoned pub gigs were their bread and potatoes. Is it still the case? Greg Ham replies:

"We've been obsessed with food for the last two hours. All we've been talking about is what we had

for dinner last night, what we're having for dinner tonight, what we just had, and then you bring up bread and potatoes!"

Speiser joins in: "Food's great", and Hay adds:

"It's something we have in common with Mental As Anything. They're heavily into food. I think that's why we get on so well. I said to Greedy Smith 'we're going to New Zealand'. 'New Zealand!' he said, 'the lamb there's fantastic!'"

Do Men at Work agree with Greedy?

"We went to the hotel restaurant last night," relates Ham, "but there was no lamb on the menu."

Has success affected the band?

Hay replies: "You are less anonymous. One guy thought he knew me from a diamond mine. 'I know you man, did you ever work in a diamond mine in Western Australia?' I say 'no, you've seen me on the telly', he says 'really! what are ya? I say 'I'm a rock star'. You get so sick of people saying 'how does it feel to be a rock star?' It feels about the same," says he, pinching his flesh.

"I like the people who don't believe it," Speiser chips in. "One'll say 'look there's the guy from Men at Work!', and the other will say 'Na, what'd he be doing here?'"

"We're successful because we've been working at it. We just want to play and record albums, and perform, and success means you can do it, and you don't have to hassle a gig."

More on Colin Hay's success theory:

"What Men At Work do is employ conventional means to convey their music. We play songs that have feels, that have melody."

Melody was ignored for a while. The way our music is structured it has universal appeal timewise. Pre rock and roll or pre jazz people can relate to it equally because it has the basic rhythms and melody."

Jerry Speiser comments: "Music's gone through a real dip, with the punk, and then disco thing, with the bass drum booming through, and then *Hooked on Classics* and *Hooked on Swing*. I saw the Sex Pistols in London and what they were about was playing out of tune, and badly."

"I don't agree about the punk thing," Hay interrupts. "What came out of it was really strong. It kicked a lot of people up the bum. They might have played out of tune but at least they had energy and bands started writing and performing strong songs again. So I don't see it as a dip."

"More like a spread," says Ham.

The Men At Work info sheet says the bands origins will remain a mystery. Why? Because they're boring. They were born, went to school, and the rest is irrelevant.

"It's not an attempt to create a mystique about ourselves," says Ham. "It just doesn't make interesting news."

AnnLouise Martin

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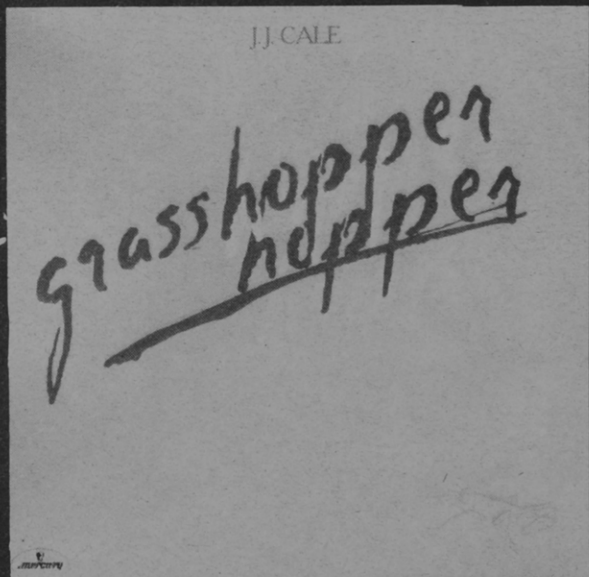
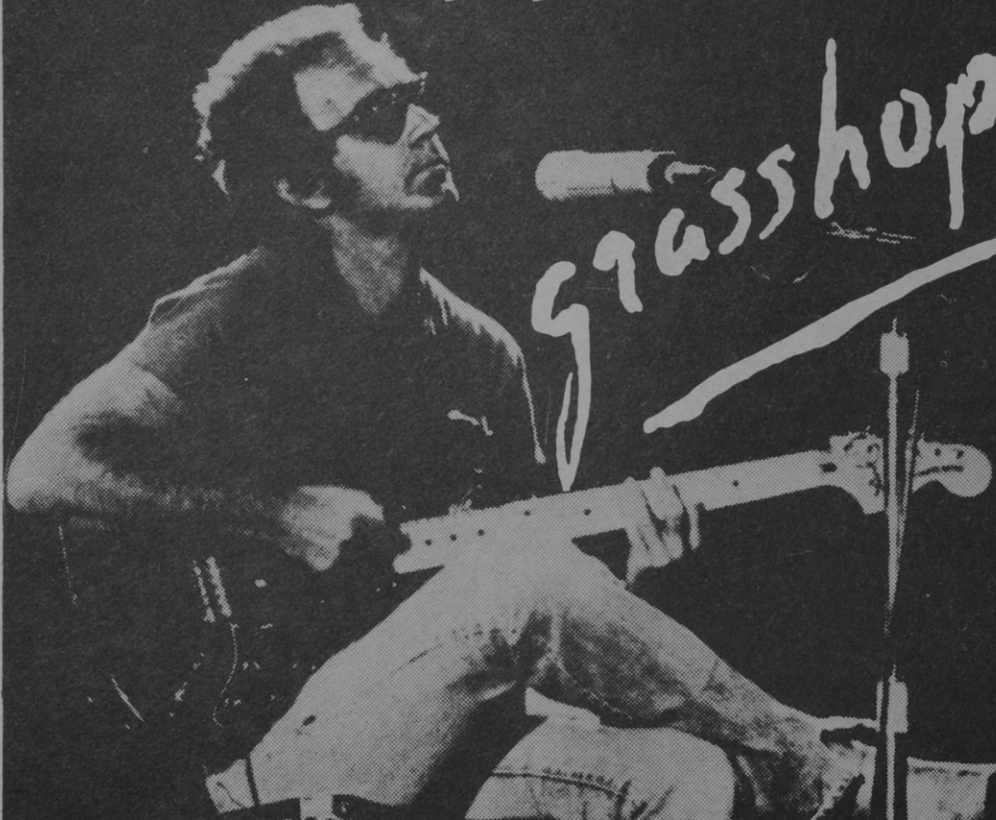
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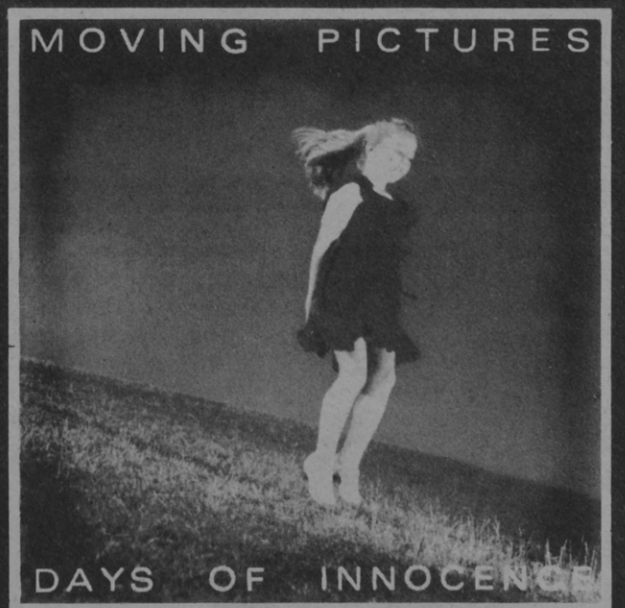
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The Chills have been around for nearly two years, initially as a five-piece with two guitars. The second line-up was a four-piece, when guitarist Gutteridge left, with Alan Haig (drums), Rachel Phillipps (keyboards), Martin Phillipps (vocals, guitar) and Jane Dodd (now of the Verlaines) on bass. Bassist Terry Moore joined the band last July. Both the girls left, and Fraser Batts (ex Bored Games) joined on keyboards and guitar.

Three weeks before the Chills were due in Auckland Alan Haig left the band. One week before the Chills were due in Auckland Fraser Batts left the band. Three days before departure, the Chills realised the Clean had sold their van, and the hoped for ride was no more. Enter Franz with deposit for a van, drummer Martyn Bull, and Rachel, for a fill in keyboards spot. When Rachel went back to Dunedin, Martyn, Martin and Terry remained to fulfil Auckland gigs as a three-piece.

The band is looking a for a permanent keyboardist. "We can manage as a three-piece," remarks Terry, "the sound we achieve is quite wide, but to add the extra edge and heighten the songs, the keyboards need to be there."

The Chills dropped a number of songs from Rumba nights because they felt they needed the keys.

Their songs on the Flying Nun double Dunedin EP were



Chills: Martin Phillipps, Terry Moore, Martyn Bull.

... Chills defrost

recorded at Paul Kean's house in Christchurch.

"It was a lot of fun," says Martin. "It was our first time and it took a long time when you look back. We must have wasted a lot."

The four track TEAC suited the band's requirement. They don't feel 24 tracks are at all necessary to get good sound.

"The sound doesn't actually require anything a 24 track can give us," Martyn comments. "We're getting by really well, recording on a four track and mixing it down. Soon we'll be able to mix our own tapes. We're keeping it small and independent."

The three EP songs are a selection of older Chills' material. Martin: "It should be said that I really screwed up the mixing on 'Satin Doll', because I spent a lot of time trying to get the right guitar sound. It turned out to be about the only thing you

can hear. We'll probably remix that and release it some other time. With the first track, 'Kaleidoscope World' we brought the vocals up for radio but they've come too high really. 'Frantic Drift' is all right. We can live with them all, but it's not as good as it could be."

The addition of Martyn on drums has changed the band's sound.

"The recordings we're working on now actually capture the real spirit of the group," Martyn reflects. "For me, and I think I speak for the rest of the band, it's the first time the combination has gelled. There's so many different avenues we can take with songwriting and ideas and inspirations we can use."

Martyn played for the Chills' forthcoming single 'Rolling Moon', with two B-sides, 'Bite' and 'Flame Thrower', which was recorded live at the Rumba. The other two tunes were recorded at the Frontier Hall and mixed at Mandrill by the band.

The songs are mostly penned by Martin, although Terry has started to write.

"Sometimes I write a lot of rubbish," Martin states. "But most of the time I try to sing about things, usually personal, something that's happened to me. I don't make political or social comment."

What about 'Frantic Drift'?

"I was really depressed when I wrote that," Martin replies. "I was still at school and wanting a break. It's not now very important, it was at the time."

"The good thing about a lot of the songs," says drummer Martyn, "is that they are old, as Martin says, in his terms. But for me they're new, and they're new for most of New Zealand as well. They've evolved, it's taken such a long time to play outside of Dunedin. The music hasn't been rushed, it's taken its time."

The mood is regarded as crucial in instrumentals.

"It's the only thing," notes Martin. "Most of them are named after what they conjure up in our minds. Like 'Donald Duck In Chicago'. That was before Martyn joined. We just all started playing. It happened within about 30 seconds."

The Chills' songs can be related through theme. Most of them are in pairs, or in threes, for example 'Purple Girl', 'I Saw Your Silhouette' and '16 Heart Throbs' are all about the same person.

"I find it good, because you're not playing a set with all these different songs. They're joined up, and you can flow through the night," says Martyn.

The Chills are able musicians. There is plenty of stage variety with Martin and Terry swapping instruments. What do they prefer playing?

"Guitar," says Martin. "But I play quite a bit of piano at home. I wrote most of the keyboard lines, but basically, I prefer my lovely little Fender."

Terry: "I used to be a guitarist before I became a bassist. I didn't think I'd like bass, but I felt in a rut with my guitar playing, and now I enjoy bass. Having a break and going back to the guitar is good."

Martyn: "I am happy playing drums. I feel like I'm not being held back. I've played a lot of guitar and it's a good change. I seem to extend myself all the time, physically and mentally, and I'm getting a lot of benefit from it."

"Because we all play each others instruments it helps when we're writing, we can understand the problems," Terry points out.

As far as influences go, the Chills have open minds.

"We were talking the other day," says Martin, "and agreed our music is the good bits taken out of the last 20 years, and most of it has come from outside of the popular. More the off-beat."

"I'm quite taken with the Cramps, the Velvet Underground, and Syd Barrett is one of my favourite people. I started off listening to glitter music, and then new wave, missing out all the stuff before that. With new wave you get an attitude where it's difficult to listen to anything else, and it takes a long time to break out of that."

"That's why trends are so dangerous, because they blinker you," Terry adds. "You get a cynical attitude living in Dunedin. The place looks at the rest of the country in a funny way. You inherit that and apply it to music from a critical point of view, taking the best of what you see."

The Chills are not going to Australia and we've got it on tape. AnnLouise Martin



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EXCLUSIVE INTERVIEW BY GEORGE KAY

GABBA GABBA EH?

POP AND THE HUMAN LEAGUE

When the Human League split down the middle last year, few people gave Phil Oakey and Adrian Wright a chance of seeing the insides of a studio again, never mind the possibility of their being the current hit machine.

