

'STIFF IN NEW YORK'
FROM PAGE 14
heading Stiff America in a new direction: "Basically we're trying to get into black radio. It's now becoming possible to get white dance music programmed on black stations. Some of them are even calling themselves urban contemporary to avoid racial labelling, and there's much more funk than just rhythm and blues."

Struggling in America, English independents Chrysalis, Island and Stiff are all on matey terms, Kirkland has a vague notion of pooling resources in New York. "It's the obvious way of breaking your material here — getting yourself a radio station and playing your own records."

Until then he is restricted to getting his acts' records played in clubs, videos onto cable television and bodies onto tours. Understating his case rather, Kirkland calls it a pioneering situation.

Apparently devoted to his job — he has just moved his wife and two kids to a store front apartment in Little Italy to be closer to the office — Kirkland states he still hasn't found his "career". Now over 30, he maintains he's just playing around.

The rock'n'roll industry he says has no special magic for him. In truth, it's all business. "I'd have done as well in politics or professional sport."

Louise Chunn

MEDIA

Auckland University's Radio B, 1404, has been turning out a recognized sound since the new year, and currently broadcasts weekdays 4pm-1am and weekends 7am-1am. Programming is 20-30 percent local music. And music that can't be integrated is aired on Sunday/Monday specials.

Radio B is about to decide if it can operate in the third term. It has the licence, but the six 'at the top' can't afford to fail exams or who will run 'B', as a student station, next year.

'At the top': station manager Andrew Dickens, assist. station manager Andrew Boak, programme director Andrew Topping, music director Andrew Hawthorne and to prove your name doesn't have to be Andrew, station engineers David Read and Alan Watson.

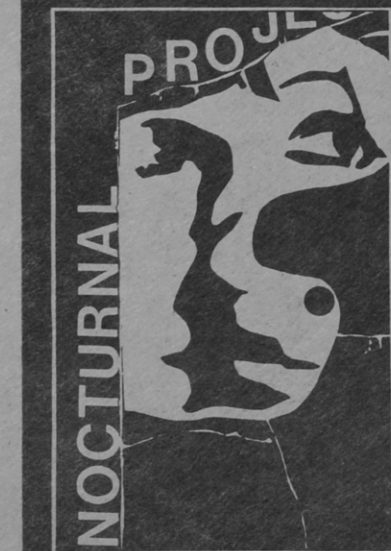
Dickens feels 'B' has reached its limit in the present format, but if it were to become full-time, funds would have to come from the university — not likely. If private enterprise steps in 'B' would no longer be student radio, losing its freedom and identity. (It's currently financed by the Students Association. All loans are repaid with advertising revenue.)

Stay tuned! Will 'B' continue to offer Auckland an alternative — for new material, local and otherwise? Hope so.

AnnLouise Martin

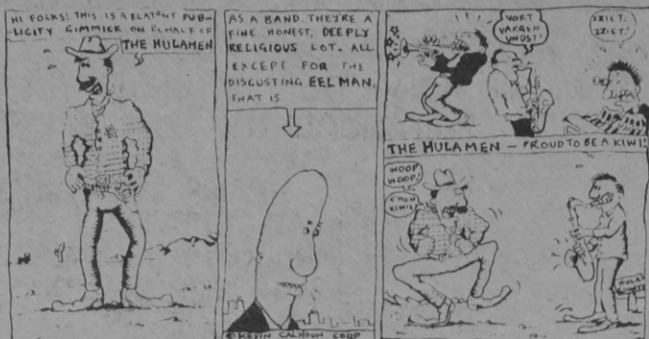


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LETTERS

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What causes a three or four piece band to swell to five or six at Mainstreet? Have the extra members forgotten which band they belong to? Or do they just love being on stage?

I want to hear what the 'band' wants me to hear, not cluttered by an unpracticed riff or beat that sort of fits in.
Bugger Off Epsom

In regard to the June Smelly Feet Left Odours tape review. Was the reviewer (D.McK):

- Don Mclean?
- an American?
- a folk hero taught by a master?
- or a straight pie?

Also, why does he think Smelly Feet is "best live". Where did the reviewer see Feet live and if he's telling the truth, why did he not tell all your readers that under the heading "Live", and which part of the country it was in?

Blah Blah Blah Christchurch P.S. There's a drought.
EDITOR: The reviewer's name is Don Mackay and he's seen ya in Wellington.

Having just turned on to the Jam through both *Sound Effects* and *The Gift*, I note with some disappointment that George Kay describes these albums as being "a far cry from the determined and clear-sighted sharpness of the Jam's best work".

