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Split Enz in Canada

JOHN HIATT

MIDGE MARSDEN

DANCE EXPONENTS



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Narcs: L-R, Andy Dickson (vocals, guitar), Tony Waine (bass) and Steve Clarkson (drums).

NARCS we know

The Narcs have been around for about two years, becoming nationally known on the D.D. Smash *Cool Bananas* tour. Supporting Smash enabled the band to play at venues and in places they'd never been before.



How did it go?

"D.D. Smash consistently tried to put their best across, and we did too. One nighters for six weeks may not be a lot by international standards but for New Zealand it was probably one of the most extensive tours ever done. It was very hard physically, but it really disciplined the band's attitude," says drummer Steve Clarkson.

After the tour the Narcs played five gigs, then took a short break in Australia. They didn't actually play, choosing instead to see a variety of Oz acts. Agents 'over there' are aware of the Narcs, and feedback has been healthy.

With a south-Sydney-sider on guitar, one who grew up with the Angels and Chisel, the band can't help but reflect that Australian edge and showmanship.

A lot of the hard, fast tunes in the Narcs repertoire were written when former drummer Bob Ogilvie was with the band, and aimed directly at making people dance. Since Steve joined the band last year, material has become

more diverse. Writing songs is tough.

"To have a song you've got to be confident enough with the riff or chord you're using to put some lyrics over the top — and you've got to have lyrics in mind," Andy explains.

Have the Narcs got something to say?

"Just everyday things," Andy continues. "We're not into politics yet. Life's not that much of a hassle that we'd want to be so blatant about it. We like things that interest us."

"I think we've learnt to keep things simple, and although my guitar style is very Australian, it's never reached the stage of total, fast heavy metal licks. I've started to learn more, I learnt from Dave Dobbyn on the tour, from the simplicity of their songs, and the feel."

Recording a single is very close. But they'll think very carefully about what they record before taking the plunge. They've learnt from their last EP, and have resisted pressure so far to get something down. When they do they want it to be a hit, and are convinced there is just no point unless airplay is assured.

On the Narcs' future, manager Peter comments: "We're not worried. We're going to be around somewhere in two years. We're all good friends."

Andy has the final say: "The longer you stay together the better you'll be. A lot of bands appear out of the blue and disappear back into it. I'm all for staying together as long as we can, your development takes its own course then. I remember when Cold Chisel had been around for four years and were still playing Led Zeppelin covers. It was five or six years before they gained recognition. AnnLouise Martin

Dance Exponents: Top, Jordan. L-R, Brian, Martin, Michael, Dave.



dance exponents

It used to be a favourite scenario with B-grade American movies in the fifties, the sort that are too bad to show on television. Big league impresario stops off in small town, the local band are in the school hall, a puff on the cigar and he's going to make stars of you, boys. Thirty years later not even the corniest story would take on a direction like that — unless you're a Christchurch band called Dance Exponents.

Christchurch may not exactly be Hicksville USA and Mike Chunn may be short on Colonel Tom Parker manner, but on a recent trip south he came across Dance Exponents, then a band of less than six months standing, and now they're the second signing to NZ Mushroom. Second on board behind big leaguers D.D. Smash. The average Dance Exponents age is nineteen. Dizzy stuff for a band whose origins lie in small town New Zealand ... Nelson, Timaru, Oamaru and Geraldine.

There is a more exotic side to the band, however. Vocalist Jordan Luck was born in Canada and drummer Michael Harallambi's parents were Albanian. The other three Exponents are David Gent (bass), Brian Jones (guitar) and Martin Morris who has recently replaced original guitarist Steve Cowan. Morris is the only band member with any sort of pedigree, coming from Sheer Fanatics and the short lived Dick Driver Dance Band.

Dance Exponents, what's in a name?

"At one stage, the music papers were calling every band an exponent of something," says Jordan, "pop or funk or whatever. We decided on Dance Exponents because now dance is wide enough to take in everything from pogos to polkas and also because the audience are the real dance exponents and we're a fun band, a dancing band."

Luck is also the principal song writer. The usual story about the band is that he can sit down and write ten or fifteen songs without a break. He's not so sure but writing does come easily to him, and he is responsible for the bulk of a repertoire of fifty originals. He professes no knowledge of theory and can scarcely play

guitar. His songs are written around patterns and left to the band to interpret.

Harallambi describes them as "soppy love songs" and Luck eventually agrees, reluctantly; although he does claim that underneath things are not quite as straightforward as they might appear. Beyond that, there is no particular message. The band's preoccupation is with the feet. 'Poland' is about as heavy as they get but even then nuclear holocaust comes almost incidentally at the end of *Coronation Street*, almost another episode.

That rags to riches story isn't quite complete however. An upcoming nationwide tour with the album promoting *Screaming Mee-mees* and a new manager, none other than Andrew Snoid ex Pop Mechanics and Swingers vocalist, finishes that tale.

Influences are harder to track down. New albums by older new wavers XTC and the Stranglers get the thumbs up but mainly it's the inspiration of everything that's happening in New Zealand music at the moment.

And Mushroom Records? The contract was too long and too boring to read but they trust Mike Chunn. It runs five years and calls for an album and two or three singles a year.

Dance Exponents are definitely enjoying life. Their first single is due on July 12, they're now professionals having left behind jobs like hay making and dart sharpening, they're homeless having forsaken flats for motels and the houses of friends but they enjoy touring, and if the van could be better and Jordan could save some of his money from their fining system, well it doesn't really matter, they're in it for the fun. Michael Higgins

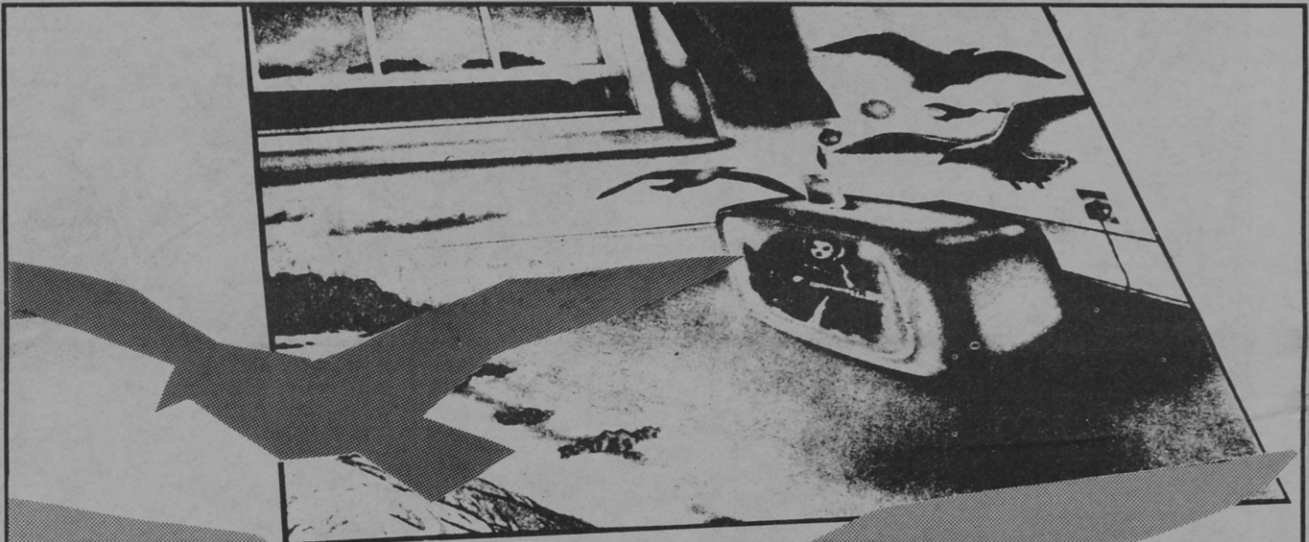


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Midge Marsden, Gluepot

A very Young Midge Marsden first appeared on record playing rhythm guitar with Wellington's Breakaways on their self titled mid sixties album. *Take A Cruise* followed in 1968. From '68 to '75 Midge worked in radio, and then joined the Country Flyers. Their material can be found only on compilations, including *Crossing the Tracks* with Red Mole.

"It was a band which misspent its energy," Midge reflects. "It could've been really big, we could have made a record, but we never did."

After the Flyers, as a member of the Phil Manning Band, Midge played on *Phil Manning Live*, recorded at the Christchurch town hall in 1979.

Last year Midge Marsden returned to the studio, with his band the Connection and recorded an album at Mandrill. The new album has just been completed at Harlequin, produced and engineered by Lee Connelly and Steve Kennedy. Again the project has been financed by the band.

12 Bars from Mars

The Connection is Midge, bassist John Dodd, guitarist Mike Farrell, Liam Ryan on Keyboards and drummer Ross Burge.

"I thought our first album was a smorgasbord," Midge says, "with this one we've aimed at a distinctive sound throughout. Obviously our roots are still in blues, but it's not a blues album. I feel quite good about it, I don't think we're selling out. I've been able to attempt to sing other things. 'Shooting in the Dark' is a Wayne Mason song, which started with an acoustic guitar and voice, but which has built up to something else entirely."

"There's a beautiful soulful ballad which Liam wrote, 'One Wheel in the Sand'. It's about being on the road and leaving your loved ones."

"I came very close to my limita-

tions as a vocalist with this song. I don't think I could do much better. Liam is happy with it. For me it's a personal achievement."

Midge also considers his own composition 'Hard Town', and the instrumental 'Don't Stand In Corners/Ask That Mountain', written by Ta Rutherford and the band, as significant tracks.

"We'd never played 'Hard Town' before. We walked into the studio and had it down in an hour. This huge sound, just what I wanted. 'Ask That Mountain' is also important to me because after I came back from Australia, I discovered a different side to Taranaki, after all those years of living there as a kid, never realising the mountain is a living thing and not just a blob that sits there."

The man finds recording a bit of an ordeal.

"Suddenly you're confronted with high tech, and the sound of your own voice as clear as a bell in headphones. It's scary, because I don't have the natural ability to walk in there, open my mouth, and get the vocals down in one or two takes."

The band will tour to support the album. Meantime expect a single 'Never Want to Lose Your Love/Upright Man' recorded at Mandrill between the two Connection albums.

Midge still has a strong taste for touring and you may well ask how he's managed it all these years

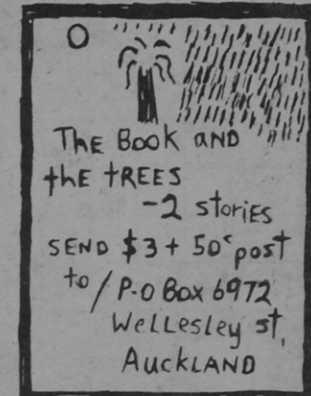
without becoming a disillusioned cynic.

"I don't know," he says, "I guess it's just playing, playing to people. The stimulation of being able to give them energy and get it back."

AnnLouise Martin



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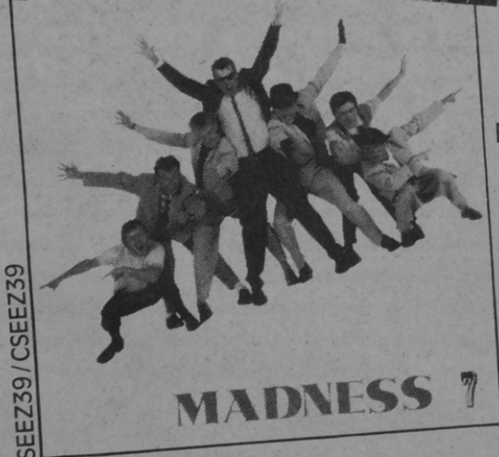
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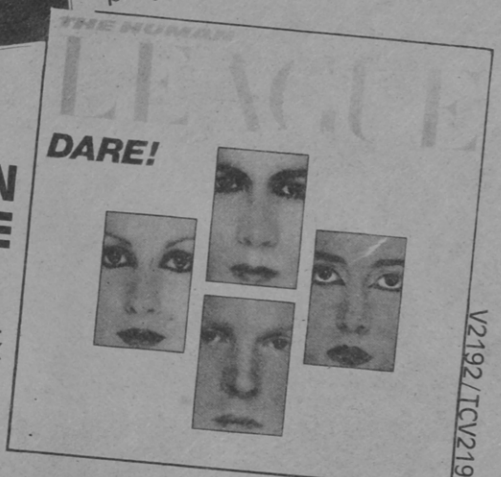
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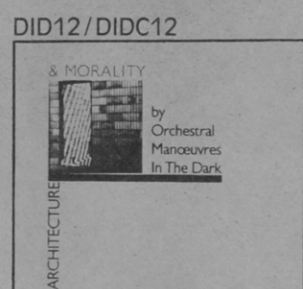


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Grammar Boys
Wild Matadors
Rumba Bar, June 25.

I only managed to catch the last 15 minutes of the Wild Matadors' set. Couple of rockabilly tracks, a T Rex cover, and then to close, a wonderful footstomping version of Gary Glitter's 'Rock 'n' Roll'.

The Grammar Boys are the remnants of one of Auckland's semi-cult bands of last year which played infrequently, released a single, made an ad for TV, then sank without a trace, until now. Out of the ashes of that band

comes the Grammar Boys, with a newly-adopted serious attitude to their profession. They are Simon Alexander (vocals, guitar), Geoff Martin (bass, vocals) and Martin Williams (drums, vocals).

Unfortunately, their debut was marred by the almost total lack of monitors, so their sound (and their audience) suffered accordingly. Their set coupled originals with covers of Beatles and XTC, amongst others.

After a short break to try and do something about the sound quality, they bounced back with the quirky 'Incognito' and the most fully realised original of the night, 'Are You Happy Now?' And yes, they did do 'Only You Tonight', and no, they didn't do 'Milk's

Okay By Me'.

Apparently Australia beckons, so if they tighten up their sound and write more songs in the calibre of 'Are You Happy Now?' they should do well.

Footnote: The advertisement in the paper said the Garage Crawlers were playing as well. Did I miss them?
Barry Morris

This Sporting Life, Nocturnal Projections, Fishschool, Coalition, Silly.

St Benedicts Hall, July 2.

In a big old wooden hall, five bands took to the stage, some with a vengeance, only to be swallowed up by a black hole of echo and dis-

tortion. With the edge blunted, the promise of any insight or enjoyment went out the window — this seemed to suit the primal scream of Silly, right down to the ground.

Opens the Nocturnal Projections kept it simple, their all original set was paced fast and furious. As Peter Jefferies doesn't warble or scream the NPs have been lumped with a Joy Division tag, and while to an extent derivative, nothing could be further from the truth. The NPs are a band I'd pay money to see any day.

This Sporting Life made the most sense, penetrating the pea soup occasionally. Where their set at the Reverb Room a couple of weeks ago hung wildly on the

verge of chaos, such tension was gone to the wind here.

The rest of the night was taken up by newer bands, Fishschool (Kevin Hawkins, Jessica Walker, Chris Plimmer) and Coalition. Bored teenagers are still with us behind this brand of cacophony.

Bending over backwards to please their peers is only a hindrance.

Comperes being the rage these days, Chris Knox generally looned about stealing everybody else's limelight, but provided much needed comic relief.
Mark Moss



Platinum Pictures

Two Moving Pictures, complete with mirror shades — ideal indoors — visited Auckland early June to tell the story of a triple platinum album, and a single and album holding number one simultaneously for several weeks, in Australia. Present are Alex Smith (vocals), Andrew Thompson (sax).

The single 'What About Me' and album *Days of Innocence* were No. 1 the night Moving Pictures embarked on a support tour with Elton John. However 'Bustin' Loose' was their first single.

"We really wanted people to realize we were a rock and roll band first and foremost, whereas if we'd released 'What About Me' first, people would've seen us as another Air Supply," says Alex.

"'What About Me' was released first in New Zealand because the song's success is proven, and it's probably not worth releasing a single that just bubbles under."

'Bustin' Loose' is strongly reminiscent of Springsteen, but Alex denies that the man has an overriding, dare I say, influence.

"We have keyboards and saxophone, and there are certain sounds I'm aiming towards. He's playing white rhythm and blues and it's basically the same thing I'm playing. People come and hear us and they see the line-up — a big guy on saxophone and a little guy jumping around with a telecaster and they relate it to Springsteen, but there's just as strong an influence from Pete Townshend, Van Morrison and Graham

Parker. The importance of Springsteen to me is what he's done for rock and roll in bringing it back to the people, playing to an audience instead of over their heads."

Alex is the band's chief lyricist, although other Moving Pictures members contribute. 'What About Me' was written by guitarist Garry Frost. The songs are about romance, hard times and "stuff".

"It's just a silly phase I'm going through," Alex jokes. "The songs are just things I see, have felt, or have watched other people go through. I try and write them in as universal manner as possible."

"The only theme I find through all of them is summed up in 'Bustin' Loose'. If you don't try, if you don't take that one step you'll just sit and think about it for the rest of your life, shake your head and say why didn't I do it when I had the chance."

Part of the band's fame and glory must rest with their live performance. The most recent Moving Pictures tour with the Church was a huge success. Billed as an under eighteens venture they played to crowds like 8,500 at the Perth Entertainment Centre and to 12,000 in two shows at Sydney's Hordern Pavilion. In Alex's opinion the Australian scene is the healthiest it's ever been.