Four hit singles (or is it five?) and two million copies of *Dare* later and these boys sure have come a long way from the wet-behind-the-ears Sheffield synthos who started out on Bob Last's humble Fast label in 1978.

It's late May 1982 and the League are doing two nights in Sydney as part of a world tour. Adrian Wright's dry and tired voice creeps through a crackling Sydney connection. The tour has sold out, naturally, and Wright can't get over Australian audiences.

"They're probably the noisiest and most energetic audiences we've ever had."

They probably don't know what to expect?

"This is true. We're not like any other group I can think of. Mind you I wouldn't be in the group if we were."

You place a high price on originality?

"I don't think any group is original, not in songs. If you want to write pop songs then you have to use certain structures. Even Cole Porter and Irving Berlin used established song structures. Originality comes in other areas like lyrics."

What do you define as pop songs?

"Phil Spector and Goffin and King songs, 'I'm a Believer' by the Monkees — songs where you walk down the street and you can't get them out of your head even if you don't like them."

How do you distinguish pop from rock'n'roll?

"Rock'n'roll is just usually all guitars and the lyrics are about girls and not very interesting."

Surely the difference is in sentiments expressed not in

"I don't think any group is original, not in songs. If you want to write pop songs then you have to use certain structures."

instruments used? Long pause:

"It depends coz a lot of pop music is silly but the good stuff has words that people can identify with. It's a very personal definition and to me pop is by far the nicest genre of music. I love Abba for the stylishness and lyrics of their songs, I have five of their albums. I love the Monkees and the Ramones. I think 'Sheena Is a Punk Rocker' is one of the best pop songs ever written coz it's so economical and direct."

All this seems a far cry from the apparently idealistic and unusual approach of forming a purely electronic band four years ago:

"It wasn't idealism, we used synthesisers because keyboards were the easiest instruments to play if you didn't know any music. The first time I touched a keyboard I wrote a song in twelve hours and I didn't know anything about anything. Admittedly it wasn't 'River Deep Mountain High'. Anyway we only realised later that no one else was doing what we were."

From past press on Human League I always gained the impression of ardent Kraftwerk inspired intellectuals bent on turning rock'n'roll on its head:

"No, we didn't listen to Kraftwerk. The things that were influential were 'I Feel Love' by Donna Summer and Walter Carlos' soundtrack to *A Clockwork Orange*. I think Martin (Ware) had a Kraftwerk album but I never listened to them. They have a distinct style which hasn't altered in six or seven years and which is OK in small doses but I don't like it because



it's repetitive."

Was the band ambitious right from its inception?

"From the outset we wanted to be number one and we said we wanted to be as big as Abba. We never managed it but I think that any group that says they don't want to be enormously successful are kidding themselves."

How did the band relate to punk?

"We had nothing to do with punk at all. We liked it because it was a break from the awful stuff of the seventies, but we didn't have any ambitions to have green hair and play two minute noises. There were only a few groups out of the punk thing that wrote good songs."

Who?

"The Sex Pistols' first four singles are the best four from any band apart from the Beatles, Rolling Stones, Monkees and Ramones."

What about the Buzzcocks?

"I loved them as well but I didn't buy any of their singles at

"It wasn't idealism, we used synthesisers because keyboards were the easiest instruments to play if you didn't know any music."

the time. They wrote classical sixties' pop songs as opposed to new pop songs. I've bought all their singles since and I love 'What Do I Get'."

Do you see the present Human League as creators of what is specifically eighties' pop?

"No, pop is pop and we just write good songs. I don't think it's like electro pop or punk pop or eighties' pop and the fact that it's on synthesisers doesn't have a lot to do with it. It's successful because the songs are good."

Good songs, the pre-requisites of fame, were on short supply on the first two Human League albums, *Reproduction* and *Travelogue*. Sure ideas flew around but a sense of

incompleteness and confusion prevented the songs from being satisfying and memorable. Agree?

"Yeah. I didn't write any of the songs for those albums as I didn't start playing keyboards until about two months before we split up. I used to go in and tell them when they were writing songs that they should have choruses but they were still learning how to play."

"Now we're older and Jo (Callis) has come into the group and he's had a history of writing songs and so he knows how to structure them and he's good as an arranger. Back then we didn't even use a producer much as Martin and Ian (Marsh) thought they knew everything about writing songs, which transparently they didn't."

Do the albums have any saving graces?

"There are songs that are very good but they're surrounded by others that don't stand up. 'Empire State Human' is good and 'Circus of Death' is one of my favourite Human League songs. The versions of many of the songs on the album aren't very good. 'The Path of Least Resistance' is a really good song but the version on the album is terrible."

On *Travelogue* 'Gordon's Gin' is very good, Martin

"We were just getting on each other's nerves and Phil and I wanted to be successful."

arranged it well and it's a good tune and I like the heaviness and powerfulness of 'The Black Hit of Space'. But on both albums there was too much going on and the production was ropey as they were done on an eight track in Sheffield."

So what precipitated the break-up of the original Human League?

"We were just getting on each other's nerves and Phil and I wanted to be successful. The break-up was acrimonious as we don't talk to each other and they've been silly in the press by slugging us off all the time and Phil and I feel this is very childish and funny. We've avoided slugging them as it's too easy — it's like a love affair when you fall out with a girlfriend — it's too easy to say things when you know all about them. I can't be bothered, what's the point? I'm sure people don't want to read about our petty squabbles in '78 or '79. We'd rather just get on with our current success. We've proved that we're good which is all we wanted to prove."

It's obvious enough that there was no love lost between the present Heaven 17 duo, Martin Ware and Ian Marsh and the current Human League phenomenon of Phil Oakey and Adrian Wright who seemed to take the back seat in the original band and therefore had axes to grind when the two factions parted company. What about it Adrian?

"When the group split me and Phil were termed as the two that would never do anything and I'm glad we've proved the critics wrong as we're now successful in every country in the entire world. We can stand back on our record sales and say we've managed it. It was like me and Phil against the world and we proved them all wrong."

Surely not everyone opposed you?

"Only Simon Draper of Virgin Records stood by us and said we could carry on and he gave us the money to live on until we could write the songs."

Draper's faith in the band has been vindicated with superlatives to spare, and dollars. But cynicism aside *Dare* proved that Oakey, Wright and Callis had a way with a tune, but Wright sees *Dare* as only the beginning:

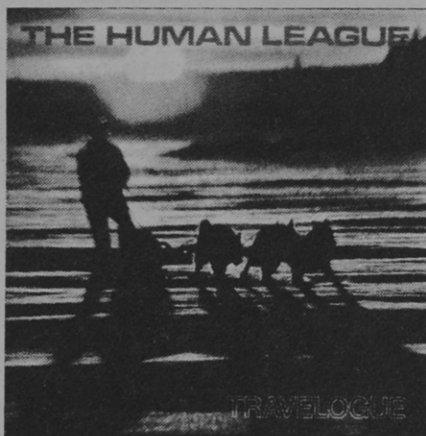
"The next album will be better as the songs and arrangements will be much better. The arrangements on *Dare* were very simplistic as we spent more time writing the songs and on the production than getting the actual sound that we wanted from the synthesisers. 'Darkness' comes off pretty badly on the album compared to the demo that me and Jo did but everybody seems to like that song especially live. Jo and I wrote it entirely on our own and the words are about reading a scary book in bed and not being able to sleep. It's inspired by Stephen King's 'Salem's Lot', the only book I've ever read that's really scared me."

Then follows a conversation in which I defend Kubrick's film version of *The Shining* and Wright and I compare opinions of King's literary achievements. But back to *Dare* and specifically 'Seconds', a Wright-Oakey lyric about the assas-

CONTINUED ON PAGE 26

THE HUMAN LEAGUE

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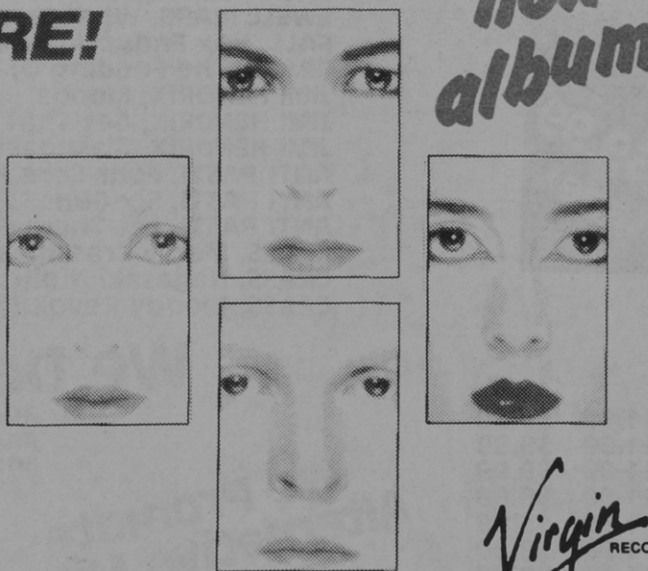
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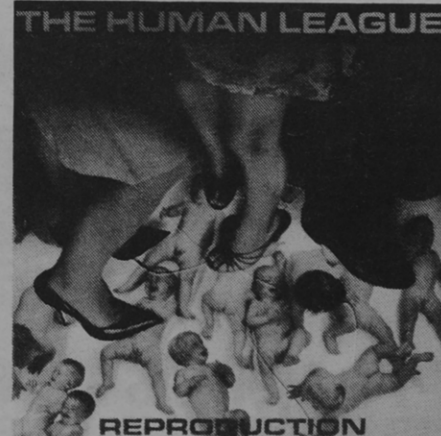
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RECORDS

Blam Blam Blam Luxury Length Propeller

As the first blast in earnest of the independent label assault on the album market, *Luxury Length* has rather too many hopes and expectations for comfort riding on it. Not too many should be disappointed, as Blams have produced a strong and confident, if not entirely consistent, album.

With the exception of added 'zagniphonics' on 'Call For Help', the recorded versions of the songs are all pretty much as performed live over recent months, with surprisingly little embellishment beyond layering of guitars and voices. The result is an album with a unified sound and feel, uncluttered with identifiable borrowings or obviously-displayed influences. I can think of no other NZ recordings for which the two can be said. Credit is also due to Paul Streeksstra and the band, for the record's full, strong sound.

All three phases of Blams song-writing are represented; the slightly awkward 'social commentary' harking back to 'Whizz Kids', shading into the 'by-Christ-we'll-make-them-dance-if-it-kills-us' freneticism which peaked with the 'No Depression' single, in turn spilling over into the more relaxed and self-assured style which emerged with 'Marsha'.

It is the songs of the more recent species which provide most of the high points, notably 'Marsha' and 'Call For Help', although 'Last Post', with an expressive Mark Bell vocal performance, 'Learning' and 'Time Enough' are not far behind. In fact it is only with a couple of the more aged pieces, 'The Businessmen' and the title track, that interest flags. Lyrics as detached and satirical as these tend to lose their impact quickly, as repeated listening erodes their novelty.

Quibbles aside, *Luxury Length* sees Blams make the step up to the full album scale of production with apparent ease. 'Call For Help' should continue their run of successful singles, although not quite matching 'Marsha'.

Don MacKay

The Clash Combat Rock CBS

The Clash are all about expectations. Ever since their first album, both a milestone and a millstone, each step away from the narrow edicts of punk has seemed, for many, like a betrayal of alternative truths. Is there life after punk?

Sandanista was a creaking edifice of styles and self-indulgence but it had its touches if your mind remained open enough to assimilate them. And now the long-awaited *Combat Rock*. Is it the final sell-out, the last word in rebel-boy army posturing or a return to garageland?

None of the above. Try a different tack and you'll survive the initial disappointment of the lack of direct aggression and appreciate the precise and perceptive manipulation of black ways. The songs at first stop-start unsatisfyingly but then authentically as the band unravels its 1982 manifesto of anger against back-alley, corporation, and political expediency and corruption.

Typical Clash fare is hardly present in the musical sense but what these days is typically Clash? There's 'Should I Stay Or Should I Go?' which is 'Train In Vain' is the Beatles, the Clash doing the sixties thing. Spot the riff. There's 'Inoculated City' and 'Car Jamming', two songs of restrained finesse that recall earlier efforts. But elsewhere new ideas are in evidence.

'Rock the Casbah' is wiry, tuneful disco and 'Straight To Hell' and 'Sean Flynn' use percussion techniques for reflective effect. 'Overpowered By Funk' is a fitting dig and the dual vocal of 'Ghetto Defendant' adds to that songs bitter impact.

So there's depth, variety and imagination on *Combat Rock* that transcends the criticisms of cheap chic sloganeering that have been levelled at the band in the last two years.

Still a force to be counted.