What's the Jam's best work? Any album better than the above would definitely be worth having.

B. Wallace Templeview
GEORGE KAY REPLIES: Try *All Mod Cons*, all of *Side One of Setting Sons* (and 'Burning Sky', 'Eton Rifles' on Side Two), all *Side One of In The City* and isolated tracks on *This is the Modern World*.

Just to set Mark Phillips' facts straight; 'Car of Your Choice' was most definitely *not* recorded for Ripper. It was recorded along with thirteen other songs for our own purposes, Ripper was going to release it, but negotiations broke down.

If you ever saw Zerox which I very much doubt, what do you mean by "sounds like a copy?" If you remember 'Television' from Zerox's repertoire, I wonder why you don't also remember them playing 'Car of your Choice' and what about 'Television' being played by the Dentists or Otis Mace.

Who's copying who? The person who wrote and arranged the fuckin' songs in the first place!

Yet another badly researched bit of trip from another ill-informed rock press writer.

Lena Days, Rod Macleod

Concerning your review of New Order's *Movement*. Duncan Campbell does a disservice to the memory of Ian Curtis by calling him "one dimensional as a performer" and blasphemous with; "rhythmic drive that the old Joy Division never quite achieve".

What of the "rhythmic drive" of: 'She's Lost Control', 'No Love Lost', 'Novelty', 'Walked in Line', 'Love Will Tear Us Apart'? Most JD songs have a powerful, progressive rhythm. Most listeners would have heard Joy Division's music before their lyrics, as the latter are often hard to decipher.

I also dispute Campbell's "clean break" theory. *Movement* is a move away from the JD phenomenon but not a "clean break". Look at the song titles and listen to the lyrics, they confirm a commitment to the ideas present in Joy Division, though New Order are a trifle more optimistic.

Why be obsessed with dividing New Order and JD. New Order's identity is in part given by the legacy of Joy Division. They're not just some entity from nowhere.

Quentin Bright Palmerston North

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Simple Minds
Promised You a Miracle 12" (Virgin)

The third ('Love Song', 'Sweat in Bullet') in a trilogy of great singles from these Scottish masters of modern music. Pumping synth laced with almost indecipherable vocals and a jagged guitar break. Other side, both instrumental tracks Theme for Great Cities' and 'Seeing out the Angel'.

Mockers
Woke Up Today (Morocat)

After 'Trendy Lefties', the Mockers said they would give up releasing commercial singles. Lucky for us they changed their minds. 'Woke Up Today' is a piece of simple pop with all the la's in the right places. B-side is 'Roger Aardvark and his Incredible Exploding Books', Boots, a rather ambitious 'version' of 'Woke Up Today'.

David Bowie
Cat People (MCA)
Baal (RCA)

From the true chameleon come two very diverse soundtracks. 'Cat People' is from the movie of the same name. Bowie contributes the lyric and Giorgio Moroder the music. Disco that wears thin pretty quick.

Baal is totally different. Five songs by Bertolt Brecht from the BBC play where Bowie played the lead. Theatrical but entertaining, it comes in an amazing gatefold cover with photos and story.

ABC
The Look Of Love (Mercury)
With 'Poison Arrow' racing up the charts comes ABC's third single. Nothing new, they revamp the same formula, but white disco doesn't come any better than this. Screaming Meemees

F Is For Fear (Propeller)
Taken from the debut *Paradise Bag*, this is a duet, in that Tony and Kim from the Gurlz sing together. Nice piano intro from Peter leads into a good solid song, with all its handclaps and time changes in the right places. Definitely a hit, if it gets onto RTR. Flip is 'Orson Welles', an instrumental of little repute.

Yazoo, Only You (Mute)
Yazoo is actually ex-Depeche Mode hit writer Vince Clarke and female R&B single Alf. Lush pop synthesiser in a swirling melody, far more radio-orientated than Depeche Mode's later work. A hit. B-side is 'Situation', a disco stomp in the old DM manner and just as good.

XTC, Ball and Chain (Virgin)
This Colin Moulding song from *English Settlement* is the first song from XTC that I've enjoyed since *Drums And Wires*. One of those great pop songs this band is (still) capable of producing. The Go-Betweens
Hammer The Hammer (Missing Link)

The Go-Betweens are one of Australia's better bands, with a sound of the 60s and 80s, something like the bands south of Wellington. A simple bass beat with a clever lyric and jangly guitar graces the A-side. The B-side, 'By Chance', is more cluttered and less potent.