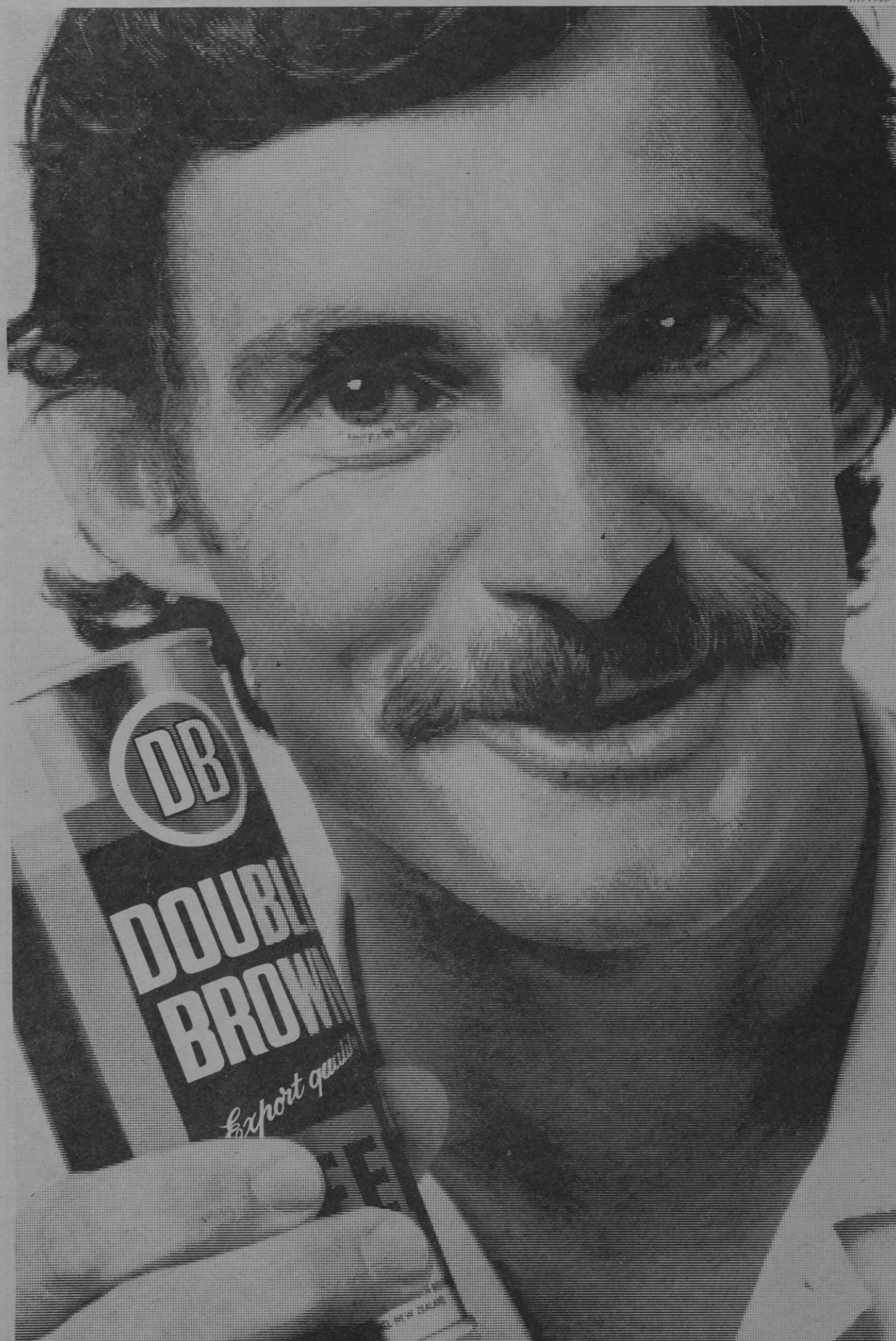
"It used to be that all the push went behind international product, but now local artists are being pushed just as much, if not more than the imported bands."

The band record their second album this month. They may do some NZ dates. I make the mistake of asking if they'll follow in Chisel's footsteps to the USA.

"We'll make our own footsteps to the States," Alex retorts. *Days of Innocence* could well be released there in September.
AnnLouise Martin

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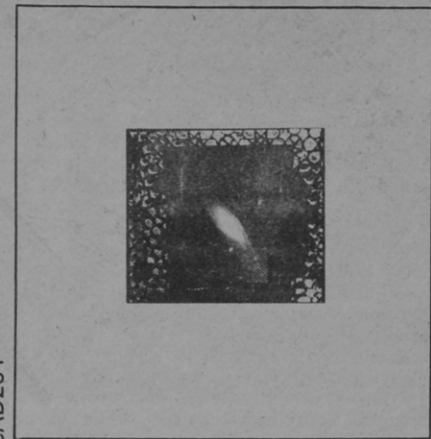


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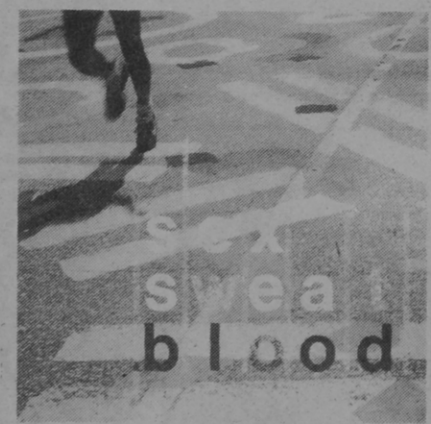


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RUMOURS

UK & USA

Siouxsie Sioux has been ordered to stop singing until the new year. A European throat specialist says she's got to rest, and change her vocal style, or risk losing her voice completely. British specialists agree. Siouxsie's been told she must have a biopsy operation to remove tissue, followed by a long convalescence. She'll also be taking speech therapy to learn how to project her voice instead of harming her vocal chords. The Banshees will appear at the Elephant Fayre, Cornwall on July 31, but completion of the new album and a planned world tour later this year have been shelved.

Pretenders members have been "too shocked" to comment after the death of guitarist James Honeyman-Scott. Honeyman-Scott (25) had returned to London after completing the second half of the Pretenders world tour. He was staying at a friend's flat and died in his sleep. An inquest is yet to be held. His death occurred just a day after bassist Pete Fardon left the band ... Jazz saxophonist Art Pepper died after a cerebral haemorrhage (56) ... two Killing Jokers left behind when Jaz and

Geordie went to Iceland have formed a band called Brilliant - Big Youth (bass), Paul (drums) and newcomers Marcus (vocals) and Tintin (bass). The double bass band have recorded a single 'Push'/'Good Friends'.

Teardrop Explodes are now a trio. Guitarist Troy Tate and bassist Ron Francois have left. Remaining drops Julian Cope, Gary Dwyer and Dave Balfe will record soon ... the Stranglers volunteered to entertain British servicemen in the Falklands, but were turned down. A defence spokesman said: "This isn't a war, it's an operational exercise." ... Pigbag are playing live with new members. New single is The Big Bean' ... Clash are touring the USA with original drummer Terry Chimes replacing Topper Headon ... Blockhead drummer of six years Charlie Charles is leaving to go solo ... Mods author Richard Barnes has a new book on the Who with flexi-disc of home-demos 'My Generation' and 'Pinball Wizard' by Pete Townshend. Meanwhile Pete's compiling his own album of demos ... RCA have withdrawn one-sided Bow Wow Wow single 'I Want Candy' at manager Malcolm McLaren's request ... guitarist Brian Robertson has joined Motorhead for upcoming USA and London dates, replacing Eddie Clark ... John



Mike Caen, Blind Date.



Meemees, Mainstreet.



John Bongo

Martyn is recovering in hospital with fractured ribs and a punctured lung after trying to leap a fence which collapsed ... Electric Guitars have signed to Stiff. Their first single 'Language Problems'/'Night Bears' is produced by Martin Rushent. The drummer's kit includes a Quality Street toffee tin, and a huge metal sheet ... TV21 have broken up, a fortnight after supporting the Rolling Stones in Scotland ... Robert King (ex Scars) has first single 'Paperheart' out on Charisma ... Chris Stein has releases coming up on his Animal Record label (through Chrysalis) from the Brattles, Iggy Pop, James White and the Blacks, and Gun Club, as well as soundtracks to movies Union City and Polyester ... Dead Kennedys are recording an album for September release ... Shriekback with David Allen (ex Gang of Four), Barry Andrews (ex XTC) and Carl Marsh (ex Out on Blue Six) have released single 'Sexthinkone'/'Here Comes My Handclap' on Y Records.

Forthcoming albums: Dexys Midnight Runners Too-Rye-Ay, King Crimson Beat, Passage Degenerates, Scottish Kultcher (Supermusic compilation, tracks by Revillos, Brills, Cheetahs), No Platform for Heels (Deleted Records, includes tracks by Missing Persons, Victims of Romance, Digital Dinosaurs), Dennis Brown Love Has Found Its Way, Shakin' Pyramids Celts and Cobras, Gary U.S. Bonds On The Line (produced by Springsteen & Miami Steve), Pere Ubu Songs of the Bailing Man, Monochrome Set Eligible Bachelors, Jakko (ex Rapid Eye Movement) Silesia, Talk Talk The Party's Over, Church The Blurred Crusade, American

Express Jazz-Funk Fusion, Albert Lee Albert Lee, Toyah Changeling (produced by Steve Lillywhite), Positive Noise Change of Heart, Richard Hell & Voidoids Destiny St.

Auckland

A new Phil Judd album has been completed at Mandrill for Mushroom, Australia. Judd produced ... This Sporting Life are at Lab studios working on a Flying Nun eight tracker. Includes: Total Loss, 'Soul Turkey', 'Time', 'Understand Your Lies', 'Safe House' ... Neighbours are recording 'Watching Westerns'/'I Only Wanted Fun'.

New, as yet untitled line-up about town is Syd (guitar), Kelly (sax), Grant (trumpet), Pete Marshall (voice), Stefan (drums) and Adam on bass. They're looking for a permanent bassist ... \$3,500 was raised at the Blams benefit concert. The money goes toward replacing damaged gear, bills accrued etc ... Sonja Waters (ex Instigators) has joined Bombers on vocals, keyboards and percussion. First gigs late July. Warwick Agar (ex Vivid Militia) the Set are recording at Mandrill. Single 'When I Look In To Your Eyes' out early July ... Nocturnal Projections have single 'In Purgatory'/'Nerve Ends In Power Lines' out. This month they record a four track EP.

Blond Comedy are recording a 12 inch single at Mandrill, 'Rebecca' (after Hitchcock movie)/'Vacation'. They're off the road soon to write new material ... Hamilton's Accessories are releasing a single 'Accessory'/'Friday Night' ... Henchmen have single out 'I've Got A Right' on Cadaver Records at Sounds Unlimited.

Christchurch

Star and Garter will run a battle of the bands for two weeks in mid July. A first prize of \$500 plus 32M recording time is offered. Ring Michael at 61483 to enter ... Desperate Measures single is out.

They play PJs soon. 'Who Cares' is next single.

Hip Singles will be in the North Island for six weeks, commencing July 15 at the Gluepot. Grant Fraser is now mixing ... new Steve Driver band features Lance Parkyn. They start Aranui residency soon ... Nude Wrestling have split ... Alan Johnston has joined Breaking Glass who reside at Shirley Lodge. Nancy Keil travels to Oz and Annie Davis remains ... Trick Cyclists are splitting. Bob Ogilvie and Charlie White with newcomer Luke Neary will form a boogie band ... Jos Hodzelmans has left Ikista. The band play a six week residency at Doodles before touring ... Lisa Bouillir has joined Pedestrians on vocals ... ex Ballon d'Essai guitarist Lindsay Davis has formed Vorwand, pronounced Vorv-Aunt ... according to Anton Jenner the Wastrels may venture to Auckland. They play PJs mid August.

PJs will show new wave videos at Matinee rock club on Saturday and Sunday afternoons. By the way, there's no admission fee on Sunday nights for members and musicians.

Jim Wilson & Pete Waller

Australia

Very cold and quiet in Sydney. Cold Chisel are back on the road, crowds forming six hours before the band hits stage ... Mondo Rock are back from mixing LP in LA ... Midnight Oil have joined drummer Rob Hirst in UK. Rob has set up gigs for the band after recording new album there ... Mother Goose are back in the pubs again with new single and less costumes ... new album from Jimmy and the Boys is In Hell With Your Mother ... new Iva Davies alone, Icehouse single

'Great Southern Land' due out soon followed by album Primitive Man (recorded in LA with Giorgio Moroder) ... Split Enz are supported by Sparks and Duran Duran on USA dates ... Skyhooks and Dragon are reforming for Oz tours ... new Mushroom single 'I Am Joe's Music' (alias Fane Flaws and Peter Dasent) getting lots of TV. Work begins soon on mini album, Life In Asia ... soul band Blue Tongues are doing demos. BT member and ex Crocodile Tony Backhouse wrote 'Love So Sweet', Renee Geyer's new single, with B-side 'I've Got News For You' by another ex Croc Jonathan Swartz ... Misex are on the road, drummer Paul Dunningham sports shorter hair ... yet another ex Croc Barton Price has joined Melbourne's Models ... new Birthday Party LP is Junkyard, recorded in both Australia and UK. Guitarist Rowland Howard has teamed with Lydia Lunch to record Nancy Sinatra/Lee Hazlewood hit 'Some Velvet Morning' ... Jan Preston is demoing at EMI's 301 ... Jenny Morris is taking a break from her album, produced by Charles Fisher (Air Supply, Moving Pictures fame) ... Valentinos looking for management and recording deals before rehearsing with Mark Stanton on keyboards ... ex Tiger Steve Lunn about to record album with Ward 13 ... Angels are back early from USA tour ... Rolling Stones have just confirmed Nov/Dec dates ... new Australian Crawl album is Sons on Beaches. Snap of the Yard

Dunedin

Ex Bored Games Shayne Carter is forming a new band. Recently recorded BG songs to be released by Flying Nun ... ex Chills

CONTINUED ON PAGE 10

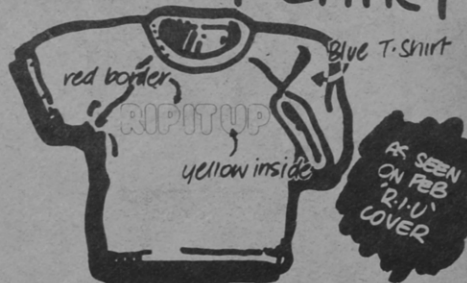
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16 AUCK. UNI with TOPP TWINS
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22 HILLCREST, HAMILTON
23,24 DB ROTORUA
29-31 GLUEPOT

AUGUST
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4 GISBORNE 5 NAPIER
6,7 CRICKETERS ARMS
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26,27	Terminus, Timaru
28	Brydone, Oamaru
30,31	Cook, Dunedin

AUGUST

2	Albert, Palmerston North
3	Quinns Post, Upper Hutt
4	Mayfair, Hastings
5	Cabana, Napier
6,7	DB Gisborne
9	Tainui, Whakatane
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13,14	Mainstreet

HIP

A QUICK WHIP AROUND



SINGLES

JULY		26	ALBERT PALMERSTON NORTH
8-10	HILLSBOROUGH	28	HAWERA
15-17	GLUEPOT, AUCKLAND	30, 31	BELLBLOCK NEW PLYMOUTH
19, 20	GREERTON, TAURANGA	AUGUST	
21	TAINUI, WHAKATANE	3	DB ROTORUA
22	ALBION, GISBORNE	5-7	HILLCREST, HAMILTON
23, 24	CABANA, NAPIER		
25	MASSEY UNIVERSITY		

RUMOURS

'RUMOURS' FROM PAGE 8
drummer Alan Haig has joined the Verlaines, meanwhile the Chills are temporarily off the road because of drummer Martin Bull's illness.

A new duo has been formed featuring ex Pictures Richard Lavery and John McFarland ... Prams have split ... ex Feedback's Lee Wood and Martin Heaps are back with Stallion.
George Kay

Late News

The Beat are back from the USA Clash tour and are working on their new album. Ranking Roger has released a 45 with 'fellow Brummie' Pato ... two sax players have left Dexys Midnight Runners after trombonist Jim Paterson left due to the "diminishing role of brass" in Dexys.

New: League Unlimited Orchestra (alias Human League, Martin Rushent etc) *Love and Dance*, Crosby Stills Nash Daylight Again, final DAF Forever, Yazoo untitled, Virgin Best Of's: Magazine After The Fact, Skids Fanfare.

After two years of deadlines, assistant editor Mark Phillips has resigned. He will devote more time to running A Certain Bar with Peter Ulrich. His departure is not linked with the absence of Cammick's tooth cap. The loss occurred while the editor was using dental floss.

Charley Gray has opened the Last and First Cafe in Symonds St, opposite Rogues, with eating, BYO, special coffees. Upstairs will open in two months to feature film, theatre and exclusive music

... Blondies in Victoria St is under new management. It's open Wed-Sat until 4am with music and video.

New Ak band is Gorbels Diehards: Paul Edmonds, Max Doyle, Stephen Elsdon, Troy Mery ... No Clapping have a 5 track EP out soon, entitled *Pie and a Pint*.

INDUSTRY

Danse Macabre EP *Between the Lines* has been released in Australia on Stunn ... Grammar Boys album has been clinched by EMI Australia.