George Kay

Screaming Meemees If This Is Paradise I'll Take The Bag Propeller

It is nearly two years since the rumble started about the band-

Blams
B.E.F.



over-the-bridge. Church halls began to shake to 'Louie Louie', 'Wild Thing', 'All Dressed Up' etc. The band was very together, all four on one tiny stage. (If you weren't there and want to know what it was like, play 'Pointy Ears' on *Goats Milk* at 45 rpm.)

From stage to vinyl is no easy step. From 'Can't Take It' to 'Sunday Boys', their singles have not reflected the live Meemees' pace, their brash confidence or their wall of noise. With the possible exception of 'At At', the recordings have sounded thin and tentative.

What's happened? *If This Is Paradise* has very little in common with last year's singles. Producer Ian Morris and engineer Steve Kennedy have achieved the elusive Meemees sound. With a fat, up front bass and a better drum sound, even 'Sunday Boys' sounds brand new.

Your Accent opens Side One. From the opening lines, Peter van der Fluit's bass rules and his piano adds substance, as it does on 'Fear'. The dancing starts from 'Days of Heaven' and all is let loose on 24 track delight (the best track). 'Day Goes By' - all sorts of percussion and effects over a neat bass line. But it doesn't last long enough - 12 inch version needed. The pace doesn't slow with 'Hardly Moved By You' (Yoh has boom boom drum sound) or 'What Do Eyes See' (rare minimal Michael O'Neill guitar). Then 'Sunday Boys'.

Side Two kicks off with Tony Drumm and Gurlz' Kim Wiloughby on 'F is for Fear', the new single - great funky filler in the middle. Two more fast toons follow, poppy 'Coloured Days' and the instrumental 'Orson Welles'. The mood changes as the lads delve into art history with 'Dali's Moustache' (latin riddim about nothing, I think) and finally the six minute moderne



epic 'Miro Miro' (about mirrors in Dutch interiors?).

Well, Meemees have come to terms with a studio and the studio have ably come to terms with a young band. Pity old garageland faves ('Till I Die', 'Pointy Ears' etc) have been left behind, recorded only to demo standard, but still a fine debut for the Meemees. Let's hope the wait is not too long before the band extends further the ideas realised here.

Murray Cammick

B.E.F.

Music Of Quality & Distinction Vol. 1

Virgin

B.E.F. are, for the uninitiated, British Electric Foundation, alias Martin Ware and Ian Craig Marsh, alias two thirds of Heaven 17. The idea of *Music of Quality and Distinction* was to record songs the boys admired by artists that would normally not have recorded them. On paper, a great concept.

David Bowie wasn't available for the Temptations' 'Ball Of Confusion', so the job went to Tina Turner. A wise decision. The combination of Turner and Beggar & Co is superb. Their blistering horns, a great guitar intro by John McGeoch, and a gut-driven vocal from Ms Turner is the album's highlight. Bowie does, however, lend 'Secret Life of Arabia' to Associate Billy McKenzie. A fine funky feast of synthesisers, guitars and nerve-edge singing, almost bettering the original.

As for the rest? Well, Bernie Nolan destroys 'You Keep Me Hanging On', as does Gary Glitter with 'Suspicious Minds'. Paula Yates, backed by the Nancy Boys, does a toytown 'These Boots Are Made For Walking', and Glen Gregory wimps through copy-book arrangements of Lou's 'Perfect Day' and Glen Campbell's

'Wichita Lineman'. It's up to Sandie Shaw with the epic 'Anyone Who Had A Heart' to provide the record's only further bright spot.

To make an album like *Music Of Quality & Distinction*, you need quality performers and distinct material. B.E.F. sometimes fail in their pairing of the two and in their choice or treatment of songs. Back to the boardroom, boys.

Mark Phillips

The Jam

The Gift

Polydor

The standard intro of the Jam's achievements shouldn't be needed here, suffice to say that their last album of nigh on eighteen months ago, *Sound Affects*, hasn't worn well and the interim trilogy of singles, revealed Weller as a trifle confused as to where the band's future lay.

The Gift doesn't solve his problems, it merely clarifies them. With a desire to re-create close to their live sound on record the Jam have assembled an album that is a diverse and often incongruous blend of Weller's working class vision and updated soul influences. The messy Trans-Global Express' and the calypso flavoured 'The Planner's Dream Goes Wrong' are clumsy pieces with little grace at all musically or lyrically, weaknesses the Tamla pinched 'A Town Like Malice' and the sleek 'Precious' manage to avoid, albeit only just.

The album's best songs rest firstly with Weller's aptitude for post-punk melodic simplicity, namely 'Happy Together' and 'Running on the Spot', and secondly, with his ability at eliciting melancholy bereft of sappy sentiment as in 'Ghosts' and 'Carnation'.

But as with *Sound Affects*, these highs are not high or frequent

enough as Weller's incisiveness is blunted by a desire to transparently progress and keep abreast of the times. *The Gift*, at the moment, may sound like a notch above its predecessor and it may edge out many competitors, but it's still a far cry from the determined and clear-sighted sharpness of the Jam's best work.

George Kay

Siouxsie and the Banshees Once Upon a Time Polydor

Once Upon a Time is subtitled *The Singles* and is basically just that, a 10 track collection featuring the A-sides of most of the singles from 1977's 'Hong Kong Garden' through to last year's 'Arabian Knights' and with one or two reservations is a satisfactory summary of Siouxsie Sioux's greatest hits (and non hits). The only non single track is *The Scream's* 'Mirage', a rather strange choice but, I assume, a band fave.

The major drawback is the playing time of just over half an hour which, I'm afraid, really irks me, especially on a compilation where it costs little more to add a couple of tracks.

The ideal compilation is the style adopted for the Buzzcock's *Singles Going Steady* album with singles A-sides on Side One and B-sides on the other. In this case that would have made up a couple of the glaring omissions on this album, the 1979 single 'Mittageisen' (the B-side 'Love in a Void' is here) and the flip of 'The Staircase (Mystery)', a great cover of Bolan's '20th Century Boy'.

That said, the quality is all here (with perhaps the exception of the droning 'Love in a Void', an early demo) and if you don't already have the singles, this is probably the way to get them.

Simon Grigg

Screaming Meemees

SIOUXSIE AND THE BANSHEES



ONCE UPON A TIME/THE SINGLES

I admit unashamedly to being pierced by Siouxsie and the Banshees imaginative conviction. They alone are at the beginning of some brand new restoration period. Paul Morley, November 1981

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RECORDS

The Blasters

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The Blasters, a bunch of bar rockers out of the working class zones of Los Angeles, make some of the best noise to arrive on the scene since the debut of Creedence Clearwater Revival. While they don't sound much like John Fogerty's not-forgotten band, they have a lot of the same good-time spirit. And like CCR and, say, the Band, the Blasters have a good feel for 'American music' — one of the songs on the album is titled thusly. Its best verse runs like this:

*It's a howl from the dessert
The screams from the slums
The Mississippi rolling
To the beat of the drums.*

Most of the album is written by lead guitarist Dave Alvin who knows how to tailor-make a song for his lead singer brother, Phil. The sound of the two guitar-bass-drums-piano line-up is fleshed out with the sax of Steve Berlin and the legendary Lee Allen, who honked wonderfully for Fats Domino, Little Richard and Dr John. The inclusion of Allen is not a trendy nod to the roots — he is an old friend of the band who offered encouragement in the early days. Allen does a nice, slippery sax walk on 'I'm Shakin'', a Little Willie John track.

The Blasters touch quite a few bases — from the Cajun feel of the opener, 'Marie Marie' (a European hit for Shakin' Stevens) to the full-tilt rush of Sunnyland Slim's classic Chicago blues, 'Highway 61', to the album's stand-out track, 'Border Radio', a rocking lament with undertones of Chuck Berry's 'Brown Eyed Handsome Man'. On the strength of 'Border Radio' alone, the Blasters deserve a place in the rock Hall of Fame. Good stuff.

Ken Williams

Various Artists More Hits and Myths XSF

Whaddya know, a second instalment of *Hits and Myths* and one that takes us right up to the current state of NZ rock'n'roll.

As expected it's a mixture of competence and scant mediocrity with the occasional flash of inspiration. The Blam's 'No Depression' still ranks as our best item into topical irony and Graeme

Gash's overlooked 'Watching Television' cleans up the prizes for arrangement, production, intelligence and sheer presence. D.D. Smash impress with their subtle, atmospheric 'Arabia By Foot' and Split Enz re-live past greatness with 'No Exit', a previously unreleased nugget.

Changing down and we strike Toy Love's 'Don't Ask Me', good song but anaemic sound, the Mee-mees' 'Till I Die', Penknife Glides' 'Pleasure Through Tears', Spaces' 'Just Like Clockwork', Danse Macabre's 'Between the Lines', Hip Singles' 'Old Woman', the New-matics' 'Riot Squad', Rank and File's 'Brand New World' and Pop Mechanix' 'Too Cool For Words' — all honest, workmanlike but ultimately colourless attempts at coming to terms with the on-rush of British influences.

Last, and very probably least, we have the Swingers' silly 'One Track Mind', a piece of reggae candyfloss from Geoff Chunn, 'Like Elvis' and the forgiveably vacuous (because it's pop) catchiness of the Crocodiles' 'Hello Girl'.

More myths than hits and damn few legends.

George Kay
Paul McCartney
Tug Of War
EMI

For many of us McCartney's last listenable album was *Band On The Run* and that was 1973. Since then he's inflicted so much irredeemable pap upon the radio waves that now the mere sound of his voice gets you lunging for the tuning knob. His current hit, the nauseous 'Ebony and Ivory', seems sufficient grounds alone to condemn the album.

Surprise, surprise — *Tug of War* is not half bad! Well, yes it is actually but it's also half good. The single is easily the most offensive track and there's a couple of other close runners-up, but the best tracks are impressive. Two ballads on Side One ('Here Today' is his Lennon tribute) manage to be pretty, sweet and heartfelt without being sickly. 'Take It Away' and 'Ballroom Dancing' are good, medium-tempo rockers lifted by George Martin's punchy brass arrangements.

But best of all is McCartney's other collaboration with Stevie Wonder. 'What's That You're Doing' is six minutes of pounding funk that's the most soulfully sweaty either of them has sounded in ages.



John Hiatt

I still can't handle the title track but the rest of Side One and a track or two on the second side have made me revise my opinion of Paul. I'm not expecting real originality, but at least he's swiping and recombining old ideas with flair. And these days that passes for originality.

Peter Thomson
Duran Duran
Rio
EMI

Well, here we are, the second album from Duran Duran, hot off the New Romantic production line.

What it really amounts to is a glossy repeat of their debut, complete with some nifty toons and lots of super-safe production, once again courtesy of Colin Thurston.

The trouble is that where their debut was content with lively, if somewhat shallow pop, on *Rio* they've felt the need to 'progress' a little. This means the cute irony of 'Girls On Film' makes way for such meaningless questions as 'Are You Lonely In Your Nightmare' or the silly 'New Religion: A Dialogue Between The Ego and the Alter Ego' (their sub-title, not mine).

Not surprisingly, the best moments on the LP come from the pure pop of the title track, the single 'My Own Way' and the powerful 'Hungry Like The Wolf'.

Their initial impetus seems to have disappeared, which is perhaps indicative of the movement itself. These guys will really have to pull one out of the bag to sus-

tain the initial interest. If they continue to play it this safe, their careers are going to be sweet, but short.

Barry Morris

Bill Wyman
A&M

'(Si Si) Je Suis Un Rock Star' was one of those surprise hits, a piece of good-humoured trivia from a good-humoured, well-known bass player. Should those people who made 'Je Suis' a hit and supported Wyman on the less memorable follow-up, 'Come Back Suzanne', bend an ear to his third solo album they will be pleasantly entertained, although certainly not overwhelmed.

The record is somewhat more successful than his two earlier, more rock-oriented albums, but Bill is still only a fair songwriter. At his best, as on 'Je Suis', he has a nicely unpretentious, dry delivery that more than compensates for his nearly non-existent singing ability. And when he rocks (albeit politely), he can put together a solid rhythm section — notably on 'Ride On Baby' (not the old Jagger-Richard number) where the Stray Cats' Brian Setzer goes lickety split.

But these two songs are the album highs. Too much of the other material is synthesiser-laden fragments which while well arranged and played (musicians include Dave Mattacks, Mel Collins, Chris Rea) remain musical doodles.

But then Bill Wyman clearly didn't expect to set the world on fire. He's too old a hand not to realise that when he has got his latest batch of songs out of his system and had a bit of fun doing it then it's back to the real job — laying down the bottom for the Rolling Stones.

Ken Williams

Robert Palmer
Maybe It's Live
Island

I have to own up to being a big Robert Palmer fan, ever since I first saw Vinegar Joe many moons ago, then working for Island Records through the *Sneaking Sally Through The Alley-Pressure Drop* era. I always thought the guy had heaps of class, and would one day make it real big. The former, he exudes, the latter still eludes him internationally, for reasons I'll never understand.