3 Piece Pack
Furtive Four (Furtive)
This four-band package has been a long time in the pipeline. It features Palmerston North's Skeptics and Auckland's Bongos, Prime Movers and Dabs. Most interesting is 'Nervous Tension' by the Bongos, featuring a vibrant organ. Prime Movers and Dabs regenerate the 60s, while Skeptics are harsher. Worthwhile. Desperate Measures EP (Desperate Times)

Three-chord thrash from a Christchurch 'new punk' four-piece. Songs are 1984, 'The Glad-

stone', 'Shane's Song' and 'Slow One', which doesn't seem any slower than the others.

Classix Nouveaux
Is It A Dream (Liberty)

Cut from the *La Verite* debut album. Good drum sound and a tight commercial tune, but oh, awful synthesiser, and the singing? Arghhh!

B-Movie, Nowhere Girl (Decca)

The only thing I know about this band is that they appeared on Mute's *Some Bizarre* collection and are from Lincolnshire in the English midlands. Standard synthesiser disco pop, like watered-down Duran Duran.

Russ Le Roq

I Just Wanna Be Like
Marlon Brando (Ode)

Is this chappie a DJ at Creole's? Starts out as a standard rockabilly riff, then mixes in some inane lyrics and a mushy synth. Flip is 'It Hurts So Bad'. He wants to be like Roy Orbison too?

Snatch, Eye Contact (WEA 12")

From Palmerston North comes one of the worst covers I've seen in a long time. The record is no better. Overpumped rock with outdated keyboards and cliched lines.

Moodists

Gone Dead (Au-Go-Go)

Follow-up to 'Where The Trees Walk Downhill', this is the record the NME raved about. It's infectious, frantic and fresh, and leaves holes in your head where your ears used to be. 'Chad's Car', on the flip, is almost better, highlighting David Graney's superb vocals.

The Beat
Save It For Later (Arista)

I've always loved the Beat, from the day I heard 'Mirror In The Bathroom'. 'Save It For Later' sees them moving on slightly from *Wha'ppen*, a deliriously simple guitar line is the hook and a supreme arrangement the bait. Where is the third album?

Ballon D'Essai 12" EP (Flying Nun)

Another in the never-ending stream of South Island recordings. Warped, effect-filled, atmospheric. It comes in a stunning sleeve, complete with a free comic. Needs a few listenings.

Equal Local
Yank/12 Ways To Go (Missing Link 12")

Equal Local are rapidly becoming a band the whole world should know about. '12 Ways To Go' is a brilliant synthesis of electronics

and jazz-funk, sort of Pigbag on computers. 'Yank' employs far more brass and a Latin rhythm over drum machines. Expect to hear this at A Certain Bar.

Dynamic Hepnotics
Hepnobeat (Statik 12")

This was actually released last year on Missing Link, and created enough interest to secure a British deal. Latin, bossa nova based, the remixed version has some really nice dub effects. B-side is 'Funky Turban Part 13½' and Hepnobeat with no words.

Graham Parker

Temporary Beauty (Vertigo)

From Mr Parker's *Another Grey Area* 'comeback' album, a radio-orientated ballad. Nice, but maybe just a little sweet. Other side is 'No More Excuses', a tough reggae beat and far more like the genuine item.

Monsoon

Ever So Lonely (Mercury)

Monsoon are faintly Asian, of Indian extraction, from London. This is a strange mixture of sitar and disco. Memorable and original.

Kim Wilde

View From A Bridge (RAK)

Kim is RAK's 80s Suzi Quatro. I'm not usually sucked into this, but it bounces along and you just can't ignore it. If only I could stop singing it on the bus!

Rico & The Special AKA
Jungle Music (Chrysalis)

The remaining Specials' NZ debut. Reggae intro into a calypso celebration of horns and festivities. Don't confuse with Brazilian supporters in Spain. Flip is 'Rasta Call You', a hot number with Rico's trombone assuming vocal duties.

Bananarama (with Fun Boy Three)
Really Saying Something (Deram)

This is where the boys pay back the favour. An irresistible blend of percussion and piano in a drastically-reworked old Motown number. Other side is 'Give Us Back Our Cheap Fares', a song the girls wrote with Vaughan Toulouse of Department 5.

Soft Cell, Torch (Vertigo)
No, it's not a Danse Macabre cover. I used to think Soft Cell were going to be huge. This is neither particularly catchy nor danceable, and as these are basic to their popularity, it's unlikely to repeat the success of 'Tainted Love'.

Mark Phillips



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