RCA are now distributing Richard Perry's Planet label. Pointer Sisters' *So Excited* is released late July. RCA now have NZ distribution for Wizard Records. Includes Rick Springfield, and Marcia Hines catalogue ... the government has given the Arts Council five million dollars for this financial year.

In the UK two big concert promotion companies, Straight Music and Kiltorch, have gone under. Reasons given: bands pulling out of gigs, 15 percent tax on concert tickets and high guarantees for big names ... Undertones have invested 20,000 pounds in an eight track recording/rehearsal facility in Derry, Ulster.

AnnLouise Martin

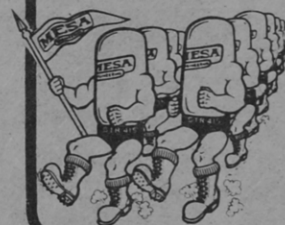


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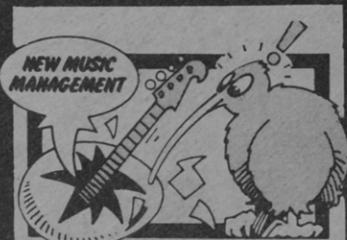
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So you wanna be a cult hero, scuttling up and down America to earn a buck cos critical handclaps don't pay the bills. For the last eight years, ever since he released a couple of albums back in '74 for Epic, John Hiatt has had to try and live off good reviews and live gigs.

At the time of this LA phone interview he'd just come off the road as support for Graham Parker. The interview was originally scheduled for the previous week but Hiatt had had laryngitis:

"It was pretty weird, I came off a show and I just lost my voice for four or five days, but it's cleared up. We came off the Parker tour about four weeks ago but we continued to play in Southern California otherwise we couldn't pay the rent."

Parker's new album hasn't exactly been raved about. "I like it, I've been defending it. I know a lot of people were bent out of shape that the Rumour wasn't there but he's a good songwriter and he's singing well. Any doubts about his new material would be put to sleep if you could see him live. He means more here than I do."

That's unfortunate.

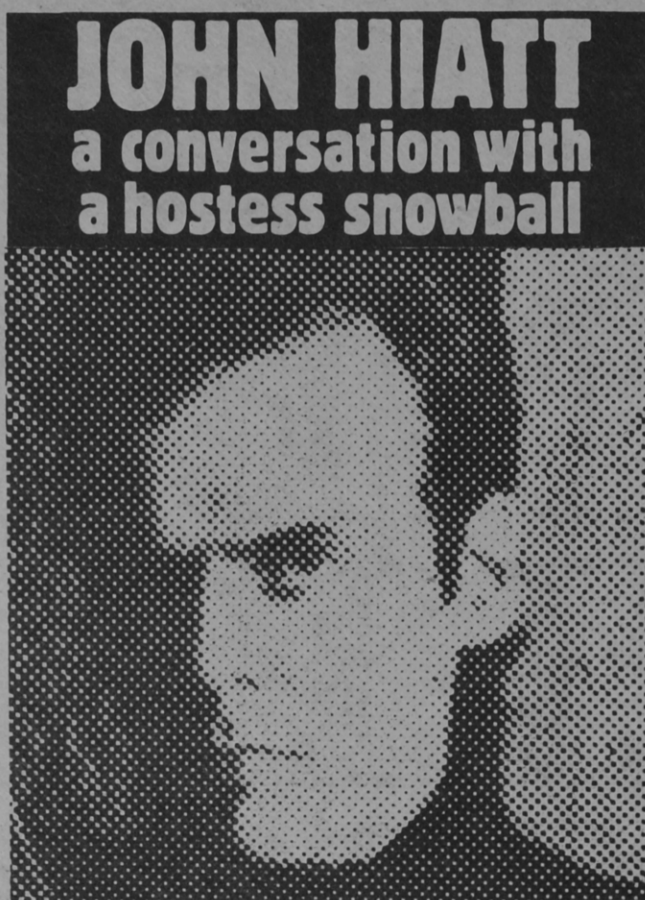
"Maybe we can change it. Listen, George, is that your name? Look I'm detecting subtle differences in accent from North to South. Is that so?"

This guy is sharp and interested. A few weeks ago he did a phone interview with Gordon Campbell so now he's comparing New Zealand dialects. But I tell him that we emigrated from Scotland when I was eleven so what he's picking up is an eroded Scots accent. Hiatt laughs:

"I see. My whole theory just went out the window. I love Scotland. We played there in 1979 in Glasgow. Great rock audiences. A bunch of nuts, no wonder the Romans had to build that wall. Wild people."

This guy is fast becoming my favourite rock'n'roll performer and this interview is turning into a conversation, but who's complaining? But let's try and talk about Hiatt's music. His two MCA albums, *Slugline* (1979) and *Two Bit Monsters* (1980), contained authentic craftsmanship and imagination. Hiatt was a songwriter but too honest and straight-shooting, it seemed, for mass consumption. What about those first two albums?

"I'm proud of them, *Slugline* more than *Two Bit Monsters* as some of the material was a little weak. It was that classic second album syndrome. I made the album under much less than ideal circumstances and I tried to get out of the production agreement as I didn't want the same guy (Denny Bruce) to produce the second record because he didn't do anything except



read the paper and tell a joke every once in a while. A terrific guy but beyond that? And I was quite unhappy with MCA's performance on *Slugline* — the budget was miniscule to say the least, so I had to be a producer, write the songs, watch the clock, literally, and say 'alright lads that's it, the budget won't stand for it'. And the records suffered, but I like a lot of the songs on *Two Bit Monsters* — 'Face the Nation' is still one of my favourite tunes."

What about 'String Pull Job'?

"Yeah, we still play that. We end our shows with it."

And now to his new album, *All of A Sudden*, produced by Tony Visconti, and it must rank as Hiatt's most 'white' album to date, probably because of Visconti's slick dramatic production:

"I suppose it's more caucasian. It's probably those white-bred Californian musicians (laughs). It's more pop. I've always walked that line. I love American R&B and I've always drawn from it and bastardisations of it, which reggae is. But at the same time my heritage is middle American white pop so I thought I'd lean a little more to that and see what happens. Do you know what a hostess snowball is?"

Am I hearing right? A what?

"It's a cake, double fruit cake on the inside and it's got a white gooey outside. One clever college writer accused me of being a hostess snowball, having a black soul and white exterior."

That's clever.

"Yeah, it is, I'm considering doing an R&B album and calling it *Snowball in Hell*, and see if he gets it." Laughs.

You must have had apprehensions that Visconti could have proved too strong a personality or influence in the studio?

"I was looking for just that. I needed help in the studio and I wasn't getting it on the MCA albums. I was left to my own devices on those records and I'm not a producer so I wanted someone who could help me through the terrible traumas of the studio. I think it worked really well. Doing an album with your first producer is like your first date. You're both a little apprehensive and a little shy about how far you can go and unfortunately you only figure that out toward the end. But Visconti and I struck up a good relationship and it looks as if we'll do the next album together. He took the terror of going into the studio out of me, I used to dread it because it baffled me. Visconti has put the songs in a more brilliant setting but the album's a little bit dense — there's not a lot of air there."

A new producer maybe, but Hiatt's songs on *All of A Sudden* continue his attitude of cutting through the crap:

"I like to get to the heart of the matter as neatly as I can with the least amount of blood spilt. I like taking ordinary people and putting them in extraordinary situations, which I feel reflects real life. I constantly amaze myself with the kind of dilemmas I get into, and how-the-hell-did-I-get-here. It's like John Cheever said (American short story writer and novelist, check *The Wapshot Chronicle*) 'Fiction is not about what's symptomatic, it's about what's astonishing'. I totally subscribe to that."

So you obviously have no time for rock'n'roll as escapism?

"It's a form of entertainment, ultimately and for me it's a lifestyle and I think for the honest rock fan it's a kind of blood. I'm not talking of the Dave Marshs of the world, the assholes of *Rolling Stone* magazine who wouldn't know rock if it bit them in the ass, but I am talking about the average kid in the street."

This *Secret Life* from *All of A Sudden* sounds like a desire to get out, to get away?

"It's funny you should bring that one up. I was reading this fictional book of letters by Mark Twain called *Letters From Earth*. I get into this story called 'The Great Dark' and about sixty pages in the editor comes in and says that Twain never finished it. I just about died when I got to that place, but anyway the story, set in the 1880s, is about this family whose entertainment is to look through a microscope at various slides and the guy has this dream where he and his family have this voyage in this drop of water. It sounds like a forerunner to *Fantastic Voyage*. It's beautifully written and marvellously weird, and 'This Secret Life' came from there."

Women have given you a tough time?

"I've been married for two years now and all I can say is that love is hard work but it's nice work if you can get it."

'Forever Yours', your strongest vocal on the album, seems to be a straight love song?

"Yeah, I tried to come clean on that song, it's basically pledging my love, re-written."

Do you feel awkward with ballads as you've done so few?

"No, I don't, I like the ballad style. I think I'm good at it and I don't do it enough. The last three or four years didn't seem to be the time for that sort of song but I'm writing more of them, but you can't have a full album of ballads or people would fall asleep."

Costello seems to have done OK with his ballad format.

"Yeah, he's the Frank Sinatra of our generation."

You've said that nobody's writing songs anymore. Whaddya mean?

"I was kicking at a certain group of people, but it is true. A lot of what you hear these days just seems like a groove with some guy grunting over the top of it. I don't hear the attention to detail that you got in the golden era of Motown or back in Tin Pan Alley. All I hear is this overblown crap like Journey and Foreigner."

"Costello's the exception, he writes great songs and there are some people working that territory mining that gold — Nick Lowe, Joe Strummer writes great songs, and so do John Cale and Prince. But we're talkin' only of a handful of people."

On *All of A Sudden* Hiatt's development as a vocalist is quite obvious. Do you worry about your vocal delivery?

"Oh, yeah, always. I think I'm singing better on this record than on the MCA records. I'm consciously wanting to be a good singer. Del Shannon is a good example of no gimmickry yet he just kills you. With black singers it's another story, we could go on for days about how they've got a gift we seem to have missed."

I've read somewhere that you've gone anti-guitar?

"Yeah on the new album I was trying to get away from the 'guitar is king' attitude that rock has, but the guitar is still king, you can't get away from it and so I've gone back to it. There's still kids out there standing in front of the mirror with their new electric guitar mimicking Angus Young, maybe."

Rumour has it that your new album will feature a new more streamlined approach to your songs?

"I'm attempting that only because my favourite recording artists have always changed up and as a music fan I've always appreciated that so I'm trying to do the same thing. I've got a whole batch of new songs and they fall into several categories and I'm trying to decide which one to pursue and nail it down to shape the next album."

"I write quite a bit, it's not easy but basically that's my job. I'm at my happiest having just written a new song or giving a performance. I live for those two things. It's like a drug, I guess."

Hiatt's music has been covered by artists ranging from the Searchers to Maria Muldaur. Last year he left MCA, and no wonder, and signed with Geffen so his hopes of a breakthrough seem to be closer than ever. And why not? His music is commercial and accessible but the strict American radio format won't give him an outlet. Are people happy with that situation?

"No, on the road with Graham Parker we talked to people and the populous still gives a shit. They've been so underestimated in America but as far as the electronic media here is concerned we're a bunch of complete idiots. We can stand a song that makes us think about something but it's so hard for the single voice to be heard in this country."

The Human League recently topped the American Top 40 and there's no reason why next month it can't be John Hiatt. It would be better than being a cult hero?

"I don't want a cult following, I've always wanted to cover more ground than that. I appreciate the critical acclaim but I was never in it for that. I'm interested in people hearing my music."

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George Kay

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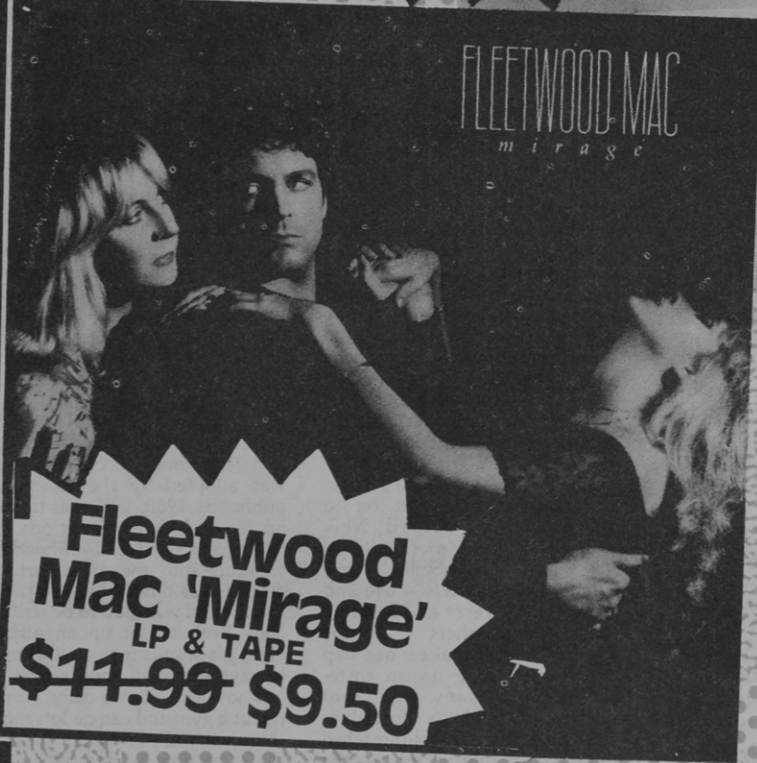
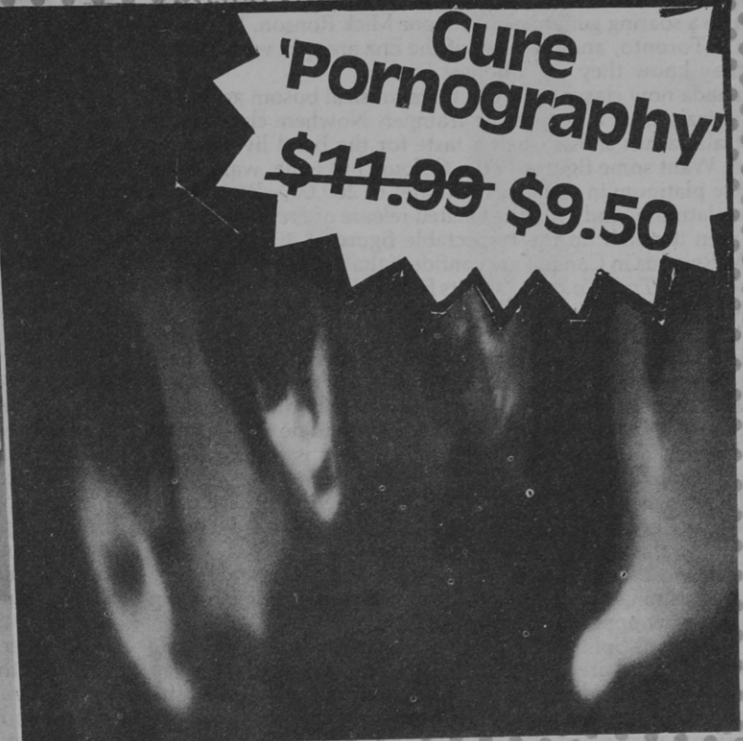
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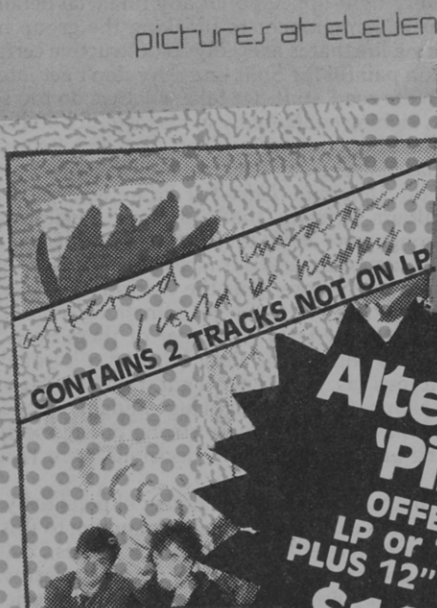
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5 years on...

ENZ IN GREAT WHITE NORTH

'A roomful of Canadians is much like a roomful of New Zealanders.' (Tim Finn. Horseshoe Tavern, Toronto. May '82.)

To a transplanted kiwi, the bar-room scene borders on the bizarre. Exhausted but ecstatic bodies press against the small stage from which New Zealand's finest launch into an encore comprising such off-the-wall selections as 'To Love Somebody', 'Jamaican Farewell', and a version of 'I Hope I Never' that features a soaring guitar solo from one Mick Ronson. It is party time in Toronto, and the faces of the Enz are split with smiles, for they know they are amongst friends.

Canada now clasps Split Enz to its musical bosom as tightly as a grizzly hugs a trespassing tramp. Nowhere else outside Australasia has shown such a taste for the band live and on vinyl. Want some figures? *True Colours* has gone, wait for it, double platinum in Canada with sales of 200,000, *Waiata* has gone platinum, and even the belated release of *Frenzy* last year has seen it notch up the respectable figure of 40,000 copies. A&M Records in Canada are confident that *Time and Tide* will outsell even *True Colours*, and its first single here, 'Six Months In A Leaky Boat', is already a certified hit.