All that aside, on this album, his seventh, Palmer has come up with

a gem, albeit in an unusual packet, half live and half new studio cuts.

From the opening 'Sneaking Sally', he and the band soar majestically through a 'very best of' set, including 'What's It Take', 'Best Of Both Worlds', 'Every Kinda People' and 'Bad Case Of Loving You'.

Opening Side Two with 'Some Guys Have All The Luck', showcasing Palmer's amazing vocal contortions, the band slinks into a moody 'Style Kills', featuring Gary Numan's robotic keyboards. Then it's the trance-like 'Si Chatouillieux', which owes a lot to his incredible sense of funk rhythm and some amazing elephant guitar courtesy of Adrian Belew (Zappa, Bowie, Talking Heads, King Crimson).

'Maybe It's You' fires along at a frenetic pace, yet again highlighting Palmer's unique vocals and the superb tightness of the band, and we finish with another live cut, 'What Do You Care', leaving this humble reviewer disappointed that there ain't two more sides to listen to.

Greg Cobb

The Hall and Oates Collection
RCA

Hall and Oates' output runs to about a dozen albums. This is a RCA 'Best of' which stops short of the recent *Private Eyes* album. Despite a rather tatty sleeve, which makes no attempt to provide the information expected from a serious retrospective, the selection of tracks doesn't leave much room for argument. The big hits, 'Kiss on my List', 'Rich Girl', 'Sara Smile' and their masterpiece 'She's Gone' are all included.

Although their key point of reference has always been the soul style of hometown Philadelphia they've never been afraid to put it into the blender with whatever else seemed interesting. What we get is straight soul. 'Do What You Want', and 'I Don't Want To Lose You', fizzy soul-pop, 'Rich Girl', 'Sara Smile' and the Rundgrenesque 'Wait For Me', guitar rock 'Be Bo Drop', disco-metal 'Portable Radio' and even a rendition of the monumental ballad 'You've Lost That Loving Feeling'.

It takes a collection like this to demonstrate just how much quality stuff these guys have produced. Warmly recommended. Sixteen tracks of the very best of American radio music.

Don Mackay

Chas Jankel
Questionnaire
A&M

Jankel left Dury and the Blockheads in 1979, two years after he had helped in establishing them as the only successful purveyors of black Cockney street music in rock'n'roll.

Questionnaire is Jankel's second solo attempt at asserting his own identity, and from that point of view it's a mixed success. The trouble is much of the material has been written with Dury and his lyrical rhythms and personality all too often ('Johnny Funk' and the title track in particular) overpower Jankel's formative character and reticent vocals.

But that's the bad news, the good is real good. Jankel's R&B upbringing has made him a deft hand at fusing various styles of black music into a feel loaded with panache and authenticity. 'Glad To Know You' rises way above the Dury lyric and (dig that Booker T. riff); '109', 'Now You're Dancing' and 'Boy' are mainstream funk, smooth and palatable while '3,000,000 Synths' proves that he

is capable of taking funk into the abstract, successfully.

As it stands/dances, *Questionnaire* moves with real musical assurance but Jankel, if he wants to become a true solo performer, would do well to sever the Dury connection.

George Kay

John Hiatt
All of a Sudden
Geffen

John Hiatt's first two albums attracted a devoted cult following. A brash, tough young American, writing streetwise R&B songs, and singing them better than many of his ilk. A voice somewhere between Graham Parker and Willy DeVille, and with a similar romantic streak.

All of a Sudden is Hiatt's bid for commercial acceptance. Tony Visconti has been roped in to produce, and stamps the album with the weighty Transatlantic feel, also beloved of Roy Thomas Baker. Hiatt's vocals are less harsh, more refined, but still retaining the strength of before. His lyrics are also maturing, in places echoing the cynicism of Elvis Costello, when talking about people and their relationships.

A hit single will be essential for Hiatt to make his break, and he has the choice of at least two here. 'Overnight Story' uses a very old-fashioned, very commercial riff, and 'Some Fun Now' is equally catchy.

For best vocal performances, I plug for the dramatic 'I Could Use An Angel' or the closing 'My Edge Of The Razor', a strong ballad that allows Hiatt to extend himself.

Those who liked *Slug Line* may miss its gritty edge and simpler approach, but *All of a Sudden* could be John Hiatt's big break.

Duncan Campbell
Ry Cooder
The Slide Area
Warner Bros

From where I'm standing, Cooder's *Bop Till You Drop* is one of the very best albums of the last decade. I also treasure his 1980 show in London as among the most exhilarating gigs I've ever attended.

The Slide Area maintains the syncopated R&B approach Cooder adopted with *Bop* and continued on *Borderline*. That latter album was somewhat disappointing however. Like *Bop*, its material was ninety percent covers but a few, instead of emerging as refurbished classics, sounded merely cute. A rather flat production didn't help either.

The Slide Area rectifies these faults. Firstly, the sound has a sharp, gritty punch as if the backing tracks were recorded live in the studio. And the playing is wonderful. Secondly, over half the songs are originals written by Cooder alone or in partnership. On the whole they're very strong. Only 'UFO Has Landed In The Ghetto' gives me doubts and, oddly, it's the opening track.

The three non-originals, all on Side One, are a brand new Dylan, a 60s Curtis Mayfield and a re-worked 'Blue Suede Shoes'. Unbelievers may point to the inclusion of this chestnut, along with the fact that the album contains just four tracks a side, as evidence that Cooder's spark is dimming. Hardly. The writing and performances here show a musician who, after 10 albums, still finds — and communicates — great joy in his work. *The Slide Area* is not a masterpiece like *Bop*; it is simply a damn fine album.

Peter Thomson

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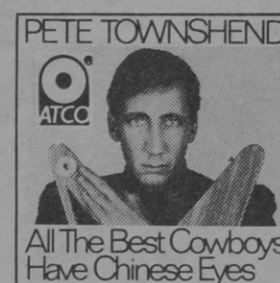
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All The Best Cowboys Have Chinese Eyes

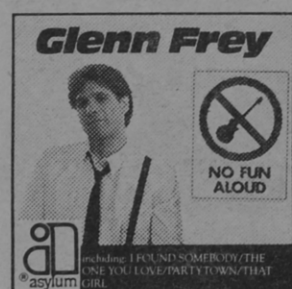
After a stunning solo debut "Empty Glass", Pete Townshend releases his eagerly awaited second album. With a first-rate musical ensemble including Chris Stainton, Tony Butler and Jody Linscott, Townshend presents ten brand new compositions plus an adaptation of the traditional "North Country Girl."



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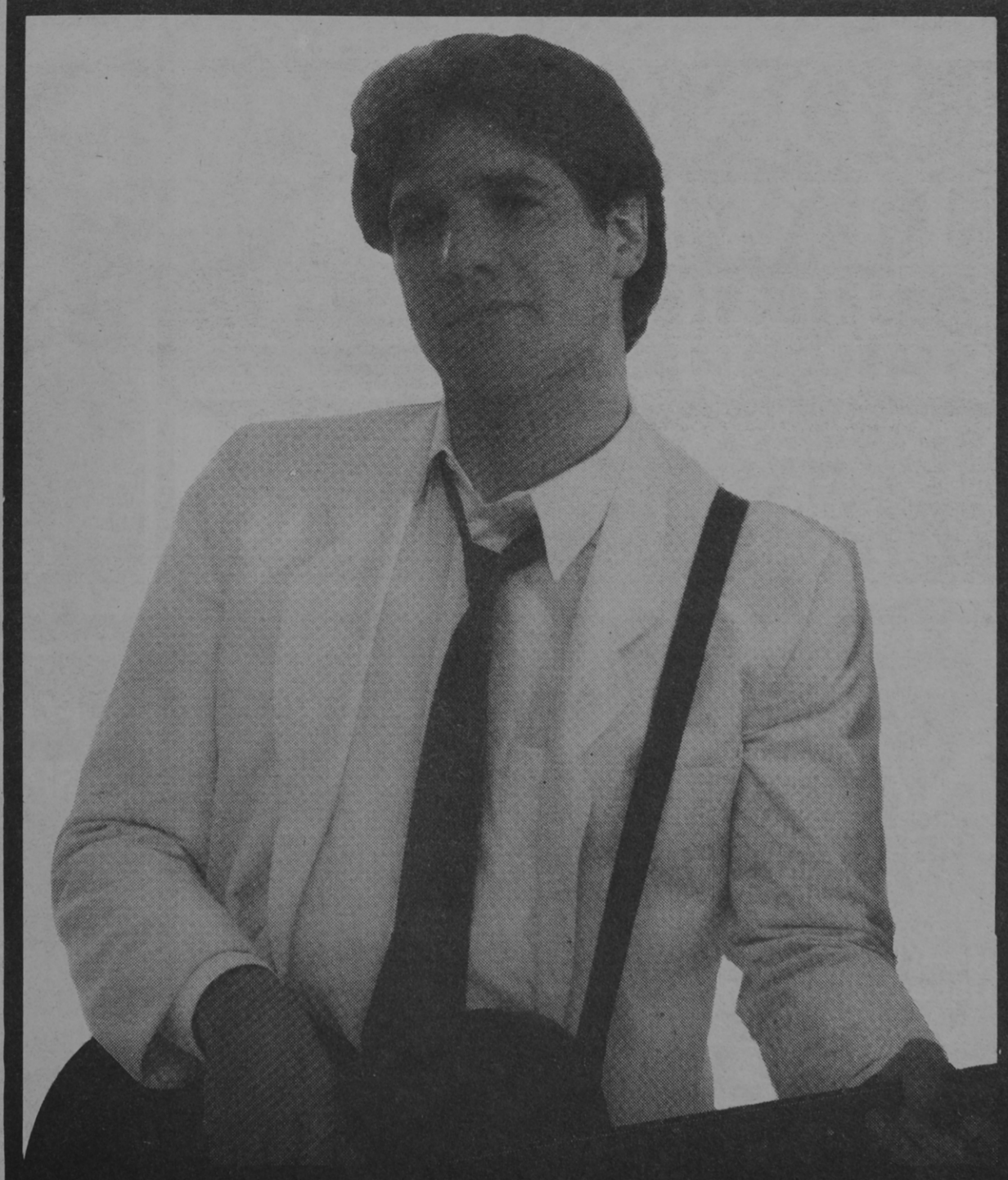
No Fun Aloud

The first solo album from one of the founding members of the EAGLES. With co-credits for hits like "The Long Run", "Hotel California" and "Heartache Tonight" behind him Glen has written ten new winners for his debut album. Bob Seger, Jack Tempchin, Roger Hawkins, Wayne Perkins and Ernie Watts lend a hand.



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RECORDS

Janis Joplin
Farewell Song (CBS)
At first glance, an album of unreleased Janis Joplin material seems like the scraping of the necrophilia, but this is very good indeed. Six of the nine tracks are with Big Brother and the Holding Company, one each with the

Kozmic Blues Band and the Full Tilt Boogie Band, and, best of all, a hurting song called 'One Night Stand' with the Paul Butterfield Blues Band. Definitely the best album Janis never made. KW
Smelly Feet
Left Odours (Real Tapes)
Since parting company with Shoes This High, Smelly Feet has developed his own 'folk music', with his semi-extemporised little tunes (or on occasions non-tunes). Some are autobiographical snippets, some are tales of mundane events or a thought for the day. Some opt for Zen-like

inscrutability and simply are what they are what they are. Among them a few like 'Kenny', 'You're A Person' (although the live version is a bit of a non-event) have a fragile beauty seldom matched anywhere. Elsewhere Smelly's instrumental and vocal limitations sometimes make the going a bit tougher. It's not likely to make big in-roads into the mass market but for those who have seen and heard enough of Smelly Feet to have acquired the taste, this 60 minute cassette (about 20 songs) is well worth the investment. He's best live though. (For Left Odours by post, send \$7.50 to PO Box 6972, Auckland 1.) D.Mck
Shadowfax

Lighthearted EP (Jayrem Records)
Pop/rock tunes from little-known Wellington band Shadowfax. Strong on the synthesisers, it's music of an old-fashioned kind, though certainly not out-dated. Highlight is the breezy title track, eminently suited to radio play. The other tracks are reminiscent of early Genesis, though they still project an original sound. CC
Mary Briefcase
Jupiter: By Ridge (Old Age Records)

The first record from Auckland's outlet for very alternative music, Old Age Records. They profess a desire to represent 'different' music that major record companies usually shun. Nigelp and Briefcase fit the bill. Using Jupiter as their concept they have attempted to represent alien landscapes with three tracks of varying electronic features. Leisurely and atmospheric. A bit old hat but valiant and worth the effort. (6.75 from PO Box 6199, Auckland 1.)
Mary Briefcase
Whisper of the Sheba Dawn (Old Age Records)

The second album from Mary Briefcase on Old Age Records, the Auckland outlet for 'free and spontaneous' music. *Whisper of the Sheba Dawn*, despite the poetic pretension of the title, is a step forward from the meanderings of *Jupiter By Ridge*. The tracks are more structured, shorter and more menacing. A far cry from innovation or Cabaret Voltaire but progress in evidence. GK

Butterfly's 'In-a-Gadda-va-Vida': 'It was particularly noteworthy for the admirably precise imitation of a mad Indian elephant being tortured to death by drunk bwana.'
He will be missed.
George Kay

'Rod Stewart'
Lester Bangs (Sidgwick & Jackson)
After subverting the glossy fan-bio format with his *Blondie* volume, Lester Bangs went on to write a similar switchblade job on Rod Stewart. It's worth checking out even if - no, especially if - you can't stomach the strutting turkey-top. Bangs hated Stewart solo but loved the Faces. The sober and sensible co-authorship of Paul Nelson provides a healthy balance to Bangs' rabid ravings. (Bangs' recent death has lost us an extremely perceptive and funny critic. His jaundiced perspective on the rock scene will be sorely missed.) PT

The Book Of Rock Lists
Dave Marsh and Kevin Stein (Rolling Stone Press)
This book will drive you mad, kill your social life and lose you all your friends, as you drive everyone crazy with the appalling amount of musical trivia gathered here. Do you really want to know the wimpiest performers of all time, the 10 worst rock critics, the artists who've won the most Grammys, the most beautiful record labels, etc, etc? Having bored people stiff with this sort of stuff for years, I naturally love it. Did you know that John Lennon once flew to Hong Kong wearing pyjamas? DC

The Beatles Downunder
Glen A. Baker (Wild & Woolley, 16 Darghan St, Glebe, NSW 2037)
Now that the Beatles' story has been largely done to death in general terms, more specific and specialised volumes are appearing. The most recent is Oz rock historian Glen A. Baker's *The Beatles Downunder*, which deals exclusively with the Australian and New Zealand tour in 1964. This book is concise, detailed and fascinating. There's a chapter about New Zealand (with the help of Phil Gifford) and heaps of titbits and gossip, including a piece about the Beatles' admitted sexual excesses on tour. One of the best Australasian rock books to date. SG

FILM

Rich and Famous
Director: George Cukor
Veteran Cukor has made a welcome return to the screen with an elegant and witty piece of entertainment that must be one of the films of this year, a snappily updated version of the John Van Druten play *Old Acquaintance* and strong performances from Jacqueline Bisset and Candice Bergen in the roles originally played by Bette Davis and Miriam Hopkins.

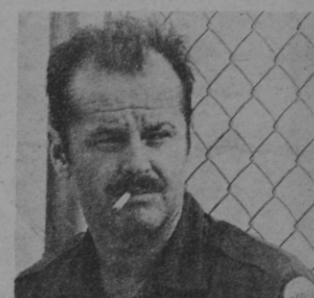
Rich and Famous follows the ups and downs of two women's friendship from college days in 1959 through to 1981 when both have achieved the status of the movie's title. Of the two, Bergen's talent for penning trash novels scores her the greater financial success, her costumes forming a crescendo of bad taste from scene to scene until, swathed in mink, she takes her last taxi ride from New York to Connecticut. Bisset, as the more literary lady has most of the film's serious moments as she comes to terms with her inner conflicts as an artist and as a woman.

There are some beautifully timed scenes which remind one of how Cukor was responsible for that classy comedy of the thirties, *The Women*, and a hilarious scene of in-flight carnal pleasures - on a TWA jet shows how Cukor can take advantage of the more liberal climate of today without sacrificing any of his eminently civilised wit.
Star Struck

Director: Gillian Armstrong
Star Struck certainly offers no competition to *Rocky Horror Picture Show* or *Phantom of the Paradise* in the rock musical stakes. Given a fairly handsome budget, this Aussie update of 1930s melodramatic musical plot 43B (talented youngsters use their musical success to save the oldies from villainous creditors) is a sorry follow-up to the director's successful *My Brilliant Career*.

There are a few oases in this overly frenetic piece of Sydney-side razzamatazz - Armstrong's keen eye for visual details, a

diverting Busby Berkeley spoof starring a dozen or so hunky life-guards and amusing, cheeky performances by Jo Kennedy and Ross O'Donovan - but flaccid pacing, untidy scripting, flat characters, leaden choreography and uninspired songs take their toll somewhat after 113 minutes.
Blood Beach
Director: Jeffrey Bloom
A nasty thing comes up out of the sand and chomps at you where and when you least expect it. Well, at least it's a change from your average psychopath shocker. The film pulls its punches a little in the gore and grot department and, in spite of some effective atmosphere, the plot is not anywhere near cogent enough, even on horrorlick terms.



Jack Nicholson, 'The Border'

FORTHCOMING FILMS
The Border... Jack Nicholson is a US border patrol guard in El Paso Texas who falls in love with young Mexican woman, while his marriage falls apart. Sound-track includes Ry Cooder and John Hiatt. June 18.

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.

Southern Comfort... Louisiana weekend soldiers hit Texas swamp for training, and become involved in real guerilla warfare with the local Cajun hunters. Directed by Walter Hill (*Warriors*, *Long Riders*). Music by Ry Cooder. June 18.

Body Heat... William Hurt and Kathleen Turner in lead roles. Directed by Lawrence Kasdan (screenplay for *Raiders of the* CONTINUED ON PAGE 26

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The Book of
Rock Lists

OFF THE RECORD

Last month, Lester Bangs aged 33, one time rock n'roll writer for *Village Voice*, *Rolling Stone* and particularly *Creem*, died of unknown causes in New York.

Bangs ranked as the most vital and influential rock scribe of the 70s. His energetic, irreverent and perceptive cut and thrusts sliced through the complacency of the first half of last decade in an effort to show that rock n'roll was still alive in the form of Lou Reed, Iggy, New York Dolls, Blue Oyster Cult and the other gonzoes who touched on Bangs' definition of rock n'roll.

He liked angry music, hated blandness and his writing was blessed with craziness. Try this inspired description of Iron

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BRIEFS

Lou Ann Barton
Old Enough (Asylum)

Lou Ann Barton's debut album falls into a now-familiar pattern. Stylish, American, white female singer (but not songwriter) tackles a variety of material in the R&B and soul field. The bonus feature is that the song selection is superb. Regrettably though, veteran Jerry Wexler (here producing with Glenn Frey) kills this inspirational selection with a set of dowdy arrangements and dull performances. In a less polite setting, Barton's strong white-girl-sings-the-blues voice could yet cut some ice. AD

Jimmy Destri
Heart On A Wall (Chrysalis)

Further proof, if you needed it, that the individual members of Blondie need each other to produce something viable. Disappointing, since Destri has written some of Blondie's more interesting material. On his own, he produces very orthodox, leaden hard rock, and thus does himself a great disservice. DC

J.J. Cale
Grasshopper (Mercury)

You hear echoes of J.J. Cale everywhere, in the work of Eric Clapton, in the smokey singing

and languid guitar lines of Mark Knopfler from Dire Straits. Cale himself remains unaffected by his more popular imitators. Since his first solo album 10 years ago his approach has never really changed, he still works with a small ensemble of top country sessionmen. The songs are often just a snatch of melody, a verse, chorus, verse, chorus again and that's a take, at somewhere around two minutes. While his lyrics could sometimes be called only serviceable, his sound has always been more important than what he is saying. Cale on record has always managed to sound like a talented friend who has dropped in for a visit and agreed to play for a while. Grasshopper is another of those welcome visits. PG

The Exploited
Punk's Not Dead (RTC)

The Exploited, a third-rate Sex Pistols copy, are currently the darlings of the 'new punk' in Britain. This album, a mixture of live and studio tracks (though it makes little difference) is liberally sprinkled with four-letter words and contains 15 'songs' about dole queues, anarchy and the police. A monotonous, ill-produced drone, recommended to boot boys only. CC

Van Halen

Diver Down (Warner Bros)

Sub-rate cover versions of such classics as 'Pretty Woman', 'Where

Have All The Good Times Gone' and 'Dancing In The Streets' do not a good album make, even by the awesome VH. Still, I dare say Ray Davies, etc will be chuckling all the way to the bank as this LP grosses double platinum. 'Hang 'Em High' is the only saving grace of what is otherwise a naff album. GC

James Bond Hits (Liberty)

A valuable text for all cultural anthropologists and connoisseurs of trash. This collection spans the 20 year history of a great popular entertainment phenomenon.

Important shifts in mass musical taste are here faithfully recorded via choice of theme songsters — eg. Shirley Bassey, Tom Jones, Nancy Sinatra, Sheena Easton. The changing influence of popular instrumental style is also astutely chronicled for analysis — eg. witness how rhythm guitar was affected by Isaac Hayes' 'Shaft' then, years later, by Nile Rodgers' Chic disco chop.) Overall then, an invaluable case study. PT

Brian Eno
Ambient 4: On Land (EG)

Eno's fourth in his ambient

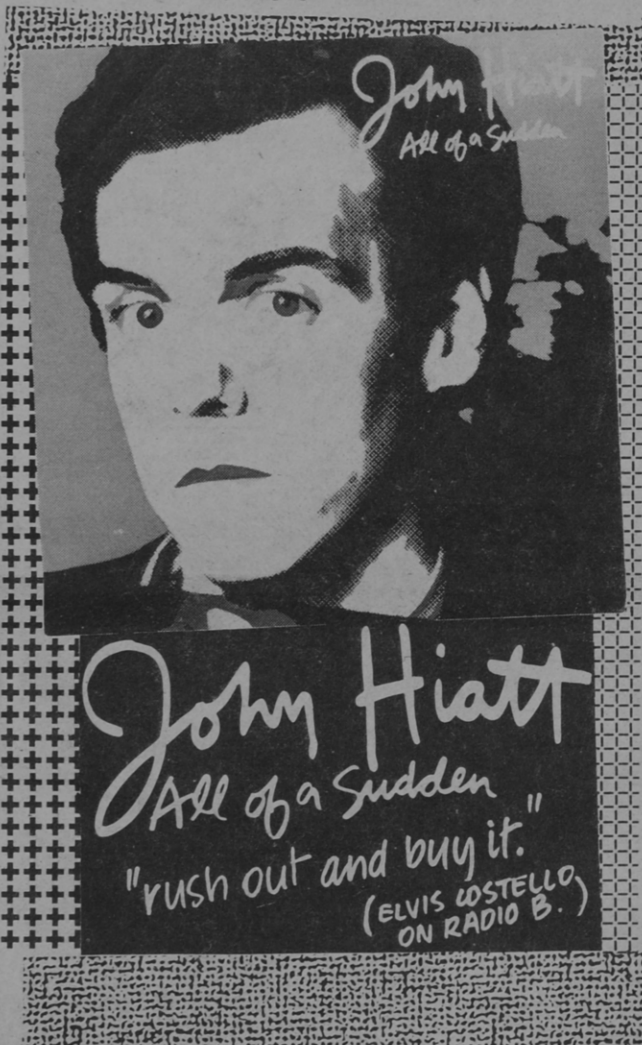
series. A finely crafted offering and one that excels on its own merits and alongside previous albums in this series. Music that is 'absorbed' preferably on your back, relaxing. Definitely not for the hyperactive. SM

The Church
Of Skins and Heart (Stunn)

A Sydney bred unit, the Church have already aroused interest and suspicion with their Byrds' meets Bowie cool as evidenced on the single 'The Unguarded Moment'. Their first album is more of the same with vocalist/writer Steve

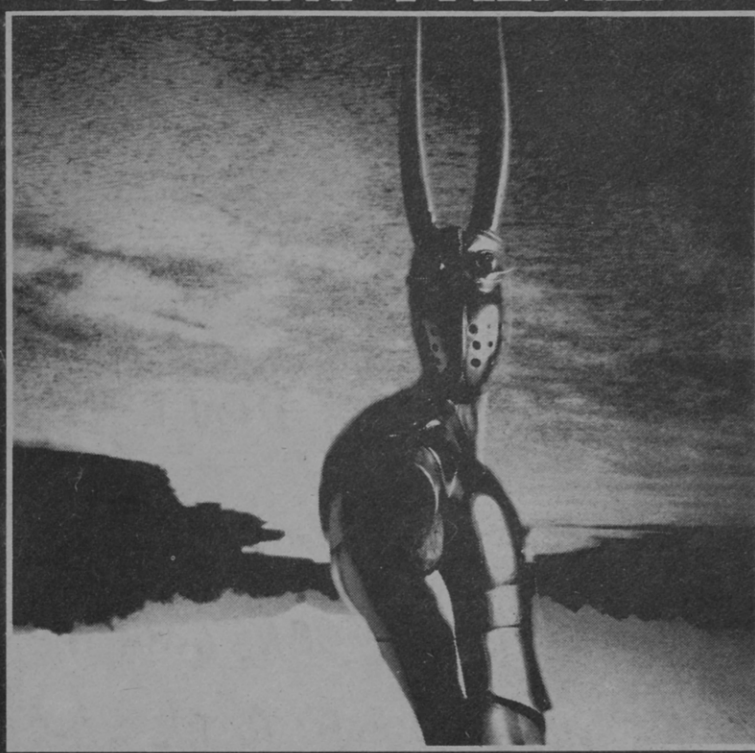
Kilbey's attempts at profundity being reinforced with the 5-D guitar inter-play between Peter Koppes and Marty Willson-Piper. Enticing and palatable but basically shallow and calculated: GK

Jon Stevens (CBS)
Local boy with strong talent and sure voice goes to California and makes album with all sorts of important and influential persons. Should we get excited? Unfortunately not. The first track is sub-Doobies and nothing startling emerges thereafter. Ultimately just another bland from L.A. PT



John Hiatt
All of a Sudden
"rush out and buy it."
(ELVIS COSTELLO ON RADIO B.)