This current Canadian tour is the most extensive yet with some 20 dates, and such is their disproportionate success here that Split Enz originally planned to forsake the U.S.A. completely. As Eddie Rayner claimed: "there are two ways to tour the States. One is to be like Peter Dinklage and do the big grind for 6 years until you make it big. The other is to do a short tour of your key markets."

"That is what we've decided to do for two weeks. Originally we weren't going to play there at all unless we had a Top 30 album, so this is a bit of a compromise."

Time and Tide is starting to sell well in the States and 'Leaky Boat' is gaining airplay, so the decision to head south from Canada now appears a wise one.

The reasons Split Enz are so much more popular in Canada than the U.S.A. are not too difficult to fathom. Radio airplay is one key. As Eddie explains "Canadian radio stations offer much more space for new bands, while in the States the whole industry is very wary of taking risks because of the recession. We're not getting the AM crossovers you need for a hit, and hit singles are essential there." Band manager Nathan Brenner: "The whole music scene in Canada is less industry oriented; they are more open to new things."

In essence, the answer may simply be that put forward by Lorna Richards of A&M (Canada): "Split Enz are bigger here because Canadians have better taste!"

Perhaps in a throwback to days when the Commonwealth meant something, Canada has a tradition of breaking British and Australasian acts before the U.S.A. Examples range from Supertramp to the Boomtown Rats and XTC, while even Mi-Sex scored Top 10 with their *Graffiti Crimes* album. Men At Work and Mental As Anything are making inroads now, and this is encouraging Nathan Brenner to consider an Australasian package for a North American Tour.

Another chapter in the Split Enz success story here could be entitled 'The Importance of Video', for that has become a major weapon in the fight for chart action in North America. Nathan Brenner: "Video is a definite bonus for us, as the band, and especially Noel, have such strong visual ideas. We have premiered video clips on MTV, a cable outlet with an audience of five million, and soon we'll shoot a special live feature for them."

The Canadian rock media has also played its part in promoting awareness of the band, for Split Enz have garnered a more favourable coverage here than 95% of foreign bands. Examples: "There isn't a more completely talented band in rock right now." Peter Goddard, *Toronto Star*, 1982. "Split Enz came across as amiable, danceable, and perfectly delightful." Alan Niester, *Globe and Mail*. "Time and Tide has the kind of startling brilliance only rarely encountered outside the best literature." Greg Quill, *Music Express*.

One of the most fascinating aspects of Split Enz's Canadian success is the diversity of the crowd they attract. The audience at its Toronto shows ranged from professional types in their thirties to pre-teenyboppers there to dance in the aisles and whistle at Neil. Reports of semi-hysteria from screaming girls have been received, but Eddie Rayner has a few reservations about this kind of reaction: "We do see all the young girls getting hysterical and a few of them fainting. Perhaps we appear as father figures to them. I feel that old, but Neil does look very young and cute. Unfortunately it does put off older people who I'd feel more comfortable with."

In Montreal in 1976, I noticed that the only Canadians to pick up on the Split Enz of the *Mental Notes* era were the more intellectually inclined fans of groups like Roxy Music and Genesis. The increasing accessibility of the 1982 model Split Enz is reflected in the varied composition of their present audience.



Split Enz embarking for Canada.

On this tour, Split Enz have been supported by one of the more promising young Canadian bands, the Payola\$. The presence of Mick Ronson on keyboards for them may have pulled in a few extra diehard Bowie and Hunter fans, but the tour's success has undoubtedly come down to our kiwi boys making good. The biggest crowd to date has been 10,000, but, "we try and play the large theatres, rather than those big stadiums where you can't communicate with the audience," says Eddie.

Conducting such a cross-country tour from an Australasian base means fighting the 'tyranny of distance', to use Nathan Brenner's phrase. Few bands in North America make big bucks on touring, and as well as Split Enz are doing, they are just 'getting closer and closer to break-even point. If we were a U.S.A. band we'd make \$80,000 or \$90,000 profit on the tour', says Brenner.

Another index of Split Enz's current drawing power is the fact that their latest visit to Toronto sparked off a dispute between rival local promoters. The original promoters of their date here had their noses and bank balances put out of joint when they were overlooked for an extra gig in favour of the large Concert Promotions International group. A.C.P.I. spokesman was very tight-lipped about any financial details, but reiterated their "commitment to breaking the group here."

The touring life that is allegedly so destructive certainly does not seem too painful for Split Enz. "We don't get into much of that 'life on the road' stuff; we take what we do too seriously," says Eddie, sighing contentedly in his tasteful hotel suite as the masseuse does her obviously skilled stuff on his sore shoulder.

Travel has had a strong effect on Split Enz's lyrical concerns, especially on *Time and Tide*. For Eddie Rayner, "this is our strongest album lyrically, that's for sure. Ninety-five percent of the old songs were about love and relationships etc, but now we're more outspoken, and our ideas are a lot more global. We have seen so much more, plus the world is changing rapidly. This is the first time I've really got something out of our lyrics, and Tim is certainly feeling prouder of them now."

"*Waiata* was not a great album; it had a lot of flaws. I go by first impressions, and I have a gut feeling that *Time & Tide* is our best album. (Co-producer) Hugh Padgham was like a sixth member of the band. He is very strong on engineering, while most of the artistic production decisions were taken by the band."

While *Time & Tide* includes a number of potentially successful singles, the band denies any advance planning to this end. "We felt no pressure in regards to sales and hit singles," claims Eddie. "We had no preconceptions at all, but after the last two albums were pretty poppy we wanted some more 'real' music. We went into the studio with just a bunch of ideas, and worked a lot with these in there."

1982 sees Split Enz complete the first 10 year cycle of their career, and it remains a possibility that they'll still be our musical ambassadors in 1992. "Longevity is the key to success for me," maintains Eddie. "Ninety percent of these bands making it big are here today and gone tomorrow."

Such a criterion of worth is a mite suspect, for it would rate surviving turkeys such as REO Speedwagon and Styx above short-lived innovators like the Sex Pistols and Joy Division, but we let that one slide unchallenged.

"Split Enz will definitely diversify. It won't be just this album/tour cycle for the next ten years. We would like to do a film and we already have guaranteed backing. We just need a good script." (Eddie Rayner)

Whether the next 10 years sees the tide of their commercial fortunes ebb or flow, Split Enz have already won themselves a warm place in the heart of this Great White North. Let us hope that for kiwi rock in North America, this represents not the end but the beginning.

Kerry Doole

Stiff in New York



Bruce Kirkland

SoHo — short for South of Houston St — is the artists' quarter of New York. Lower than Greenwich Village on a Manhattan map, it is where the city's painters and sculptors inhabit airy lofts and work on crazy-quilt rooftops. Down on the street level there's all the horror of urban blight: stripped-down burnt-out converted cars, semi-trucks thundering down one-way streets and chicken wire stretched over every available door, window or grill.

The flailing American arm of Stiff Records is a tenant in the area. Out of cramped mid-town offices, it's now spread all over the fifth floor of the SoHo warehouse it shares with a Chinese laundry and other disparate spirits. Loud with music, painted white and peopled by as many Cockney accents in mini skirts as work permits would allow, it looks a long leap from Wellington's Courtenay Place for its manager, expatriate New Zealander Bruce Kirkland.

Then bearded, chubby and laid back, Kirkland left New Zealand around the end of 1977. A law graduate who was even admitted to the Bar of the High Court, he had never practised the profession but instead had worked four years in Wellington as the director of the New Zealand Students' Arts Council. Up until then it had been mostly a culturally-inclined body, but Kirkland turned it on to rock'n'roll. He toured New Zealand bands — most notably Split Enz and Hello Sailor — and brought overseas acts — Flo and Eddie, Sonny Terry and Brownie McGhee and others — to the students. Plans to take it one step further by setting up an entrepreneurial company were shot down by the students themselves and Kirkland, feeling he'd reached his threshold, quit the job and the country.

In Australia, he worked for the touring department of Evans-Gudinski, owners of Mushroom Records, and learnt the mechanics of moving acts around a continent. Then Graham Parker and the Rumour turned up on his bill. Not only did they strike Kirkland as the "best bloody rock'n'roll band I'd ever seen", but they were managed by Stiff boss Dave Robinson. When they returned to England, Kirkland, at Robinson's bidding, went too.

"At first I was the Stiff house pet — Robinson used me for all sorts of things," remembers Kirkland. Only two weeks in the country, he took the infamous Wreckless Eric on a national tour. "I thought it would be chaotic but Eric was fine and the organization, a piece of cake."

Next Kirkland became a troubleshooter for the international department. He spent most of his time travelling around Europe ironing out kinks in the Stiff distribution network.

Established outside the perimeters of conventional record company wisdom, Stiff not only records its acts, but often manages them too. Kirkland cosily describes the company as a family, and from among the siblings he picked Lene Lovich for foster care. He toured England, Europe and the USA with her several times.

"In each country I took up a different job — her tour manager in Spain, her lawyer in France, bodyguard in Italy. And I still have a lot to do with Lene," says the man who won her the coveted re-opening show at celebrity watering hole, Studio 54.

A year ago the Stiff bosses decided that the American side of business needed some attention. Several years before CBS had taken over distribution when hopes of the British "new wave" sweeping America had been high. In fact, Kirkland's initial visit to the country had been in those halcyon days: "My first impression of the States had been from limos and luxury hotel rooms on a promo tour with Lene."

As with all the British acts of that time, none of Stiff's family was adopted by the American public. By 1980, CBS was taking up fewer and fewer options on Stiff product and the likelihood of breaking into the all-important market was diminishing fast.

Kirkland was glad to be sent to New York to set up an office. "This place suits my equilibrium," he says and to all appearances — he's now slim, shaves daily, works out at a gym and can do lots more than just walk and chew gum at the same time — he's right.

"Also, from working in Australia I'm more familiar with its kind of radio system than I was in Britain, and that's very important here."

Kirkland believes radio programming is the dividing line between Stiff in England and America. "In England the company has become a Top 40 hit machine. There's Jona Lewie of course. Then with Alvin Stardust, Dave Stewart and Madness, Stiff had three songs on the English Top 40 at once."

"More, that is inconceivable. Mainstream American radio is completely beyond our reach. It's money not talent that buys hits here."

Rather than work up a hernia trying to pull FM radio out of the heavy rock swamp, Kirkland is CONTINUED ON PAGE 24

BLAM BLAM BLAM!

Quotes from the Critics ...

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"the best band in the country... this superb first album will surely secure them a spot in the commercial stakes."

Anne Hogan
EVENING POST

PROPELLER
RECORDS

"natural successor to Split Enz... exciting innovative... outranks its direct ancestor (Split Enz), stronger songs, lyrically and, especially, melodically... Blams move from short stories to the great New Zealand novel... this isn't just a great New Zealand album, it's a great album... sheer quality."

Colin Hogg
AUCKLAND STAR

"the best album yet made by a New Zealand band, and is of international standard... put New Zealand on the musical map."

Kathy Stodart
SOUTHLAND TIMES

"An album too important to ignore and too tempting to pass up... there is no real comparison between this record and the latest releases of mainstream artists like McArtney and Brazier. It is sometimes interesting to listen to how they can restate the tiny rock and roll vocabulary; it is always interesting to listen to how innovators like Blam Blam Blam can add to it."

Frank Stark
NZ LISTENER

"this album deserves to achieve excellent sales, chart success and heaps of radio play."

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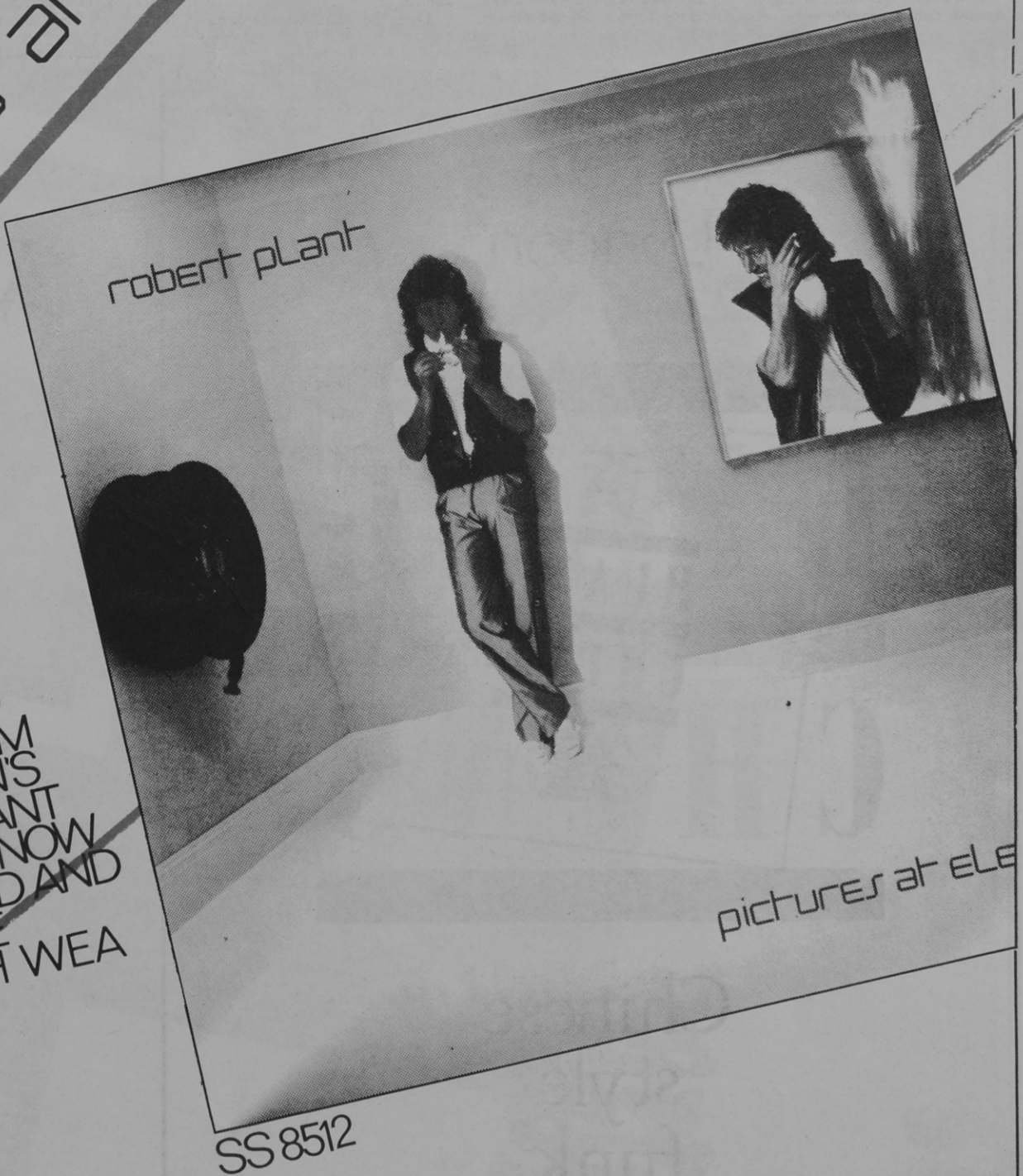
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**Gang Of Four
Songs Of The Free
EMI**

It's hard to believe this is the same band that put out the brash and basic *Entertainment* only two years ago. That was an album of physical music, if often harsh, with a raw sensuality that both repelled and fascinated.

Solid Gold was more ambitious, though some found it mannered and self-indulgent. It gave pointers to what has been achieved here, a new and vital chapter in new age Funk, written in songs like 'Outside The Trains Don't Run On Time'.

Last year, Dave Allen quit during a problem-filled US tour, but the remaining members were determined to carry on.

Side One of *Songs Of The Free* is hard, sharp dancing material. Choppy, metallic funk, combining Andy Gill's rhythm guitar with a thunderous backbeat of drums, percussion and handclaps. Instant, urgent and demanding. The opener, 'Call Me Up', takes a swipe at Adam Ant, stealing some chorus vocals from his signature tune. 'I Love A Man In Uniform' speaks for itself.

Politicians who think they know what is best for us get theirs on 'Muscle For Brains'. 'It Is Not Enough' is about drudgery, boredom and that sense of déjà vu, while 'Life, It's A Shame' is a dour vision of Cold War USA.

The second side is more subdued and inward-looking. Pleasure seekers dance to forget in 'I Will Be A Good Boy'. People try and shut themselves off from the loneliness of urban living ('We Live As We Dream, Alone'), or else they lose themselves, if only briefly, in love or fantasy ('Of The Instant'). Sometimes they're all you have left.

Jon King surpasses himself vocally, ably backed by new recruit Sara Lee on bass and vocals, and the backup voices of Stevie Langie and Joy Yates (kiwi, Pacific Eardrum).

This album is a shout of anger against callous indifference. A

Phil, Bryan, Andy, Sweetwaters



Pete Townshend



Theatre of Hate



bleak, uncomfortable and very important picture of life in the 1980s. (The cover features a picture of Venice, a city which is slowly sinking.)

Duncan Campbell

**Van Morrison
Beautiful Vision
Mercury**

Van Morrison is back — and in glorious form. His last album,

Common One, didn't seem to catch the public fancy. A pity. I enjoyed it immensely, despite its occasional excesses. *Beautiful Vision* will redress the balance. There isn't an ounce of flab. This is Van the Man singing with the ferocity of his Them days, with the mystery *Astral Weeks*, with the pumping rhythms of *Moon-dance*.

Over the years, Morrison has

developed a unique blend of rhythm-and-blues and the Celtic skirl of his native Ireland. Here, the marriage of these seemingly disparate musics and cultures is honed to perfection. The arrangements are superb, no one uses horns better, and the drums snap the way rock and roll drums should.

Anyone who has followed Morrison's musical journey will find huge rewards in *Beautiful Vision*, including a lovely instrumental, 'Scandinavia', with Van playing piano against a cushion of synthesiser.

'Celtic Ray' rocks gently with Uilleann pipes contributing a touch of the timeless. Again, it's that mix of soul, gospel and Irish folk themes. If you ever doubted Morrison could sing gospel (in the broadest sense), listen to the title track.

But the song that sums up the record is 'Cleaning Windows', an autobiographical memory lane trip pushed by a won't-let-go rhythm (reminiscent of Ry Cooder's 'Down in Hollywood'). Perhaps only Morrison could get away with a song ostensibly composed of fragments of memory about the Belfast days, bits of conversation and a recitation of musical and philosophical influences (Jimmie Rodgers, Muddy Waters, Kerouac et al). In his hands, it becomes a summation of all Van Morrison has been and is. The song is so joyous it must be heard. The same applies to the album.

Ken Williams

**Theatre of Hate
The Westworld
Stiff**

Kirk Brandon, self-styled leader of Theatre of Hate, Britain's latest sociological altruists, sees the band as a catalyst or focus for this current era of disaffection.

Shades of the Clash and you'd be right especially with Mick Jones producing *The Westworld*, TOH's first album. Last year they warranted attention with a live cassette only release of *He Who Dares Wins* and three singles on their own label, Burning Rome.

With integrity and concern as their passwords, Mick Jones seemed like the ideal producer but he's come under a lot of flak for his work on *Westworld*. Theatre of Hate are direct, but much more

intelligent, descendants of the 1977 punk spirit of idealism and, with that in mind, Jones and the band should have opted for a rougher more garage-built sound. As it is Brandon's guitar takes a backseat, well behind the predominance of Luke Rendle's and Stan Stammer's often pedestrian bass-drum combination.

The songs are good: 'Westworld', 'Conquistador' and 'Judgement Hymn' are haunting tunes using spaghetti western and tribal overtones and 'Freaks' is a neat little piece of punk. But Brandon's over-produced strident pleas and the lack of thrust/grit in the production and arrangements thwart the band's desire for grass-roots integrity.

The sound is inappropriate to the sentiments expressed and TOH must realise that current commerciality won't win them the credibility they need for their particular crusade.

George Kay

**Pete Townshend
All The Best Cowboys
have Chinese Eyes)
Atco**

Pete Townshend's always taken his work intensely seriously, and over the past decade it has virtually evolved into a spiritual medium for him. The more personal his writing became the less it suited the traditional Who format. Consequently 1980's solo *Empty Glass* was far more rewarding than the subsequent group album.

Chinese Eyes is probably his most personal set so far. It is also, of all his four solo efforts, the most removed from the sounds and styles of his band. There's nothing here remotely resembling the classic Who structure of, say, 'Rough Boys'. Instead we get songs of such varying styles, textures and rhythms that any general classification proves inadequate. At times the fluidity of this music evokes comparisons with jazz rather than rock.

The overall standard of musicianship is superb and Townshend's singing is stronger, clearer, less adenoidal than ever before. Lyrically his songs continue his familiar preoccupations: fascination with adolescent tribalism, fears of aging, failings, faith, ambivalence towards stardom. Indeed, this self-obsessive candour

often threatens to render his writing insufferable but, at least on this album, it's always saved by the music. For example, the cloying spoken tract in 'Stop Hurting People' fortunately rides on a joyous rhythm.

The album is a success. Given the disparate styles involved, it coheres so well as to almost appear, (dare one say it) conceptual. Near 40 and after almost two decades as one of the most creative figures in rock, Pete Townshend continues to grow creatively. With *Chinese Eyes* he may finally have left the Who behind.

Peter Thomson

**Roxy Music
Avalon
Polydor**

Considering the somnambolism of the performance I saw on their Australian tour, Roxy Music's new album is pure pleasure. *Avalon* follows the excellent *Flesh and Blood*, and is more than a match for its predecessor. No longer "fashionable" or "innovative" — suspect words at best — Roxy have become even better musicians, Bryan Ferry especially. They are now a "rock" (another suspect word) band, and here they rock well, albeit languidly.

Despite line-up changes — Andy Newmark drums, Alan Spenner and Neil Jason share bass duties — Roxy sound more confident than ever. Key men Ferry, Manzanera and Mackay are at the top of their game and the songs are good. Ferry at times sounds overwhelmed by his own ennui, but it works against the insistent funk bottom (dance rhythms for those too bored to dance?).

Ferry handles all the keyboards himself. He has grown into a musician of stature, and contributes much to the album's two instrumentals, 'India' and 'Tara' (a delightful 1½-minute fragment). Manzanera's guitar is as economic as ever and Andy Mackay wails or whispers as necessary.

I seem to have written much about how good *Avalon* is without quite pinpointing why. It's all to do with atmosphere, and perhaps the strength of the music is its rather elusive quality. Allow the ears more time, but suffice to say Roxy's new entry works wonderfully well. If that cops out, so be it.

Ken Williams

from
London



Chinese
style
funk

CLASSIX
NOUVEAUX

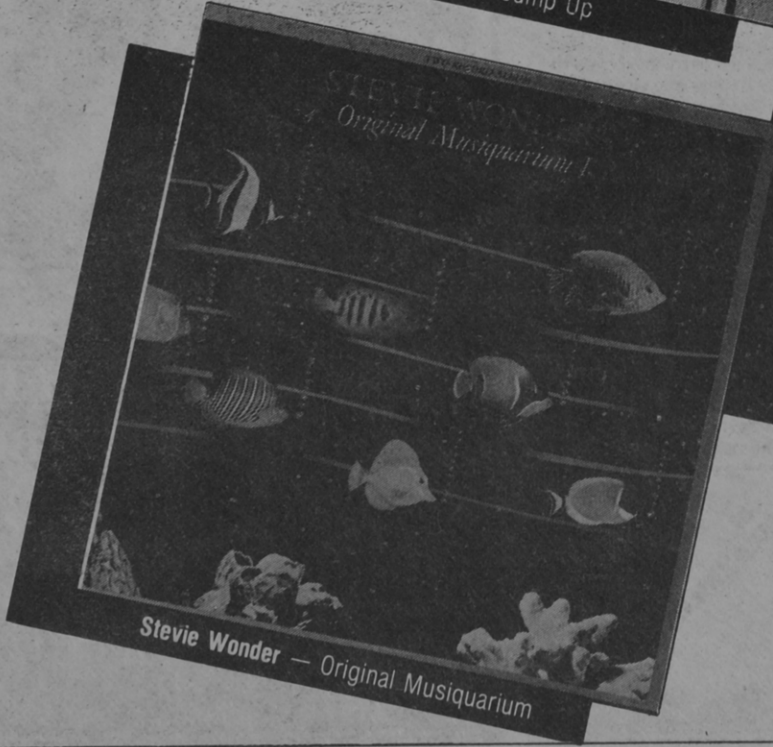
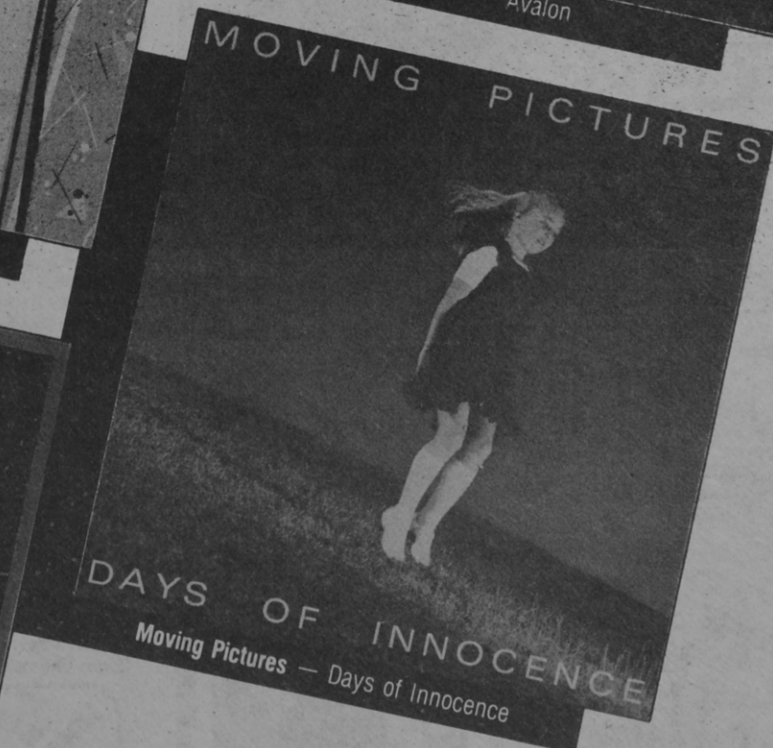
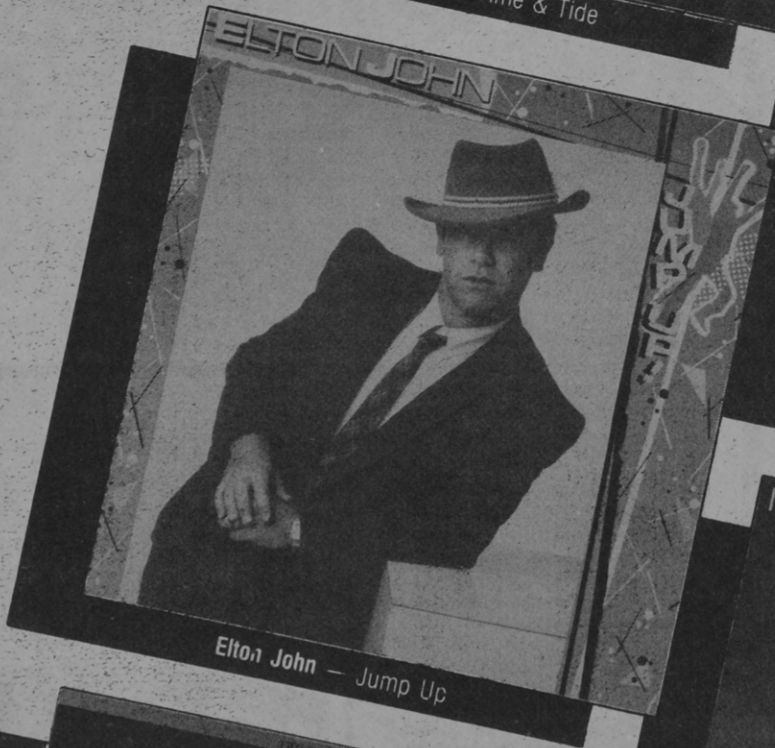
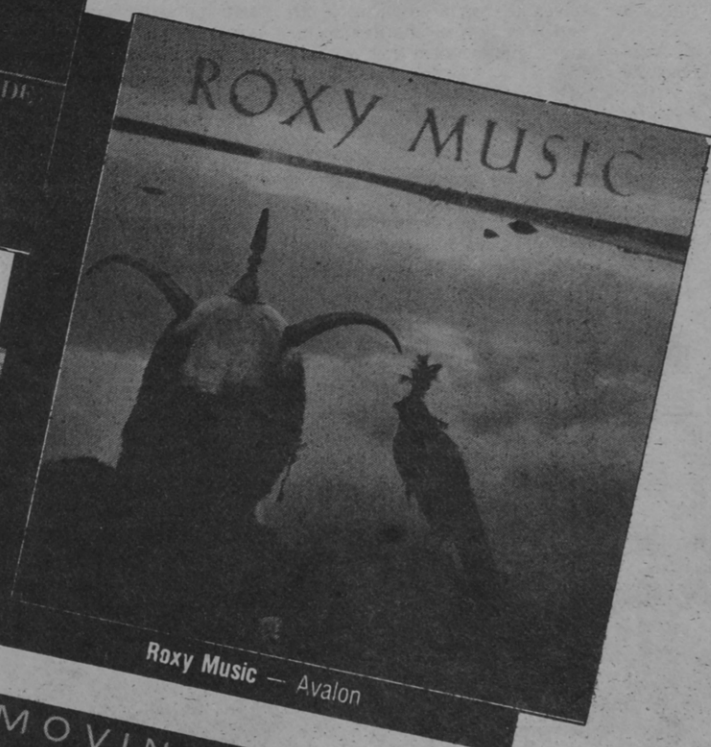
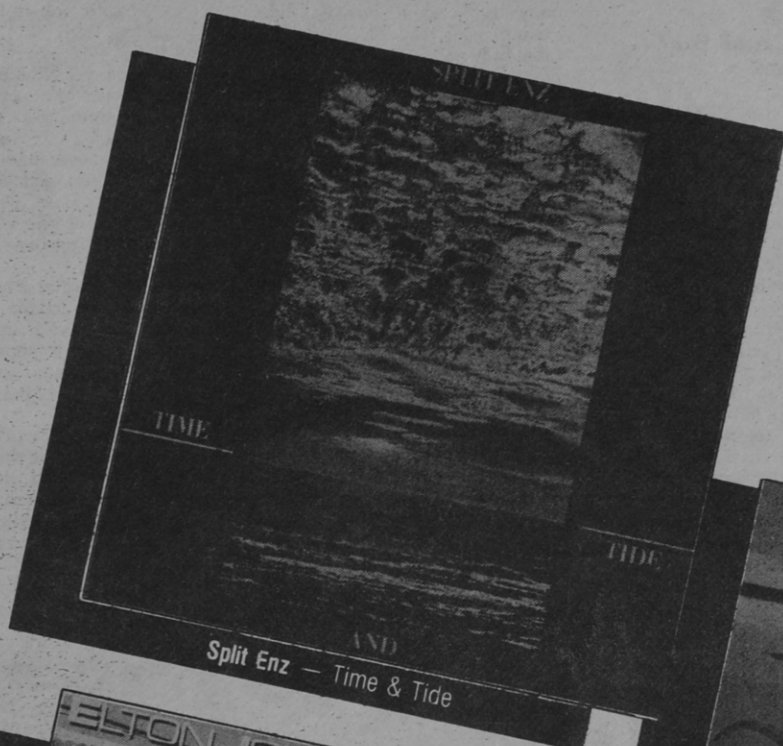



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Laurie Anderson
Big Science
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The lady's an intellectual, a poet, an avant-garde musician and, in England at least, a pop star. Not a combination that bodes well for listening pleasure, but then maybe she's not really any of those things. She's famous for knowing William Burroughs and having the longest Top 10 hit ('O Superman', 8:21) in recent chart history.

That track's not the best thing on the album and the rest mostly sounds quite different. She can sing very well. In fact on the title track she sounds uncannily like Buffy St Marie (my second favourite female voice) and it's a rather lovely melody, reasonably straight really. But each track has something deviant going on, whether it be free form jazz bagpipes on 'Sweaters', a two minute song of extreme lyrical simplicity, or a farty-bass-brass-carhorn chorus-thingy on 'Example 22', a song mostly in German purporting to be based on messages transmitted through paranormals, I think.

She's either a pretentious, facile, arty, liberal or someone much more valuable. I'd bet my entire Kiss collection on the latter and I only wish I had more space to tell you why. Never mind.

Maybe women are going to save the world.

Chris Knox

The Cure
Pornography
Stunn

Promises were made and hopes were raised that this new Cure album, their fourth, was going to see Robert Smith emerge from the lover-hurts mental depression of 17 *Seconds* and *Faith* into a new and brighter world.

But this is not the case. *Pornography*, instead, is the third and (most) terminal, in a trilogy of anguish, of cryptic images and insights into Smith's private hell. Ian Curtis, by comparison, was a bundle of laughs.

It doesn't matter if we all die' is the sentiment that opens the album from 'One Hundred Years', a monotone, a plea above Smith's crying guitar sequence. The



Laurie Anderson



Joan Jett & Blackhearts



Steel Pulse

Hanging Garden' is dark uptempo relief before descending into the sickness of 'Siamese Twins', 'Cold' and the title track which concludes with the resolution: "I must fight this sickness, find a cure".

It is pornographic as Smith's been wearing his angst on his sleeve for too long and his catholic masochism, like all pornography, has become tedious and overdone.

George Kay

Rolling Stones
Still Life

Rolling Stones Records

The riffing of Duke Ellington's 'Take the A Train' (played on the PA; an unexpected but effective choice) slides into the guitar graunch of 'Under My Thumb' and ... yes, ladies and gents, it's the Rolling Stones, rocking harder than you could imagine.

This live album, culled from various venues on last year's American tour, sounds like the halcyon days of *Aftermath* and *Out of Our Heads*. Before Brian stopped coping. The Stones haven't sounded so good live - in concert, on bootlegs, on official recordings - maybe ever.

On warhorses like 'Let's Spend the Night Together' and 'Time Is on My Side' (colossal! Jagger and Richards trade vocal-guitar lines as if their lives depended on it) these ageing, former enfants terribles manage to beat themselves at their own game. Keith and Woody ride Charlie's drums like a guitar storm that actually lives up to their legend. Jagger is in top form. There is no posturing. He just sings - and damned hard.