ROBERT PALMER



MAYBE IT'S LIVE

SIDE ONE
SNEAKIN' SALLY THROUGH THE ALLEY
WHAT'S IT TAKE?
BEST OF BOTH WORLDS
EVERY KINDA PEOPLE
BAD CASE OF LOVING YOU

SIDE TWO
SOME GUYS HAVE ALL THE LUCK
STYLE KILLS
SI CHATOULLIEU
MAYBE IT'S YOU
WHAT DO YOU CARE

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LAYLA
KNOCKIN' ON HEAVEN'S DOOR
WONDERFUL TONIGHT

COCAINE
LAY DOWN SALLY
WILLY & THE HAND JIVE
PROMISES
LET IT GROW
SWING LOW SWEET CHARIOT



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polyGram

Dunedin Double EP: Stones, Chills, Sneaky Feelings, Verlaines (Flying Nun)

By recording these bands in Christchurch in April, Chris Knox and Doug Hood have achieved as much if not more on four tracks as any recent NZ documentation. It's not perfect, the mixing is unsympathetic in parts, but it never sounds hollow.

Anyone who's familiar with early Lou/Velvets is going to feel right at home, because the same rhythm guitar approach can be traced throughout, although as a set the perspective is more optimistic. There are also snatches of Syd Barrett, sixties' snake skin boots intact.

The Verlaines use pace/rhythm changes effectively for 'Angela', and for their fine 'boy hurt by love' song 'Crisis After Crisis'.

Don't think that you're the great reason

Why I've got my guts in a vice.

But unlike 'Crisis' the vocals in the solemn 'You Cheat Yourself of Everything That Moves' are way way back and sound strained.

Best for the Stones is 'See Red' (not Enz song) and 'Surf's Up' which is not unlike the Kinks 'All Day and All of the Night'. It contains gruff surf harmonies in a rib dig at surfies, complete with plaintive 'I can't even ride this thing,' and nice little verbal fade out. 'Down and Around' and 'Something New' lack strong vocals.

Sneaky Feelings start with the slow 'Pity's Sake' then move into the uptempo 'There's a Chance' with a catchy chorus. Last is 'Backroom'. Painful.

The Chills have the best songs, though opener 'Kaleidoscope World' is too sweet for this tooth. But 'Satin Doll' works in its simplicity, and 'Frantic Drift' is just that. Martin Phillipps is an inspired lyricist.

There's both strong and weak material on this compilation. Dissatisfied with your local climate? Try some cool Dunedin air.

AnnLouise Martin
Clean
Great Sounds Great (Flying Nun)
This is what they call an import-



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ant release. You've all been waiting for it, and finally it's here. Hands up all those who are disappointed. I am, for one. *Boodle* scored four out of five in terms of songs, GSG is lucky to make three out of seven. OK, there is the wonderful 'Beatnik', but there is also the dire Fall-ish 'Side On'.

On the bright side though, 'Slug Song', with Robert on his clavinet, is Clean at their best, as is 'On Again/Off Again', with that tremendous organ sound. Full marks must again go to Doug Hood for achieving on a four-track what most 24-track studios can't manage. The clarity of sound

throughout is remarkable.

A slight slip from form.

Blam Blam Blam

Learning (To Like Ourselves

Again)/Call For Help (Propeller)

Tracks from *Luxury Length*.

Not as instantly accessible as

'Marsha', but is a steady creeper.

Nice meaty bass line from Tim

runs in well behind Mark's

cultured guitar and the whole

band's harmonies. It's a double A-

side, with Mark's funk-jerk guitar

being the obvious star on 'Call For

Help' (an edited version).

Newmatics

Start Again (Furtive)

Posthumous single by a great



NZ band, and by far the best thing they ever did. Not only that, but on the B-side you get a live 'Land of a Thousand Dances'. Why do I feel robbed of an album?

Mainly Spaniards
That's What Friends Are For (Flying Nun)

Debut for another Christchurch band. Wordy, warbley pop in the South Island vein that is both amusing and memorable. A must for alternative radio playlists. Flip features secretaries 'Lunch Break' and 'Questions', making this one of Flying Nun's better releases of late.

Theatre Of Hate
Do You Believe In The Westworld (Stiff)

Kirk Brandon and his rebel rousers make their entry into the

vinyl world. A fine, punky spaghetti western theme with honky sax and vitriolic vocals. Gunfight at the OK Corral, or is it Chorale?

Japan

Ghosts (Virgin)

Yet another single from *Tin Drum*. A most unlikely track. Slow, meandering, but tasty and memorable. Ideal for MOR-orientated NZ radio. On the other side is 'The Art Of Parties (version)', great stuff.

ABC

Poison Arrow (Mercury)

Great opening, nice haircut and Gary Glitter's old jacket, I can't see how Martin Fry can go wrong. By now this is on every radio station in the world, and justly so. Perhaps the best white British disco unit since AWB. Flip is 'Man Trap'.

U2

A Celebration (Island)

The U2 single formula is becoming so distinctive, that one sounds much like another. Though similar to 'Rejoice' on *October*, 'A Celebration' is a powerful, commercial rock tune. Flip is 'Trash, Trampoline, And The Party Girl', a more ambitious piece featuring sparse acoustic guitar, bass drum, piano and a distant synthesised orchestration.

Spines

Fishing (Ripper)

Wellington's Spines ceased to exist recently when drummer Caroline Easter joined Beat Rhythm Fashion. Recorded in 1981, this four track EP features the same ska feel too common in Auckland music last year. Couple that with insubstantial songwriting and you don't have an impressive record.

Chas Jankel
Questionnaire (A&M)

Title track from Chas Blockhead's solo album. Great blast of horns and sirens, and into the funkiest piano playing ever to come from his side of the Atlantic. This will be huge. Flip is 'Boy', a song written in conjunction with Norman and Charlie.

A Flock of Seagulls

I Ran (Interfusion)

Another mob from Liverpool, only this time they've got a clothes allowance. Chunky guitar chords and a heavy beat make this very different from their debut 'Telecommunication'. A step in the right direction.

Phil Bowering

Wolves Of Power (Independent)

Phil Bowering is an old hand around the Wellington scene, with recent projects being Protons, Flame Wave and Sniffing Egyptians. A very topical single about the Truxtun and suchlike. Its major fault is a duff recording, with a biscuit box drum sound and too much flanger. On the other side is 'Mutants (As A Result Of Nuclear Fallout)'.

Lena Days

Car Of Your Choice (Independent)

Plodding arrangement of an out-of-date-rocker. Originally recorded for Ripper, it finally surfaces a year later. Turn it over and you get 'Television', an old Zeros song that sounds like a copy.

The Royals

Living In The Suburbs (Key)

Not really sure who this is, but it's local. Average synth-pop song with painful lyrics and mannered vocals. The B-side, 'Robot', is similar, with the addition of several Mi-Sex clichés.

Mark Phillipps



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THRILL TO THE CHILLS!!
STIFLE MOANS WITH THE STONES!!
DERAIL TRAINS TO THE VERLAINES!!
AND GET BROOM HANDLES HAMMERING
ON LEAKY CEILINGS WITH
SNEAKY FEELINGS!!
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LIVE

Elvis Costello
LCC. Auckland, June 5.
Manawatu Stadium, June 6.

Two of the three Costello gigs in this country are ample proof that he's still one of the finest song craftsmen/song performers currently working in rock'n'roll.

The Saturday afternoon before the Auckland show saw Costello front the microphone for the Varsity Radio B Radio Hauraki who, mind you, had a hand in promoting the man ironically refused to have him on air; Costello later that night dedicated 'Radio Radio' to Radio B with a stinging slap at Hauraki: "It pays to know the good guys from the bad guys."

On the varsity station Elvis played his own selection of music. It wasn't an interview but Costello-plays-deejay as he trotted out Feelgood's 'She's A Wind-Up', James Brown's 'Sex Machine', Teardrop Explodes' 'Culture Bunker', the Who's 'Legal Matter', and before Heaven 17's 'Fascist Groove Thang' he knocked those people who used synthesizers for 'whining' and praised the new rhythmic dance approach of Heaven 17 et al.

Saturday night at the local barn (LC Centre, what else?) and Dave McLean's Little Criminals provide the heat treatment as support act. It's pub R&B of the type that Dr. Feelgood still tote around and the Criminals do it well, right down to McLean's cockney off-the-wall mannerisms.

And then Elvis with that grey suit and bow tie. A tight bracket of 'Accidents Will Happen', 'Strict Time', 'Hand In Hand' and you knew it was going to be something special. The sound was good (for the LC Centre) if a touch loud and indistinct in the vocals, and the

crowd was responsive. Track breakdown and you get three from *My Aim* (Alison of course), five from *This Year's Model* ('The Beat' and 'Watching the Detectives' stood out), from *Get Happy* (a bluesy 'I Can't Stand Up' and a fiery 'King Horse'), three from *Armed Forces* (Oliver's Army' and 'Green Shirt'), five from *Trust*, (the epic 'Clubland' and 'Watch Your Step' were highlights) and only one from *Almost Blue* - 'Good Year For the Roses'. He previewed songs from the new album *Imperial Bedroom*. ('Pidgin English' emerged as one of the possible aces) and turned out one or two covers in the form of a perfect version of Smokey Robinson's (thanks Alastair) 'From Head to Toe' and Nick Lowe's 'What's So Funny'.

The Attractions were, naturally, the last word in proficiency although keyboards player Steve Hart and bassist Bruce Thomas occasionally over played. But three encores of two or three songs each and no-one felt cheated.

The Manawatu Sports Centre is new and vaste - it's like two aircraft hangers have been welded together - not a rock'n'roll club. Daggy and the Dickheads provided support and Daggy from Taihape kept warm by diving all over the stage Bob Geldof style. All clean fun.

Sunday night and Elvis and the Attractions confronted the 1500 or so in the crowd at 8.20. The sound was more precise, more balanced than the night before but the show was essentially the same except that 'Big Tears' was substituted for 'Radio' and 'Clown Time Is Over' from *Get Happy* was included. 'King Horse' and 'Clubland' were monumental but the meagre and lukewarm crowd could only get Elvis back for one encore.

On balance the Auckland show was the better rock'n'roll event, but anyway you look at it, two



Elvis Costello & Bruce Thomas, LCC.

consecutive nights of Costello on his present form can only be magic.

George Kay

Right Royal Rage: Screaming Meemees, Newmatics, Danse Macabre, Rank and File.

His Majesties Theatre, 6 June

Unfortunately Rank and File were an endurance test, due to some heavy handed mixing, even so Jero Max's guitar shone.

Danse Macabre's set was worlds apart from R & F, enthralled the crowd and got the audience dancing. It was nice to hear their older tunes - and later the Newmatics' and Meemees' singles - cheered as if they were anthems.

Despite the house lights being switched on and some early sound problems the Newmatics, reformed for this gig, were bloody marvellous. Though the horns, sounding lazy, hindered some of the set, Ben's drumming compensated. Three cheers for 'Broadcast'.

Bill-toppers the Screaming Meemees were vastly improved. Michael O'Neill's infatuation with his fuzzbox did sound groovy but shouldn't be touted as the next big thing, as it either started or finished nearly every song. If Duran Duran can go to number one in NZ, I can see nothing holding the Meemees back.

The show, moved along by the wit of compere Nick Hanson, ran smoothly to its climax with more people dancing than sitting downstairs, which seems as good a sign as any for making this event regular.

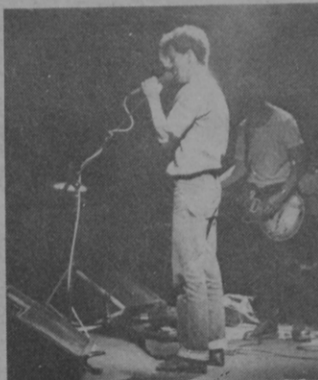
Mark Moss

Prime Movers, Bongos The Pleasure Boys
Massey Hall, May 22.

This is really no one's idea of a good time. Sub-zero temperatures, rotten acoustics and a small turnout must have been disheartening for three bands who did their level best to liven up proceedings.