Wisely, the Stones have

avoided those songs that have been a staple of the bootlegs for years, matching the vitality of their performance with the comparative freshness of Smokey Robinson's 'Going to a Go Go' (guest saxman Ernie Watts honks appropriately) and Eddie Cochran's raging boogie 'Twenty Flight Rock' (mildly surprising as Jagger has frequently rubbished Cochran in interviews).

The whole affair ends with a manic 'Satisfaction' with the guitar twins tearing up the track. I dare you to sit still. When by rights they should be slowing down, the Stones are sounding as exciting as when I first heard 'Route 66'.

Ken Williams

The Jim Carroll Band
Dry Dreams
Epic

Carroll's first album, *Catholic Boy*, combined for me the best of Lou Reed's decadent street smarts, Dylan's mid-sixties surrealist word spinning and a post-punk guitar thrash. Who cared that Carroll didn't really sing - with those lyrics and that relentless pace, anything more than a sneer was unnecessary.

This time out Carroll and producer Earl McGrath have gone for a broader approach. There's a slightly glossier sound and more variety in dynamics, instrumentation and tempo. There have been changes in the band too: the two guitarists have gone. Their vicious dual attack has been replaced by one guitar and keyboards. While this affords a more rounded musical base it also lowers the overall intensity. Consequently we become more

aware of Carroll's own delivery. When he has to hold notes rather than just spit words, Carroll's singing either degenerates or else just gives out. On 'Rooms', for instance, he simply can't carry the melody.

Not that the tunes themselves are that strong. There's not the number of hooks that make *Catholic Boy* so strong. Nor are the lyrics as immediately arresting. Maybe it's that Carroll's voice seems to be mixed slightly further back this time but no lines leap out and grab you by the throat the way his best poetry can.

Perhaps Carroll and McGrath were aware of the weaknesses anyway. Surely it's no coincidence that the only track on *Dry Dreams* that fully recalls the adrenalin rush of its predecessor is the title track.

Peter Thomson

The Go-Betweens
Send Me A Lullaby
Missing Link

In the late seventies, the Go-Betweens, Australians Grant McLennan and Robert Forster, went to Britain. While there they recorded a single, 'Sometimes I Think I Need Two Heads', for Edinburgh's Postcard records.

Although the single did quite well on the independent charts, they returned to Australia. Since then they have recruited Lindy Morrison on drums, recorded another single 'Your Turn My Turn', and completed this album, late last year.

Musically the Go-Betweens are well matched with their former label mates, Orange Juice and Josef K. Tight modern Velvet-pop with early Talking Heads influences and slightly off-key singing. Sometimes it works, occasionally it doesn't, but it is at least, always interesting. They use the three-piece line-up to their advantage building things up then stripping them back down, sometimes augmented by James Freud on saxophone.

In its brighter moments *Send Me A Lullaby* is a record of pure honesty and should not be treated lightly. With 'One Things Can Hold Me' being a minor modern Australian pop classic.

Mark Phillips

Joan Jett
I Love Rock 'n' Roll
Liberation

She's just 23 and she's been on the road since 1975. Outwardly her image is similar to Suzi Quatro though you can bet there is no way Joan Jett would've been invited onto *Happy Days*. Or *Minder*. Not with her eyes and reputation.

All the stuff on the album is pretty much what you'd expect from the single: crass, thrash and trash. Basic may be, slower than the Ramones for sure, but this music's not without its sss. How about the Dave Clarke Five's 'Bits and Pieces' with antmusic drumming!

In fact the album seems characterised by its borrowings; even the hit single is someone else's old B-side. Covering the Shondell's schlock classic 'Crimson and Clover' looks a shrewd choice too but, unfortunately, the guitars come down too hard. Two originals shape up well enough. In 'Victim of Circumstance' she defends her past and in 'You're Too Possessive' she shows she can kick ass with the best.

Aggressive, primal rock 'n' stomp. A freak hit or the beginning of a return to basics? Whatever, Joan Jett's been doing it this way since Chrissie Hynde was still a record reviewer.

Peter Thomson

REGGAE REGGAE

Bob Marley & Wailers
Soul Rebel (Charly)

After the dreadful *Chances Are*, I held little hope for this similar package of old Marley material. There's not a posthumous overdub in sight this time. But then, these are old singles, not studio demos that were never intended to see the light of day.

The one drawback to this set is the lack of any sort of information on the dates of the recordings, or the personnel. They probably come from the mid-sixties' period, when the Wailers were recording for Clement Dodd's Coxson studios.

These were trying times for the group, but they recorded some brilliant singles. The harmonies were never sweeter, and Marley was already a vocal tour de force. Try the impassioned gospel style of the original 'Chances Are'. You also get 'Soul Rebel' and 'Put It On', two standards, and seven other never-less-than-excellent tracks.

A loving Portrait of the Artist as a Young Man. DC

Steel Pulse
True Democracy (Elektra)

True Democracy is this British band's first album since their split from Island. Their last effort, *Caught You*, never made it to this country. It sounded tired and uninterested. *True Democracy* revives some of the old spark, without making any radical departures.

Steel Pulse are another reggae band trying to crack the American market. They have an advantage, with their more sophisticated upbringing and polished sound, though their politics may prove a stumbling block.

True Democracy works best at its simplest, when the rhythms are trimmed down and allowed to function without too much fussy percussion (the best reggae drummers are the most basic - ask Sly). In this vein, try 'Blues Dance Raid', a song about police harassment, the simple tenderness of 'Your House', or the boozier lament of 'Man No Sober'. In each case, the song shines through and Hinds sings beautifully. 'A Who Responsible?', dedicated to the victims of the Atlanta child killer, would have benefitted from a sparser treatment.

Still, Steel Pulse continue to function well within their prescribed limitations, though these days they seem to surrender to them more than they did in the heady days of *Tribute To The Martyrs*. DC

Various Artists
Reggae Sunsplash '81 (Elektra)

In the middle of last year, several thousand people gathered

in Jarrett Park, in Jamaica's Montego Bay, to pay tribute to Bob Marley. For four days, some of the best and second-best reggae artists performed.

The aura surrounding Bob Marley has not diminished since his death, and the presence of the Wailers and the I-Threes ensured an almost-religious atmosphere. The event was recorded and filmed. This is the double sound-track.

If I sound unenthusiastic, forgive me, but the music is really very ordinary. During the I-Threes/Wailers version of Marley's 'Them Belly Full', Junior Marvin says nobody can replace Bob. Do we have to listen to embarrassing cover versions to prove it?

Marley's children, the Melody Makers, will have to show something more than just cuteness to make it as adults. Black Uhuru do 'Plastic Smile' and 'Guess Who's Coming To Dinner', better mixed than on their own live LP, while Carlene Davis and Sheila Hylton should never have been there in the first place.

Steel Pulse steal the show in terms of sheer sound quality, and they're not even natives. Gregory Isaacs and Dennis Brown also turn in good performances, and toaster Eek-A-Mouse raises some smiles with his hilarious 'Wa Do Dem'.

But it's the artists who are missing that should have been up front. Marcia Griffiths performed solo, Culture were there, as was toaster Lone Ranger, Judy Mowatt (another I-Three) also did a solo spot, Jimmy Cliff and Tapper Zukie put in appearances, as did Leroy Sibbles, ex-Heptones.

Marley never lost touch with his roots, despite his popular appeal. I can't believe he would have been pleased by the mostly sanitised reggae presented here. DC

Third World
You've Got the Power (CBS)

Third World's second album for CBS, and another bid to crack the American market. A considerable improvement on the dire *Rock The World*, but that's not saying a helluva lot, especially recalling the strength of their earlier Island output.

The band's crossover disco-reggae sound would seem to have everything going for it. As a bonus, it's recorded at Stevie Wonder's studios, and the man himself is credited as producer-arranger on two tracks. Artists like Wonder have given reggae some respectability in the super-straight American music industry, which was never quite happy with Marley's rebel image. Third World retain just enough JA to look exotic, without being threatening.

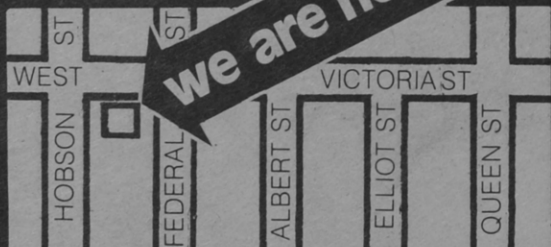
'You're Playing Us Too Close' raises a fist, but not high enough, and 'Jah Jah Children Moving Up' has some nice toasting from Rugs. Only those two raise the interest level at all.

Third World pay tribute to Marley, but they would better serve his memory by crying tough. Duncan Campbell

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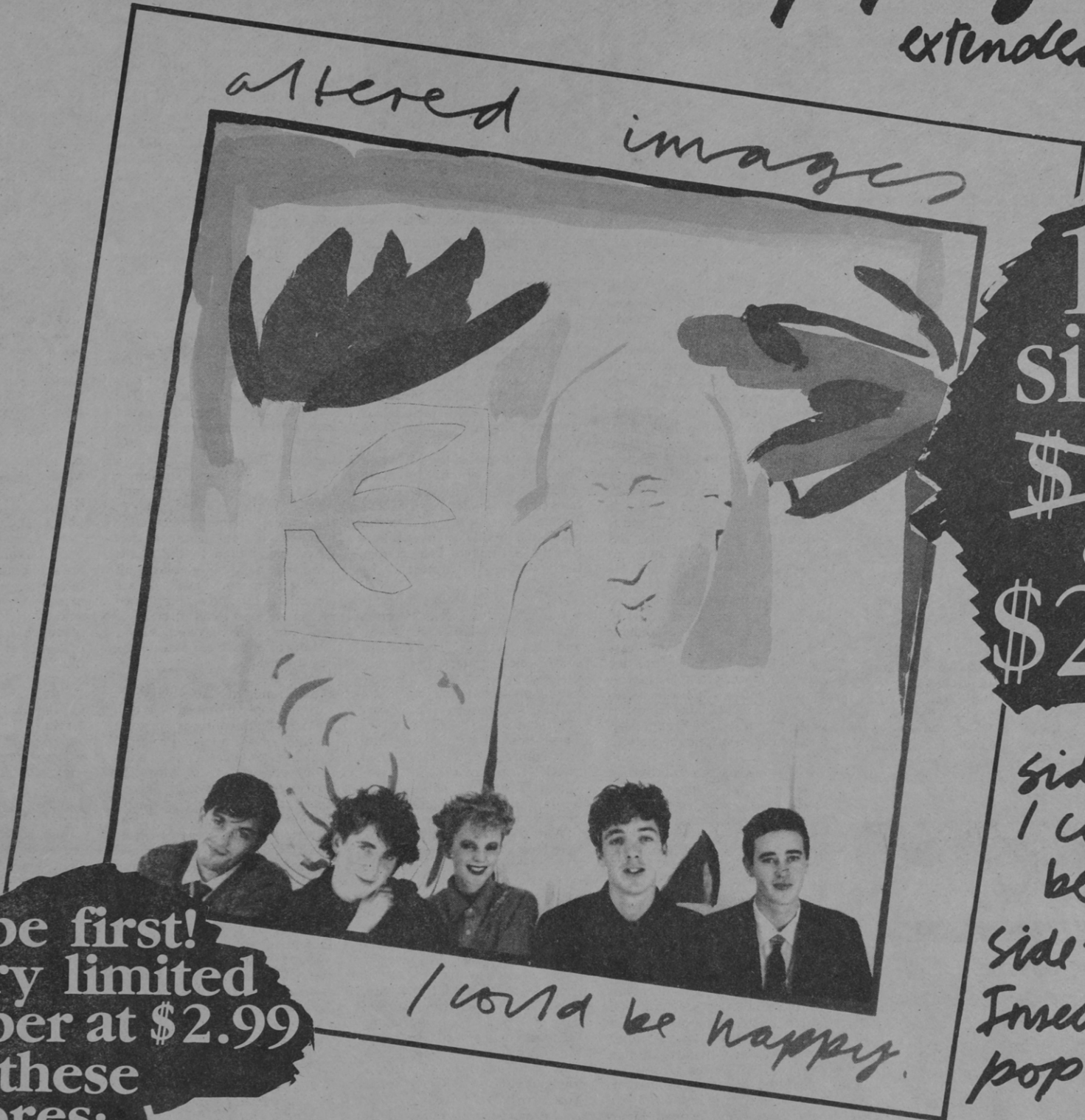
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RECORDS

Hello Sailor
Last Chance to Dance
Th' Dudes
So You Wanna Be
A Rock 'n' Roll Star
Key

The age of the mini-album is upon us, it seems, and Key Records have now released matching 'almost-best-of' collections of Th' Dudes and Hello Sailor. Each contains five tracks selected on a 'greatest hits' basis, plus one previously unreleased song salvaged from the attic of chez Stebbing for the occasion.

There is not much room for argument with the selection of the 'best of' tracks, other than to suggest that in the case of Hello Sailor, the selection could well have run to more than five tracks ('Casablanca Holiday', 'Lyn' In The Sand' and, assuming a recorded version exists, 'Son Of Sam', might easily have been added). All this material will be familiar enough to prospective customers, although it seems to have been remixed to varying degrees, and requires little comment.

The two new tracks are Th' Dudes' 'Hope' and Hello Sailor's 'Here Comes Johnny'. 'Hope' is solid enough, but doesn't hack it with the cream-of-the-crop selection. Ulrich's vocals are a bit weak, and the track doesn't exhibit the polish which characterised Th' Dudes' studio work. 'Here Comes Johnny', with Brazier doing his street tough thang, fares rather better, and manages to hold its own.

Well worthwhile for those who can remember the bands at their best but don't have the albums, and for youngsters requiring proof that there was good music in NZ pre-ornamental safety pin.
Don MacKay

Killing Joke
Revelations
Malicious Damage

Note the title. The album artwork features Masonic symbols, mystical insignia from the English pound note, and the pyramid-and-eye motif of the Yankee dollar, previously featured in the Illumi-

nati' books, and by the builders at Christchurch's Star and Garter. The lead singer recently disappeared and turned up alive and casting spells in Iceland, a great believer in yer arcane powers, it transpires.

The album seems little affected by any magic, despite the title. However, if you're as old as I am, you may recall a whole swag of albums released by Vertigo and Bronze in the very early 70s that were very heavily steeped in mystical bits and pieces. Sabbath and Uriah Heep were the most successful, but it seemed like hundreds of the garish, one-off, deep, meaningful, polysyllabic, mono-brain-celled, gatefold monstrosities were being released. All of 'em was 'eavy, but each had an acoustic guitar song that showed the 'sensitive' side of the dark, crazy beasts. All of them were vaguely conceptual and vaguely concerned. 99 percent of them were awful.

I fear that, 10 years after, the cycle may be in full sway again. Newish, punkish British band meet influential German producer (Conny Plank) and make a harsh, bleak, hollow metal hunk of sound that I would like to like 'cos some of the lyrical content's good, but it's so like one of those 70s albums that it's a bit depressing.

Ee well, the 80s T Rex and Slade must be just around the corner.
Chris Knox

Sam Cooke
Golden Age Of (RCA)
James Brown
Best Of (Polydor)

Temptations
Million Sellers (Motown)
Sly & Family Stone
Anthology (Epic)
The Best Of Soul Boxed Set: Otis Redding, Wilson Pickett, Aretha Franklin, Sam & Dave, Percy Sledge, Booker T & MGs (Atlantic)

With the renewed interest in soul and funk, several collections by major black artists have been released locally, including pioneers Sam Cooke and James Brown, Otis Redding who did it best and Sly Stone who took it to Woodstock.

The 20 track, single album Sam Cooke compilation, *Golden Age*, is excellent. 'Soothe Me' is the only classic absent. The sleeve notes are exhaustive.



Top: Graham Brazier (Sailor) Peter Ulrich (Dudes). Above: Otis Redding and Wilson Pickett.

Though equally popular with white America and prone to also recording saccharin pop, an early Cooke compilation was rightly titled *The Man Who Invented Soul*. Immediately prior to his death in 1964 (shot by a black motel owner, she claimed 'self-defence') he recorded the prescription for a soul decade, RCA 8486: 'Shake' (the archetypal dance number) coupled with 'A Change Is Gonna Come', a ballad often emulated but never surpassed.

The 12 track *Best Of James Brown* spans 1957 to 1972 and is a fine intro to a very insular and influential groove. Brown invented funk and is still No. 1. He recorded the landmark *Live At The Apollo* in 1962 and recorded a live album easily its equal in 1980, *Hot On The One*. Highlights of his first 15 years include 'Please Please Please', 'Say Loud I'm Black And I'm Proud', 'Papa's Got A Brand New Bag' and for the automatic set, 'Sex Machine'. Bonus is 'King Heroin', where Brown deals to a problem facing the nation. Superb.

The Atlantic Records boxed set contains 12 track albums by six major artists. The Sam & Dave album is excellent and even has their final single, 'Soul Sister Brown Sugar'. Classics 'Soul Man', 'I Thank You', 'Hold On I'm Coming' are all here. 'Wrap It Up' is my only fave missing.

The track selections for Otis Redding, Aretha Franklin and Wilson Pickett, all artists who recorded 10 or more albums for Atlantic, are less satisfying. Aretha's album includes all her hits up to 1970 ('Respect', 'Think', 'Dr Feelgood' etc) but nothing from her never gemless later albums. But the album is ample proof that Aretha is the 'Queen of Soul'.