First up, and facing a wall of frozen apathy, were the Pleasure Boys, who delivered a set of gloomy originals, of which the Bunnymen-ish 'All The Same' was the best.

Next up, the bass-less Bongos, who opened with the typically up-tempo 'Machine Gun' (not the



Skeptics, Battle Of The Bands.

Commodores' one). Their version of Martha and the Vandellas' 'Dancing In The Street' finally had a brave few on their feet. All in all, a good set which did justice to the band's musical strength and original approach.

Finally it was time for one of Auckland's finest, the Prime Movers, who drove their usual hyperactive set through broken strings and collapsing drum kits.

The Movers combine unstoppable enthusiasm and a collection of sharp songs, such as 'Circles', 'Crying Again' and the frantic 'New Direction'. Energetic enough to get nearly everyone on their feet, and smart enough to keep them there, the Movers more than anyone deserve a bigger audience, which hopefully their contribution to the upcoming Furtive EP will give them.

Barry Morris

Naked Spots Dance
Rhumba Bar, May 20

Naked Spots Dance are an inspired Wellington band. The steady stream of punters that experienced the new strength of the line-up and the material will testify to that.

The new NSD is Martin Fisher (steady pounding drums), Stephen Norris (jangly, airy guitar funk), Kate Walker (3D loping bass lines and shared vocals) and Kathy McRae (well-mannered vocals). The sound is not dissimilar to Delta 5 or Au Pairs.

Initially the mix was indiscernible and bottom-biased. It was never satisfactorily rectified. Sad really, because the full effect of David and Allison's violins, added periodically through the night, was never properly realised.

The essence though was a wash of tautness, of stretched nerves a la Velvets, minus any obvious plagiarisms. Not until their fifth song, 'Secrets', was true form and commitment shown. NSD music smouldered and smoked, with genuine concern.

Considering their performance, their next recording should be a supreme offering.

Stefan Morris

The Clean, Dance Exponents

Lincoln College, May 1.

Whatever else they may be, the Clean are not entertainers.

The Clean do not court favour.

They are not sluts.

The Clean play pop music with-out smiling.

The Clean don't like you. Why should they? They don't even know you.

They add-libbed ferociously,

people danced and it was a hell of a lot of fun. Great boys, great.

Whatever else they may be, the Clean are honest. From Hamish Kilgour's nightmares come Mushroom Records' latest signing, the Dance Exponents.

The Dance Exponents are entertainers. They arrived, set up and



Roddy Carlson, Danse Macabre.

the speeding began. The pace of the show was breathtaking.

Jordan Luck is a face. So are all the others. In fact, we're all faces. Yippee!

Rock and roll clichés - Jordan's "cockney" accent, sits under them like platform heels. They could step down from them and still be the Dance Exponents.

The songs? I'm told they're quite good. Whatever else they may be, the Dance Exponents are gonna be stars.

The Agriculture students drank a lot of beer.

Russell Brown

Battle of the Bands Final
Mainstreet, May 10

So here we are again, 12 eager bands, a packed Mainstreet and more volume than the average ears can stand. Yes, it's the annual debauched battle.

First up were Skeptics, a Killing Joke/Bauhaus-influenced four-piece from Palmerston North. The sound system was still being tested and there was almost a total lack of drums. Some strong material and a powerful vocalist helped overcome the problems, enough to give them second place.

Green Eggs and Ham are, apart from keyboard-vocalist Nick Hanson, a brand new version. Original, witty and now featuring violin, they still need to tighten up a bit. They got third. Innocent Veto took far too long to actually get going, and lack badly in the material stakes.

Scouts, a three-piece commercial pop-funk unit, suffered from the age-old problem of no presentation. They did, however, deliver their songs with a fair bit of punch. Transmission are also a three-piece. Powerful playing and intricate rhythms, if they had a communicative frontperson they would have stood a good chance.

Oi Oi Oi and it's time for No



Kim, Gurlz.

Tag. Short-haired rock and roll for the boys and girls in boots. Like Proud Scum and Spelling Mistakes, their fans are likely to become the major problem.

Innocent are from Wellington and are so visually exciting I had to look in the other direction. Mantra are a Maori heavy metal outfit, Titan are a caucasian version. My ears started to hurt.

Next on were eventual winners the Gurlz. The no-hair brigade moved up front to intimidate, but that didn't detract from the Gurlz' obvious potential. Good poppy songs, well delivered, and you couldn't ask for a better frontperson than Kim. It's a pity that most punters were by this time already home in bed.

Zambucks have a strong Liverpool influence, lots of heavy toms and thick atmosphere. I liked them, though hardly anyone else did. Last band of the competition were Economic Wizards. Very young, they were light relief, if nothing else.

As always, it was a very mixed bag. Some surprises, in particular This Sporting Life not making the final, but in general the standard was low. The biggest disappointment was the lack of anything outstandingly new or original. I wish Bongos had entered.

Mark Phillips

Teardrops/Bunnymen Winners

Those who receive autographed copies of *Heaven Up Here* and *Wilder* are Andrew Brice (Christchurch), Stephen Jelinek (Auckland) and Guy Scollay (Christchurch).

Three famous members of Crucial Three are Ian McCulloch, Pete Wyllie and Julian Cope, pictured was Julian Cope and the Bunnymen drummer prior to Peter de Freitas was Echo the drum machine.



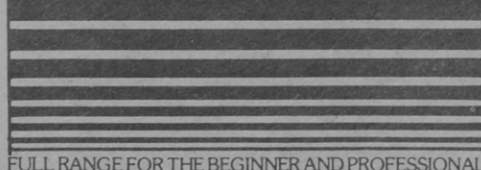
The Queen Elizabeth II Arts Council is considering the publication of a Handbook for New Zealand Bands.

All technical, practical and legal aspects of playing, touring, recording and video work will be covered.

If you have information or experiences you would like to be included, send the details, a contact address and phone number to P.O. Box 1336, Christchurch.

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FROM PAGE 20
Lost Arc... Story of a lawyer who has affair with "beautiful and sensuous" woman married to a man many years her senior. June 18.

Blow Out... directed by Brian De Palma (*Phantom of the Paradise*, *Carrie*). Jack Terri (John Travolta) is recording sound for a film, when a car plunges into nearby river. Travolta rescues woman, but male is dead. Later detects gunshot on tape. The mystery unravels.

Christiane F.... 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.

Ghost Story... where spirits kill. Fred Astaire is top man.

Directed by John Irvin (*Tinker Tailor Soldier Spy*). June 18.
Making Love... love story of the 80s. Husband falls in love



Bowie, Natja Brunckhorst.

with another man. Chief players Harry Hamlin, Michael Ontkean, and Kate Jackson. Out late June.

VIDEO

A pre-recorded video cassette is a curious species, and it appears rather than come clean on classification, government departments don't know what to do about it.

Last year in the District Court Judge Callendar ruled pre-recorded videos were documents (they are subject to 30% sales tax). But neither the Indecent Publications Tribunal, nor the New Zealand film censor have power to decide on video cassette content.

Right now the question of a tape's decency rests with customs, although they have said anything previously screened in NZ will be allowed through. If a tape is seized, the importer is issued with a seizure notice and has the right of appeal which generally means thrashing the issue out in court.

A court action is also brought about when the police receive complaints about material. Patricia Bartlett complained about the *Electric Blue* series of video magazines. The police asked the company involved to surrender the tapes, which they did, and the case is set for August.

Video tape censorship rests with customs, and/or a magistrate or jury until such time as the job is given to someone else.

Since video cassettes are viewed privately in the home, the censorship rules for film and publications are not relevant. If

they are applied, one of the major advantages of video — being able to catch what is outlawed for public viewing — will be taken away.
 AnnLouise Martin

INDUSTRY

The founding manager of CBS Records NZ, John McCready has left his position as managing director of CBS Australia to join Radio Hauraki as the station's general manager.

Full marks for the Roxy Music *Avalon* cassette sleeve design. Printed both sides, it contains the lyrics, and information usually neglected on cassette sleeves... D.D. Smash album *Cool Bananas* has gone gold. The boys were presented with gold discs by Minister of Justice, Jim McLay... appearing on the Virgin label in UK and NZ are the recordings of Philadelphia black music label WMOT. First NZ release is Brandi Wells' album *Watch Out*.

Neil Bogart who discovered Donna Summer and Kiss has died of cancer aged 39. The former Casablanca and Boardwalk Records president was influential in popularising disco.

Polygram are releasing a *Who* album *Join Together* of tracks previously unavailable on LP, compiled by New Zealand Polydor label manager John Mowat.

The NZ Recording Industry Association is now the New Zealand Record and Video Association... Record & Cassette Wholesale Distributors are now Jayrem Records Ltd. First release is mini album by Wellington band Shadowfax. Released in July is *Laughing Clowns* Mr

Uddich Schmuddich *Goes to Town*... new Auckland EMI PR person is Carey Murphy.

Capture recording studio (eight track) in Gisborne is offering time at \$10 an hour this month.
 AnnLouise Martin

MAINSTREET FACELIFT

Renovations will be completed in three months. The revamp includes a \$60,000 air conditioning system.

A large new bar has been fitted along the back wall serving more people and an increased variety of drinks. A bistro restaurant will be installed in place of the old bar.

Other changes: a video system, a glassed in VIP lounge, an additional band room, new carpeting, a new lighting frame and the means to suspend the PA from the ceiling, giving a more even sound.

MASCOT REBUILT

After four months out of action Mascot Recording Studios has reopened. Renovations include a separate soundbooth, an enlarged control room and acoustic improvements. Doug Jane who has had a long involvement with Mascot built the 26 channel desk. Also involved was Steven Crane, a kiwi at Monserrat Studios, Bahamas.

"The most important thing," says managing director Hugh Lynn, "is that there are no debts on the work because there is no financial pressure so we can afford to do what we want to and offer flexible deals to bands. The manna of the studio will be in what comes out of it."

Mascot is offering reopening prices of \$40 an hour, and \$30 an hour midnight to dawn.

FROM PAGE 6
 They were so gentle with us," she laughs.

So somewhere in the vaults at Capitol lies buried a complete 'phantom' Motels album, which will probably never see daylight. Is it a dodo or an unappreciated classic? There are also reels and reels of demo tapes. Martha wrote between 40 and 50 songs for the album, so having to start again was emotionally draining. She admits she "almost quit between 3A and 3B."

All Four One has charted faster than anything the Motels have done before, reaching the upper 50s in just three weeks, and equalling the total sales of either of the previous two albums in that time. Martha is happy with the new material, feels she's progressed and matured as a writer.

The recruiting of Guy Perry to replace McGovern adds another chapter to the saga. Perry used to play with Elephant's Memory, but actually quit before they got their best-known job, backing John Lennon. He was recommended by Steve Goldstein and Bob Getter, two of the 'extras' recruited for the *All Four One* sessions.

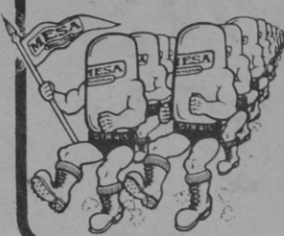
Talk of the present American music scene, especially radio, draws a grimace.

"It still looks pretty drab, it looks like it's not going to be too long before they have to change, though. Sales in new music are just getting too big, bands like Haircut 100 and so on, are sneaking into the charts. My old buddies, the Go-Gos, have made it. Breakthroughs like that are going to help everybody all the way around. It's gotta change."

Duncan Campbell

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 31 Sweetwaters, Swingers, Mi-Sex.
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 35 'Quadrophonia', Bob Geldof and Kevin Stanton interviews, Newz and Flight X7 bandfiles.
 36 Ray Davies, Cure and Jo Jo Zep interviews, Neil Young supplement, Stones.
 37 Magazine, Toy Love in Oz, Newz, Ramones, Tim Finn.
 38 Howard Devoto interview, Flight X7.
 39 XTC, Lip Service, Motels.
 40 Martha Davis, David Byrne and Dave McCartney interviews, Doors, Bruce Springsteen, Hammond Gamble.
 41 Coup D'Etat, Flowers, Clash, John Lennon, Elton John.
 42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Borich and Tilders.
 43 Bryan Ferry Interview, Sweetwaters Report, Flowers.
 44 Adam Ant, Associates and Police interviews, Stevie Wonder.
 45 Split Enz, Pop Mx, Meemees, Wgtn 81, Class Of 81, Newmatics.
- Herco Pilots, Swingers, Madness Supplement.
 46 Pil in London interview, Cure, Ellen Foley, Dire Straits.
 47 Jam in London interview, Reggae Bob Marley Supplement, Madness, Joy Division.
 48 Cold Chisel, Blams, Wgtn Zone.
 49 Angels, Beat, Lemmy Motorhead and Desmond Dekker interviews.
 50 Swingers, Psychedelic Furs and U2 interviews, the Clean.
 51 Newmatics, Cramps, Stray Cats, UB40, Blind Date and Gordons interviews.
 52 Echo & Bunynmen, Danse Macabre, Penknife Glides, Mockers, Valentinis, Jimmy & Boys.
 53 Screaming Meemees, Ian Dury Interview, Mental As Anything.
 54 Dave McCartney & Pink Flamingos, Go-Go's interview, Sunnyboys, INXS.
 55 Clash interview, Sweetwaters, Pop Mechanix, Devo, Sharon O'Neill.
 56 Teardrop Explodes, D.D. Smash and Mick Jones Part 2 interviews, Neighbours, Richard Burgess.
 57 The Clean, Pretenders, South Island bands, Mentals, Chas Jankel.
 58 Blams, Teardrops, Hall & Oates, Bill Wyman, Kottke Redbone interviews.
 59 Human League, Men At Work, Chills, Tim Finn, Motels interviews, Elvis Costello and Furtive EP band.

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HUMAN LEAGUE FROM PAGE 14

sination of J.F. Kennedy. Why Kennedy?

"It's an obsession of mine. I've collected things about it and read loads of books on it and I just wanted to write a song about the sad aspect of it. It's the idea that when somebody's successful and in the public eye, they shoot you. It even gets down to the idea that people bother you just because you're on TV or in a group and you invariably get people who are nice but you also get people who are stupid and who want to prove something to the girlfriend and at the top of that scale is being shot."

'Don't You Want Me' must rank as one of the most obvious singles in years, it has the hook of pure pop and I see it in the hands of old Tamla stylists:

"Tamla would suit almost any style you could think of. In America some people want to record it as a country and western song, and why not? It's just a good song that you can sing along with."

Is *Dare* an important album?

"That's hard to say. I'm proud of it and judging by its worldwide success it must be good."

Is Heaven 17's *Penthouse and Pavement* an important album?

"Again I can only say from a personal point of view that I don't like it. I don't like the type of music on the first side per se, apart from 'Fascist Grove Thang' which is good. The other three songs are let's-try-and-write-a-black-disco-dance-song and let's try and copy these styles and they don't work because it doesn't have the feeling of those real black records."

The second side seems to be a throwback to *Travelogue* in that the production is so bad, it's horrible, but some of the songs are very good — 'Let's All Make A Bomb' is great but all the songs seem like demos on that side. I know they were forced to finish the album very quickly to get a release date and maybe that's why it's under-produced.

I differ but who cares? Heaven 17 and Human League are not mutually exclusive, rock'n'roll (or pop) is big enough and, at the moment, desperate enough, to need both of them.

But a last word from Wright. Is being remembered important?

"Oh definitely. In terms of world success the Beatles are on top and nobody will ever beat them but there's always a chance of being second and if we can carry on for a few more years with albums like *Dare* then we might manage second."

George Kay

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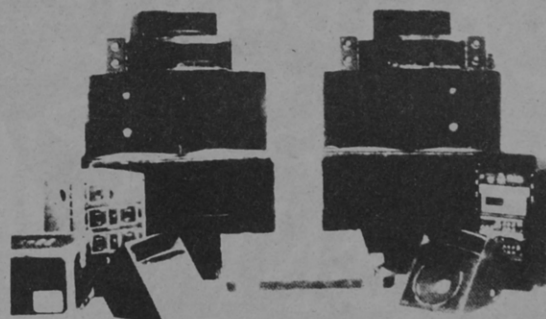
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CORUBA CALENDAR

RIU, JUNE 10 TO JULY 11

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

Watch Out For ...

The Furtive Tour (the tour with the eight page programme) including Bongos, Dabs, Prime Movers (all from Auckland) and Skeptics (Palmerston North) finishes with an underage rage at Mainstreet June 20 in the afternoon. The Skeptics play early week Rumba June 21, 22, followed by fellow Three Piece Packers Prime Movers on July 2, 3 and Bongos on 9, 10 ... Gary McCormick performs at the Station June 15, 16 ... Danse Macabre visit Bellblock June 26, 27 ... Spaces have regular weekend gigs at Aranui through June but move to Hillcrest

July 8-10 ... Tomorrows Parties play the Rumba June 28, 29 and Transmission do same on June 30, July 1 ... Lipstick Collars (ex Party Games) support Dance Exponents at PJs (Christchurch) June 17-19 ... July 7 is Save The Whales Concert at Auck. Town Hall with Willie Dayson, Hammond Gamble, Blind Date, Danse Macabre and Little Criminals ... Mungo Jerry is at Mainstreet July 10 ... Narcs tour the north from June 20 ... Hip Singles tour south with weekends 10-12 at the Hillsborough, 17-19 at the Captain Cook, back to the Hillsborough for 24-26.

10 JUNE

Furtive Pack Cook Dunedin 1966, release of first song to use reverse tape, 'Rain' by the Beatles (flip of 'Paperback Writer').

11

Furtive Pack PJs, Chch. Bauhaus Adelphi, London Richard Straus 1864 ('also Sprach Zarathustra')

12

Furtive Pack PJs, Chch. Innocent Clyde Quay Tavern (afternoon) Beatles get their MBE's 1965

13

Furtive Pack Canterbury Uni. Ex-Drifter Clyde McPhatter dies 1972 Neighbours Massey Uni 'Change of Habit', Presley movie midday, TV2.

10,11,12

This Sporting Life Rumba Willie Dayson Gluepot Teddy Boys Aquarius Club Spaces Aranui PS Matamata Neighbours Cricketers

Midge Marsden Esplanade Mirrors, Karl Gordon DB Rotorua Dance Exponents White House Invercargill Willie Dayson Gluepot

Louie & Hotsticks Gladstone Hip Singles Hillsborough Nocturnal Projections, Green Eggs & Ham DB Onerahi

Meemees/D.D. Smash producer, Ian Morris, in glam rock days - serious-ly, Dudes & Sailor \$5.99 compilations are in stores.

MAKE UP A CORUBA COCKTAIL BEFORE THE SHOW.

14

Little Criminals Rumba Che born 1928 Sharp Jazz Gluepot Neighbours Albert PN • Chas Jankel 'Questionnaire' Bill Wyman LP: Roxy Music 'Avalon' Clash 'Combat Rock' Jim Carroll 'Dry Dreams' released. 5.10am World Cup Soccer TV1, Argentina V Belgium.

15

Gary McCormick Station Furtive Pack Sunset Disco, Wgtn. Little Criminals Rumba Spaces Aranui John meets Paul at Church fete in Liverpool 1955.

16

Gary McCormick Station Furtive Pack Sunset Disco Little Criminals Rumba Spaces Aranui Hip Singles Capt. Cook Monterey Festival begins 1967. 6.45am World Cup Soccer TV1, NZ V Scotland.

17

Furtive Pack Massey Uni. The Watergate break-in 1972.

18

Furtive Pack Hawera Community Centre PS Bellblock Midge Marsden Hillcrest Paul McCartney is 40. Tempos DB Onerahi • Pete Townshend 'All the Best Cowboys Have Chinese Eyes' released. Countdown '81 6.30pm TV2.

19

PS Bellblock Midge Marsden Hillcrest 1905, mutiny on the battleship Potemkin. Tempos DB Onerahi

20

Furtive Underage rage Mainstreet Brian Wilson is 40, and Neil Armstrong takes his giant step in 1969. 'RWP' Elvis Costello package Interview/video.

17,18,19

Blond Comedy Rumba Willie Dayson Globe Teddy Boys Aquarius Club Narcs Station

Spaces Aranui Hip Singles Capt. Cook Dance Exponents Hillsborough, PJs.

Narcs Esplanade Neighbours Gluepot Louie & Hotsticks Gladstone

SETTLE INTO A CORUBA AT 'MIDNIGHT'

21

Skeptics Rumba Columbia mass produces the first LP in 1948. Sharp Jazz Gluepot • Rolling Stones 'Still Life' Cure 'Pornography' Screaming Meemees 'If This Is Paradise I'll Take the Bag' Randy Crawford 'Wind-song' Steel Pulse True Democracy released.

22

Skeptics Rumba Spaces Aranui 1958, Elvis appears for the first time on the Ed Sullivan show, but only from the waist up. Smilers Gluepot

23

Freudian Slips Rumba Willie Dayson Ak Teachers College Spaces Aranui Narcs DB Onerahi Whangarei Rolling Stones St James Park, Newcastle Saxophone patented 1846. Smilers Gluepot Narcs DB Onerahi

24

Freudian Slips Rumba Midge Marsden Butts Kawerau Lenny Bruce's last public appearance 1966.

25

Garage Crawlers Rumba Willie Dayson Station & Ak Uni. Midge Marsden Greerton Teddy Boys DB Rotorua Screaming Meemees Mainstreet Custer's last stand 1876. • Robert Plant, 'Pictures at 11' released.

26

Garage Crawlers Rumba Midge Marsden Greerton Teddy Boys DB Rotorua Screaming Meemees Mainstreet First cinema opened in New Orleans 1896.

27

Rolling Stones Ashton Gate Stadium, Bristol The Fillmore closes 1971. 'RWP' Meemees video and interview to launch album.

SCREAMING MEEMEES!

28

Tomorrows Parties Rumba Narcs Alberts Palmerston Nth Hip Singles Golden Eagle Greymouth Henry VIII born 1491. Sharp Jazz Gluepot

29

Tomorrows Parties Rumba Willie Dayson Aranui Narcs Rutland Whangarei Hip Singles Golden Eagle Greymouth Jayne Mansfield dies 1967. Tim Buckley 1975. Smilers Gluepot

30

Transmission Rumba Willie Dayson Aranui Narcs Oxford, Levin Midge Marsden Mainstreet Paris Station Greg and Cher wed 1975. Smilers Gluepot

JULY 1

Transmission Rumba Midge Marsden Gluepot Hip Singles Temuka 1969, Ralph Nader says rock'n'roll is sending us all deaf. Pardon?

2

Prime Movers Rumba Midge Marsden Gluepot Blond Comedy DB Rotorua Hip Singles Terminus Timaru Herman Hesse born 1877.

3

Prime Movers Rumba Midge Marsden Gluepot Blond Comedy DB Rotorua Hip Singles Richmond, Oamaru Jim Morrison dies 1971. Brian Jones 1969.

4

Happy Birthday, Uncle Sam, also Stephen Foster (1826) and Louis Armstrong (1900). 'RWP' Doors Special.

1,2,3

Willie Dayson Aranui Narcs Taita & Sunset Disco Little Criminals Vipers Esplanade

Neighbours Westown NP Midge Marsden Gluepot Danse Macabre Mainstreet Blind Date Station

PS Greerton Dance Exponents Hillsborough

DEMAND A CORUBA AT THE STATION!

5

Vivid Militia Rumba Mantra Hillcrest Stones free Hyde Park concert 1969. Sharp Jazz Gluepot

6

Vivid Militia Rumba Narcs Cabana Louis Armstrong dies 1971, Beatles film 'A Hard Days Night' premiere 1964.

7

Gurlz Rumba Willie Dayson, Hammond Gamble, Blind Date, Midge Marsden, Little Criminals Save the Whales, Ak Town Hall Narcs Mayfair Ringo is 42, Joe Zawinul (Weather Report) is 50.

8

Gurlz Rumba Percy Bysshe Shelley dies 1822. Little Criminals Esplanade

9

Bongos Rumba Midge Marsden Vic Uni Narcs Westown Brian Jones funeral 1969. Hattie & Hotshots Gluepot Neighbours Station

10

Bongos Rumba Midge Marsden Wgtn tech Neighbours Station Narcs Westown Mungo Jerry Mainstreet Cher files for divorce 1975. Greg fell into his spaghetti splashing her with tomato sauce.

11

Midge Marsden Chips

8,9,10

Willie Dayson Esplanade Blind Date DB Rotorua

More to Come ...

July 16, Film Festival commences at Auckland's Civic Theatre. Pics include Atlantic City, Quartet, Heatwave, Missing Link, Altman's Health ... no dates yet for the Jam ... Herbs will soon release single 'French Letter' on Warrior Records with dub version on B-side. Also to be released is a cassette of the band's 1981 mini album, with four additional tracks. Herbs tour Pacific in July ... Mantra to release single 'Lady of the Night' soon on Warrior. Talking Heads play London's

Wembley arena in July with Tina & the Weymouth's band Tom Tom Club supporting ... David Bowie returns to the stage late 1982 ... RCA have released Bow Wow Wow single 'I Want Candy' with a blank B-side. Sells for less than a conventional single ... Neil Young has left Reprise Records (a label he shared with founder Frank Sinatra) for Geffen Records ... Phil Lynott of Thin Lizzy is doing solo gigs in Ireland this month. His new single is produced by Midge Ure.



At Mainstreet: Canned Heat July 24, Mondo Rock August 6 & 7, the Fall August 21 ... Hammond Gamble band has disbanded. Hammond will take to the road with Stuart Pearce ... Wellington band Spines will be in Auckland early July ... Hip Singles head north in August.



Clean Split story page 8

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