Redding is the sixties soul man, he aspired to sing and write like Sam Cooke and echoed James Brown's uncompromising delivery. He died late 1967 shortly after playing the Monterey Pop Festival and recording two superb soul albums, *Immortal* and *Love Man*.

The Redding album is curious. It includes a live cut of 'I Can't Turn You Loose', four tracks from *Immortal* but only one from UK critics' fave, *Otis Blue*. Absent are 'Respect', 'Shake', 'Pain In My Heart', 'Security', 'Been Loving You Too Long' and 'These Arms Of Mine' - all essential on a *Best*

Of. The still available *Otis Gold* is a better buy.

The best dressed man of soul is the prolific Pickett. His hits others have covered are here ('Midnight Hour', 'Mustang Sally', '634-5789') and his 'Land Of 1000 Dances' and 'Staggerlee'. But while '99 1/2 Won't Do' is absent, why include his covers of 'Hey Joe' or 'Born To Be Wild'?

The Booker T & the MGs and Percy Sledge albums are more specialist. The MGs album contains early 60s recordings (includes 'Green Onions') prior to their big Stax label hits. (The cover photo is of the 1977 reunion line-up, after the death of drummer, Al Jackson).

The Percy Sledge album features his great tracks 'When A Man Loves A Woman' and 'Warm and Tender Love'. Too sweet a soul music for many. It's a pity this series doesn't put the Sledge hits on an album along with Ben E. King's 'Stand By Me', 'Don't Play That Song', Arthur Conley's 'Sweet Soul Music', 'People Sure Act Funny', Aunt Dora's 'Soul Shack', Don Covay's 'See Saw', 'Chain Of Fools' etc. Entire albums by Joe Tex or Solomon Burke are more essential than Sledge.

With Sly & the Family Stone, Epic have wisely chosen to do a 20 track double album. Ten tracks is not enough for Sly as it isn't for Redding, Pickett or Aretha.

In 1968 Sly Stone's amalgam of San Francisco psychedelia and James Brown's funk, turned black music upside down. 'Dance to the Music' sounds as over-the-top as it did then. All the hits are here, 'Everyday People', 'Family Affair', 'Sing A Simple Song' etc, along with less commercial, 'Don't Call Me Nigger, Whitey' and 'Thank You For Talkin' to Me Africa' (obvious basis for Devoto's 'Thank You' version on *Soap*).

Motown Records followed Sly into psychedelia and producer Norman Whitfield masterminded a new Temptations era - from 'Cloud Nine' (1968) to 'Papa Was A Rolling Stone' (1972). On *All The Million Sellers* there is only one pre-Whitfield track, Smokey's 'My Girl'. Instead there's 'Psychedelic Shack', 'Ball of Confusion' (as on B.E.F.), 'I Can't Get Next To You'. Great fun, play loud.

Treat yourself to a reissue. Best value are James Brown, Sam & Dave, Sly Stone and Sam Cooke. Murray Cammick

BRIEFS

Alberta Hunter
The Glory Of (CBS)

The great comeback of 1920s jazz and blues singer Alberta Hunter continues. This new album is along similar lines to *Antrak Blues* of two years ago - a mixture of blues, old pop songs and originals. Producer John Hammond has put together a cooking little band for Miss Hunter who, at 87, sings as if she will live forever.
KW

Sparks
Angst In My Pants (Atlantic)

One-time leaders of smart-ass wordplay, eccentricity and students of the Moroder school of applied discotronics, the Mael Brothers have returned with a smart series of views on American society. Musically the angles are conventional radio rock'n'roll with past Moroder influences taking the back seat. Flippant but effective, don't underestimate it.
GK

David Bowie
Christiane F (RCA)

Q: When is a compilation album not a compilation album?
A: When it's a soundtrack. In actual fact this album serves both purposes, being the soundtrack of this German movie about a teenage junkie, and a good collection of middle to late period Bowie album tracks, from *Station to Station* to *Lodger* inclusively. The only thing previously unreleased here is the German version of 'Heroes'.
SG

Level 42 (Polydor)

Level 42 are five Englishmen borne along by the current funk revival but they owe their debts to the more refined, accessible moments of the Crusaders and Chas Jankel than to the manic primitive wild boy blasts of Pigbag and co. Level 42 are smooth, polite and accomplished musicians who excel at creating funk, one grade above wallpaper, lacking in bite and individuality. Passion needed.
GK

Tank
Filth Hounds of Hades (DJM)

A three-piece whose sole aim seems to be to continue the great tradition of Motorhead. Produced by Motorhead's Fast Eddie, Tank's debut consists of 10 blistering bonecrunchers taken at breakneck speed. It's no-holds-barred macho mayhem from start to finish, featuring such delights as 'Shell-shock', 'Blood, Guts and Beer' and 'Stormtrooper'. Luckily the band don't take it too seriously, as evidenced by some of the lyrics.
CC

Eric Clapton
Timepieces (Best of) (RSO)

Good - not great - compilation of Clapton's more commercial moments between 1970 and 1978. Naturally, 'After Midnight' and 'Layla' are there; just as naturally, so is the bland-out of 'Wonderful Tonight'. In between there are such gems as 'Willie and the Hand Jive', 'Swing Low Sweet Chariot' and, especially, 'Knockin' on Heaven's Door'. This moving, reggae version of the Bob Dylan masterpiece previously was available only on a 1975 single. KW

Motorhead, Iron Fist (Bronze)
Ten new tracks from the kings of the loudest/fastest genre, differing little from their previous output, although some of the tunes are positively melodic (if such a word can be used with this band). One begins to wonder how long the fans will go on wanting more of this. With Eddie Clarke having departed the band, this may well be their last album.
CC

Fleetwood Mac
Mirage (Warner Bros)

Having got various solo projects out of their systems, Buckingham, Fleetwood, Nicks et al return to the corporate fold. There's a pathetic kind of profitable calculation about this album. Pop that was once urgent, sparkling (yes, I like *Rumours*), even daring at times (*Tusk*), has been cautiously retreaded as tepid, mid-tempo formula. Some of it's rather pretty, but there's no passion, no energy, no excitement.
PT

UFO, Mechanix (Chrysalis)
Veterans of the hard rock scene UFO turn out their umpteenth album, and it's a worthy successor to last year's *The Wild, The Willing and the Innocent*. UFO have developed a style to satisfy both American and European rock fans. Terri' is a Journey-type ballad, while tracks like 'Feel It' and 'The Writer' recall Whitesnake at their best. One gripe: covering 'Something Else' was a terrible mistake. Stick to the originals, boys.
CC

Gene Vincent
The Singles Album (Axis)

One huge hit, 'Be-Bop-A-Lu-La', a couple of minor ones, 'Bluejean Bop' and 'Race With The Devil', and 17 chunks of high-class filler. Not as magical as Elvis' *Sun Sessions* or first RCA recordings. Not as wild as Little Richard or Jerry Lee but light years better than Bill Haley and his ilk. Good songs, immaculately engineered onto 33, in fact about the best remastering job I've ever heard. CK

Bauhaus

Mask (Beggars Banquet)
Taking their name from the Staatliches Bauhaus Weimar, a liberal art school set up in republican Germany after the First World War, England's Bauhaus are attempting to bridge the gap between poetry and musical expression. On *Mask* the music suffers under a series of stark lyrical contrasts that dictate music of a similar nature. Bauhaus are like a black comedy, excess is accepted but belief is suspended. Cold and theatrical bunker music. Go elsewhere for stimulation. GK

Krokus

One Vice At A Time (RCA)
In two years of constantly touring the USA, Swiss band Krokus have risen to the ranks of the top 10 grossing heavy metal bands in the world. But with their fifth album, Krokus show us they have yet to develop a sound of their own. They sound amazingly like *Highway To Hell* AC/DC, but still *One Vice At A Time* is a well-executed album of bone-crunching rock.
CC

Ozzy Osbourne
Diary Of A Madman (Jet)

Ozzy's second album since quitting Black Sabbath, and second to go double platinum in the US. Basically it's the same old Sabbath fodder about black magic and demons, with Ozzy's distinctive voice dominating a metal frenzy, featuring the late Randy Rhoads on guitar. With stronger songs, it's a marked improvement on *Blizzard Of Ozz*.
CC



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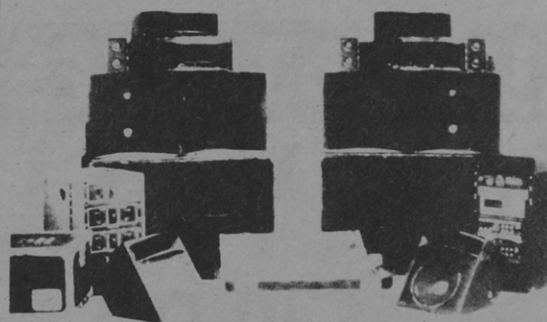
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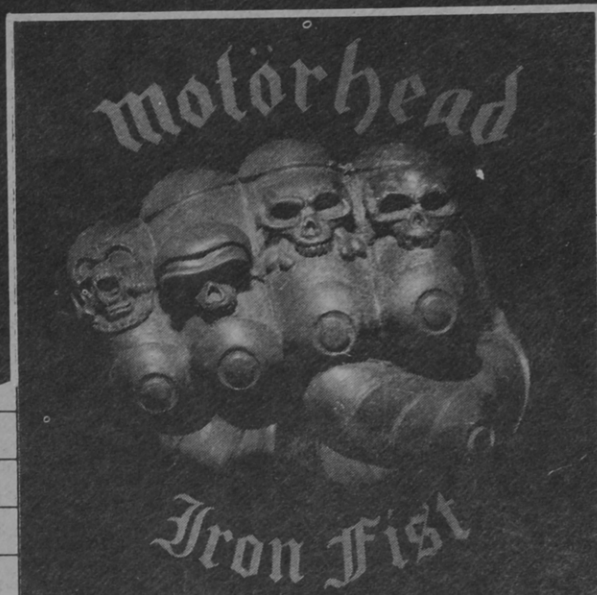
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Jazz!

The Griffith Park Collection Elektra/Musician

Lenny White (drums), Stanley Clarke (acoustic bass), Chick Corea (piano), Joe Henderson (tenor sax), Freddie Hubbard (trumpet and Flugelhorn) — the all-star quintet White assembled to support Chaka Khan on her recent back-to-bebop *Echoes of an Era*. The backing musicianship was considerably superior to Khan's own performance. I wished that the group had made the album without her.

Well they've done even better. Rather than choosing a bunch of oft-recorded classics, all the tracks here are good originals apart from Steve Swallow's 'Remember'. Hence although the musical approach is similar to that on Khan's album, the pieces themselves don't stamp any restrictive sense of period on the set. The styles range from straight ahead bebop to tender ballads to the fluid lyricism redolent of *Maiden Voyage*-era Hancock. This does mean, however, that the overall feeling one gets does tend to be of the 60s. Perhaps this is as much the result of an all-acoustic lineup.

I, for one, certainly haven't enjoyed the old rhythm team of White, Clarke and Corea, together or singly, so much in a very long time. In fact everyone concerned plays as well as you'd hope. Peter Thomson

John McLaughlin My Goals Beyond Red Rodney & Ira Sullivan Spirit Within Charlie Parker One Night In Washington Elektra/Musician

The Elektra/Musician label has been founded as a subsidiary of Elektra/Asylum, specifically to release the product of musicians from outside the 'commercial' pop field, and jazz people in particular. It's a mixture of new releases and reissues. A creditable project.

My Goals Beyond was recorded around 1971, just prior to McLaughlin's embracing of Sri Chinmoy, and the formation of Mahavishnu Orchestra. It is a seminal, all-acoustic work. Side One is McLaughlin alone, interpreting Mingus, Davis and Corea, as well as his own compositions, showing a delicate touch far removed from the electric excesses of Mahavishnu. On Side Two, he is joined by Billy Cobham and Jerry Goodman, bassist Charlie Haden and reed and woodwind player Dave Liebman, who toured here last year. Aided by three Indian musicians, they play two lengthy compositions, 'Peace One' and 'Peace Two'. McLaughlin takes the back seat to some inspired playing from Liebman and Goodman.

Red Rodney (flugelhorn, trumpet) and Ira Sullivan (flugelhorn, flute, alto sax) are two Americans who have played together since the 1950s. Both were brought up in the be-bop school, but Sullivan, the more adventurous of the two,



Charlie Parker. Ira Sullivan & Red Rodney.

has experimented with modern forms for several years. It's a mellow fusion they produce on *Spirit Within*, recorded last September. The compositions are largely the work of pianist Garry Dial, leaning slightly towards the styles of Don Cherry and Sam Rivers. Rodney and Sullivan both sound comfortable in the freer format, adding just a touch of swing here and there, to produce a very satisfying sound.

The Charlie Parker album is from a 1953 concert with a notable big band, led by Joe Timmer, just two years before Parker's death. That he showed up at all surprised the convenors of the show. He played a plastic sax, had no sheet music, worked purely by instinct, and blew everyone to pieces. Another precious bit of history, lovingly preserved and packaged. Other current and upcoming releases on this label include previously unreleased material from Clifford Brown and Bud Powell, and new albums from Dexter Gordon, Woody Shaw, Mose Allison, Eric Gale and Billy Cobham, to name just a few. Duncan Campbell

Lee Ritenour Rio Elektra/Musician Al Di Meola Electric Rendezvous CBS Larry Carlton Sleepwalk Warner Bros

Three albums by three ultra-competent jazz-rock guitarists. Stifling yawns already? Yeah, these musical hybrids usually end up destroying both the fire and the feeling of their original constituents. What remains is usually just slick melange, often only a sophisticated muzak.

Rio is a case in point. Now Lee Ritenour undoubtedly has the technique to play currents out of a fruit cake, but the mild meandering served up here seems simply programme music. You can imagine this album providing the soundtrack to some glossy documentary promoting vacations in Brazil. It's light, bright, jazzy and never in the slightest disturbing or distracting.

When Al Di Meola takes on Latin American music he at least displays a native's flair and passion. But when he mixes them with Yankee jazz-rock his natural aggression turns academic and



arid. The title track of *Electric Rendezvous* falls between all the usual stools, however on Side Two he achieves more when he attempts less.

Larry Carlton is probably California's top session guitarist, busy enough to quit the Crusaders just as their popularity was peaking a few years ago. His solo approach is exquisitely crafted and shamelessly LA. Viewed from a strict jazz perspective, *Sleepwalk* is a snooze-off. Yet deep down, cocooned in the cottonwool production, these guys really are getting it on. They've even got some catchy tunes to play with.

So there you go. Ritenour is insipid when you want him inspired. Di Meola storms but also gets stodgy. And Carlton continues to tread carefully on the tasteful side of tepid. The state of the market perhaps? Peter Thomson

Thelonious Monk The Complete Genius A Decade of Jazz: Vol. 1 1939-1949 Vol. 2 1949-1959 Vol. 3 1959-1969 Liberty

The Blue Note label and its multitude of historic jazz recordings have been acquired by Liberty Records, who are in turn distributed by EMI. These double album sets are the first of the catalogue to be locally pressed, and we sincerely trust there are many more to come.

The death of Thelonious Monk earlier this year left an unfillable gap in the jazz world. Monk will ever remain a giant of the keyboard. His sound was unmistakable; that phenomenal right hand could make the piano chuckle or croon, rage or relax. His playing was so eloquent, and often so eccentric, it took very special siders to keep pace with him.

This set of recordings, between 1947 and 1952, includes saxists Sahib Shihab and Billy Smith, trumpeters Kenny Dorham and Idrees Sulieman, and vibist Milt Jackson. But to really sample the genius of Monk, try the second side of trio recordings, with the imperturbable Gene Ramey and Art Blakey. The influence of the great stride pianists of the 20s and 30s becomes clearer. The jaunty filigree of 'Well You Needn't' and the quirky tenderness of 'Ruby My Dear' are Monk at his finest. The *Decade of Jazz* collections

encompass 30 years of jazz in three quite acceptable, but hardly imaginative, packages.

Volume One includes contributions by Albert Ammons, Sidney Bechet, Earl Hines, James P. Johnson, Tadd Dameron and Thelonious Monk ('Round Midnight' and 'Epistrophy', both also appearing on *The Complete Genius*). This takes you from the end of the New Orleans heyday, through the migrations to Chicago and New York, and the formative years of bebop.

Volume Two features the likes of Bud Powell, Miles Davis, John Coltrane, Clifford Brown, Sonny Rollins and Horace Silver. The bop starts to harden up and wail. All sweaty stuff.

Volume Three takes you into the beginnings of modern or free jazz, with Eric Dolphy's 'Out To Lunch' and Ornette Coleman's 'European Echoes' giving the strongest pointers.

Take these collections in chronological order, perhaps assisted by Joachim Berendt's *Jazz Book*, and introduce yourself to a new world. Duncan Campbell

The Legendary Artist Series: Billie Holiday Sarah Vaughan Robert Johnson Marlene Dietrich CBS

More reissues. Sparse, cheap packages, but in three out of four, the contents override that consideration.

Enough scandal has been written about Billie Holiday over the years, but her personal legend survives all the crassness, including that execrable film. A prostitute in her early teens, dying of heroin in 1959, she poured her life's tragedy into her songs. Listen to her sing 'Gloomy Sunday', and know what it's like to feel pain. An incomparable artist, who continues to gain new fans more than 20 years after her death.

Sarah Vaughan came along during the be-bop era, performing with Billy Eckstine, Charlie Parker and Dizzy Gillespie. She often strayed outside the realms of pure jazz interpretation, proving herself an accomplished popular singer as well. An exquisitely earthy, rich voice, bursting with sensuality. As a sample, try her version of 'Deep Purple', then see if anyone else can match it after that. Vaughan continues to perform and record, and her ability and stature only grow with the years.

Robert Johnson, often dubbed King of the Delta Blues Singers, was an enigmatic figure, a drifter, womanizer, brawler and boozier, who influenced so many blues singer-guitarists of the 1940s and 50s. Johnson died at 23 in 1937, allegedly poisoned by a jealous girlfriend. His eerie voice and keening bottleneck guitar have an almost ghostly intensity. Compulsory listening for all those interested in the roots of modern music.

The Marlene Dietrich album is a recording of a nightclub performance in London, with introductory recitation by Noel Coward. Tres camp, and just the thing for playing in luncheon restaurants. Duncan Campbell

Funky!

Stevie Wonder's Original Musiquarium I (Motown)

It's a tribute to Stevie Wonder's output — both in term of quality and quantity — that this double album collection of greatest hits (plus four new songs) is only one of the many possible selections that could be made from among his recordings of the last decade. Still, that said, *Original Musiquarium I* does contain most of what the hit collector will be looking for. These are the recordings that set the standards for the 70s and 80s and on this well thought out and (apparently) remastered compilation they all sound as fresh as ever. And, even if some of the new songs don't have quite the melodic sparkle of the older material here, they're still imbued with the joy and innocence that's made all of Wonder's work such a delight. A great collection. Alastair Dougal

Diana Ross All the Greatest Hits (Motown)

Need more be said? This double album contains many of Ross' big hits, from her days with the Supremes (here treated in a shoddy 'Stars on 33' manner) all the way through to her recent hit 'Endless Love' with Lionel Richie. The four sides are organized for stylistic consistency: one side of slush soul ('Endless', 'Mahogany'), one side with Chic ('Upside Down', 'I'm Coming Out'), one side of her work with Nicholas Ashford and Valerie Simpson (The Boss', 'It's My House') and, of course, the Supremes' side. Stacked back to back like this it all adds up to something less than a musically satisfying career. Erratic perhaps but all the high points are here. Alastair Dougal

Luther Vandross Never Too Much (Epic)

Luther Vandross is some romantic. The hit single (and title song) from this album lays his sentimental credo on the line:

*A thousand kisses from you is never too much
A million days in your arms is never too much ...*

On this, his first Epic album (after two unsuccessful albums on Atlantic), Vandross steers these romantic sentiments and his fine, clear voice through a strong set of self-penned songs and Dionne Warwick's 'A House Is Not A Home'. The inclusion of this last song hints at the pop-soul combination Vandross is aiming for; where the sweetness of the emotions and arrangements is undercut by the tough funk of the rhythm section and the soul of the voice. And at least one track here ('I've Been Working') suggests that Vandross, now he's found his audience, may be capable of great things. Alastair Dougal

The Neville Brothers Fiyo on the Biyou (A&M)

The Nevilles, Art (43), Charles (42), Aaron (40) and Cyril (32), loom large in the regional orbit of New Orleans music. Art founded and Cyril sings with the Meters, and Aaron recorded the original 1966 hit version of Tell It Like It Is.

However, the expectation that something vibrant and distinctive from the regional tradition will distinguish the record from the general run of the pressing plant, is largely disappointed.

This is a disparate collection of songs in which the differing styles are not synthesised so much as the songs are de-stylised into an overslick, homogenous mass.

The record seems conceived purely as a showcase for the undeniably impressive vocal accomplishments of the brothers.

Great singing, flawless session musicianship, impeccable production, merely result in a record which despite odd high spots, never succeeds in being more than pleasant. Don MacKay

Quincy Jones The Best of (A & M)

Once a jazz arranger of some note, Quincy hit big with his score

for *In The Heat Of The Night* in 1967. He then spent most of the ensuing decade peddling big band MOR, with and without vocal chorines. Things came right again in '79 when he masterminded Michael J's monster *Off The Wall*. Last year he again hit mega-platinum with his mega-production of the Chas Jankel penned 'Ai No Corrida'. That and Stevie Wonder's 'Betcha Wouldn't Hurt Me' are easily the best things here and they're both off *The Dude* album. PT

Linx Go Ahead (Chrysalis)

With their second album, Linx veer away from the funk stylings of their debut towards a lighter pop approach. This change in emphasis, combined with David Grant's already lightweight vocals and a general drop in song quality, results in Linx sounding closer than ever to something like 10cc. Those interested had better refer to their *Intuition* album. AD

Brandi Wells, Watch Out (Virgin)
Eh? Album by black American woman gets release on English white boy label! No such contradiction in the music though: glamorized pop-soul, smart and slick. Wells can disco stomp as well as most and turn in a lush ballad comparable to Dionne Warwick. Worthy but not exceptional. PT

Yellowjackets (Warner Bros)

The liner notes point out that this is a digital recording, free of all the imperfections of the normal process. That's the most interesting thing about the whole record. Fine for audiophiles, who want to test the amount of flutter around their bottom. For the rest, it's just anonymous jazz-funk, technically fine, but unmemorable. DC

War, Outlaw (RCA)

There was a time, about a decade ago (remember *The World Is A Ghetto*) when War almost seemed to define funk — despite their music embracing Afro-Cuban, jazz, rock and blues. On *Outlaw* they also take in Caribbean, some Dr John-ish gumbo and a ballad Lionel Ritchie would have been proud of. Strong performances too. Only complaint is that good three minute songs are stretched to over five, and half of Side Two is wasted on trite rapping. PT

Pieces of a Dream (Elektra)

Three Philadelphia musicians, all in their teens, but already gaining quite a reputation. Grover Washington Jr produces, and plays, and a host of other session kingpins join in. Easy, sophisticated jazz-funk, just right for when the wine is chilled and the lights are low. Don't expect any surprises. DC

Michael Henderson Slingshot (Buddah)

As a bassist, Michael Henderson has recorded with Miles Davis (*Bitches Brew, Live/Evil*) and toured with Stevie Wonder and Aretha Franklin. As a singer he offers up his identity on the altar of black American MOR. The tracks here alternate between ill-focused exercises in hyperfunk and inadequate smooch-ups of other folks' ballads. Neither are remotely necessary (though some people might at least find the cover stimulating). PT

45s ... from the gang who defy words, Kool & the Gang we get 'Get Down On It'/'Steppin' Out' (*De-Lite*). Kool, funky and cheap, cos ya get the two best tracks from *Something Special* ... Donna Summer back with her bad girl persona on Quincy Jones produced 'Love Is In Control' (Warners). Neat riddims, inventive sound, but why more lyrics about triggers from cowboy boot city. Flip is yuck ... Skyy 12 inch of 'Call Me' (*Salsoul*) is extended (6.21) Prince for your mother. The former's groove with Chic modesty in apparel. Fun ... representing England is Junior on 'Mama Used To Say'/'Instrumental' (Mercury). Like Linx, he's mainstream U.S.A. funk-pop. Consciously derivative, great ditty, good singer. Bring on an album ... Temptations return to Motown with 'Standing On The Top' Parts 1 & 2. Rick James wrote and guests and the result is a good Rick James record, Clinton for the masses, complete with George's 'we need the funk' chorus. Fun but more Temptations, less Rick next time, please. Murray Cammick

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Lindsay Anderson

A kitsch anonymous motel-styled room at the White Heron seemed a strange setting for Lindsay Anderson, the director of such celebrated cinematic assaults on the British establishment as *If* and *O Lucky Man*. Anderson's screen work, discounting his early documentaries, has been occasional (four feature films in almost twenty years) but prestigious, and his new film *Britannia Hospital* is due for New Zealand release later this month.

The film's origins lie in the staffing crisis at the Charing Cross Hospital a few years back. Not strikes for more wages, as Anderson wryly comments, but founded on the staff's dissatisfaction with certain well-heeled patients paying for and receiving superior service and accommodation in a National Health institution.

That the hospital of the film is a symbol of something bigger goes without saying, and Anderson indicates that his field of reference is the widest possible. When Professor Millar is giving his final lecture and revealing his brainchild, Genesis, it is mankind itself that he is addressing as the camera roams around the faces in the lecture theatre audience.

And what faces there are in the film! Vivian Pickles, Joan Plowright, Dandy Nichols, Betty Marsden, Arthur Clough (in his last screen role), Valentine Dyal — talents seen far too rarely on the cinema screen. Anderson points out how *Britannia Hospital* uses actors from most of his various stage and screen productions. Out of his lively West End production of Orton's *What the Butler Saw* which I caught up with in London in early 1976, he used all but one of the stage cast in the new film.

Cinema is an art-form of great personal commitment to the



Malcolm McDowell, 'Britannia Hospital'



Lindsay Anderson

director, and this brought up the thorny issue of Politics and Art. Although some minds today consider all art should have political foundations, Anderson prefers to see it rising from social feelings and issues — as did *Britannia Hospital*. He brings up the matter of Brecht, in whose work the conflict of artist and polemicist is particularly apparent. Brecht may instruct us to see the moral justification of Mother Courage left alone at the end of the play but, as an artist, he can't help but build up sympathy for this isolated figure.

Anderson mentions the British director Ken Loach whose film-making career is limited by the

overt political content of his material, where perhaps a little more ambition would take Loach into a wider field of reference.

Britannia Hospital has enough material for three or four films, its director states. He agrees with that element of theatricality that runs through the film with everyone consciously "performing", whether it be the manic Millar constantly delivering his spiel to the ever-present television crew, the megaphone orations of the protesters or the frenetic preparations inside the hospital for H.R.H.'s impending visit. Anderson names the style heightened realism with elements of caricature. Caricature which becomes broader and broader — as the film progresses — one representative from the palace turns out to be actor John Bett as a wonderfully limp Lady Felicity and Anderson is particularly pleased with the result of pairing the "lady" with a midget playing the irascible Sir Anthony.

There are links with the earlier film *O Lucky Man*. Malcolm McDowell again plays the Mick Travis character, although he comes to a rather unfortunate and particularly gory end in the hospital. Alan Price again provides the music and Anderson outlines the circumstances under which he met the musician. The director had caught up with the new pop aesthetic in the late sixties when it seemed to him that pop music had found a new lyricism, as seen in the Beatles' *Sgt Pepper*. He had not been familiar with the work of the Animals, but Price's music in its intense lyricism and eclecticism with strong folk and church roots appealed to Anderson. He invited Price to do a score for his Royal Court production of David Storey's play *Home*, and from that grew Alan Price's involvement in *O Lucky Man* both as an actor and composer — a fine score with Price's songs totally integrated into this most Brechtian of films.

A comment on the successful television airings of his films, brought forth Anderson's views on this medium. His video film of

CONTINUED ON PAGE 26

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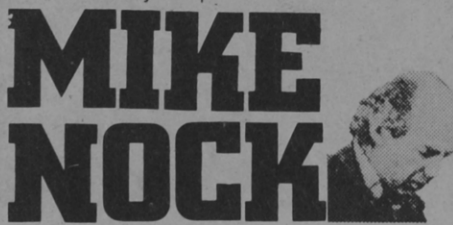
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'ANDERSON' FROM PAGE 25
Alan Bennett's *Old Crowd* had received a generally hostile critical reaction because it was, in Anderson's own words, "experimental, innovatory and somewhat anarchistic in tone" and the experience made Anderson realise how intensely conventional television was as a medium. Paradoxically, though it might be harder to set up a film, once done, the artist was much freer to be true to his inspiration and experiment with the material and medium.
And what of television itself? It should be stopped, retorted Anderson. He sees the struggle between television and cinema as being responsible for the present-day American cinema having to cast its net for a wider and wider audience, trying to appeal to a public that was not even adolescent, but positively infantile. He spoke though of the vitality and energy of America, being still a young country with its culture built upon its many and varied immigrants. His friend Milos Forman chose to settle in the States rather than Britain when he left Czechoslovakia because he would always have been a foreigner in Britain whereas he was naturally accepted as an American, going on to make films such as *Taking Off*, *Hair*, *One Flew Over The Cuckoo's Nest* and the soon-to-be-released *Ragtime*.
What a contrast with the Britain of *Britannia Hospital*, a nation crippled by the most bitter of class struggles — a factor which Anderson sees as having prevented Britain ever achieve its full potential. And, he stresses, this issue had not disappeared in the post-war years as journalists

claimed but was as bitter as ever, now complicated by the rising voices of other minorities within the country.
Lindsay Anderson is a director for those who like their cinema to be literate with a strong but not overbearing social conscience — the man has too much wit and irony for that. As a final comment, on being asked whether any other films or filmmakers had particularly impressed him over the last decade, he paused and then concluded, "I must say chiefly my own ... to be perfectly honest".
William Dart

FILM

Wellington film festival starts July 9. Includes Debbie Harry in *Union City* and Mangere Bridge movie *Men In Dispute*.

Auckland festival starts July 16. Features *Atlantic City* and *My Dinner with Andre* directed by Louis Malle, *Health* by Robert Altman, *Radio On* (with music from Bowie, Fripp etc.) and *Everyman for Himself* by Jean Luc Godard.

NZ movies in the making: *Strata* (Phase Three films) directed by Geoff Steven (*Skin Deep*), *Utu* by Geoff Murphy (*Pork Pie*) and *Wild Horses* by Derek Morton (Endeavour) ... *Scarecrow* has been sold for release in the USA, Canada, Britain and Australia ... German director Rainer Werner Fassbinder (*Lola*, *Maria Braun*, *Fear Eats the Soul*) has died, aged 36 ... *Variety* says of Gillian Armstrong movie *Starstruck*: "First Australian stab at a musical ... doesn't have a soundtrack with commercial beat to penetrate beyond its shores". (*Starstruck* features songs by Swingers, Phil Judd and Tim Finn).

What a contrast with the Britain of *Britannia Hospital*, a nation crippled by the most bitter of class struggles — a factor which Anderson sees as having prevented Britain ever achieve its full potential. And, he stresses, this issue had not disappeared in the post-war years as journalists

Victor/Victoria

Director: Blake Edwards

What do *10*, *S.O.B.* and *Victor/Victoria* all have in common? They are all comedies? Right. They all star Julie Andrews? Right again, but the

Nastassia, 'Cat People'.



'Mad Max 2'.

most important feature is that they are progressive stages in the latter-day renaissance of Blake Edwards. And *V/V* is a sparkling gender comedy from a director whose talents seemed to be almost buried in an endless succession of Pink Panther films.

This film, with Julie playing a man playing a woman (think about that one!) is set in Paris in the 30s. The perfect setting too for a piece with extraordinary wit and charm. Robert Preston, who has been giving some marvellously bizarre performances of late (*Semi Tough*, *S.O.B.*) is outrageously funny as a gay cabaret performer who realizes Julie's hitherto untapped talents.

It is pleasing to have a comedy on this aspect of life which does not end up being a sexist put-down (as was *La Cage aux Folles*)
Body Heat
Director: Lawrence Kasdan

A stunning directorial debut from Kasdan, who has already provided Hollywood with some of its neatest scripts such as that for Polanski's *Chinatown*. Kasdan scripted *Body Heat* himself and

gives us a classic "film noir" for the eighties as the sultry Kathleen Turner leads William Hurt's small-town Lothario into a web of murder and intrigue.

Echoes of Billy Wilder's *Double Indemnity* abound, a forties film where Fred McMurray got himself into much the same mess for a few on-screen clinches from Barbara Stanwyck. Turner is a little more liberal with her favours, but the heat of the title is much more than just steamy sex. It is an image that pervades the entire film from the sweating bodies of the actors to the nightmare intensity of the final denouement. The director mounts the most exquisite images like a cinematic jeweller, holding them together with one of the most bristling and pertinent scripts for some years.
Missing
Director: Costa-Gavras

Costa-Gavras offers a trite and unsatisfying expose of the American involvement in the 1973 Chilean military coup, with Jack Lemmon and Sissy Spacek as the unfortunate pawns in the larger political game.

As a thriller, it holds together. But the anti-American propaganda is naive and not helped by the crudely caricatured portraits of almost all but three or four of the American characters. The mixture of documentary and art-film is an uneasy one. The film is much too tricky for its own good from upward shots of bodies spread-eagled on a glass roof to the obvious irony of Brenda Lee singing "My whole world is falling down" at an American party.

And as for the Vangelis score ... where is Mikis Theodorakis these days now that we need him.

Blow Out

Director: Brian De Palma

Sitting through this latest De Palma effort, I began to realise just how superb Coppola's *Conversation* was some years back. This film managed to examine with eloquence and style all the "serious" issues which are struggling to get out of *Blow Out* without any of the tawdry nastiness that clouds De Palma's film. The man is technically astute, although this can't really compensate for the lacklustre personalities of Nancy Allen and John Travolta. *Blow Out* just seems another trudge through the sex-and-violence cocktail of *Dressed to Kill*.

Atlantic City

Director: Louis Malle

One of the current Festival Fare, and far too long in coming to this country, *Atlantic City* paradoxically manages to combine the disparate qualities of charm and toughness as did the director's earlier *Pretty Baby*. Bellini enthusiasts will appreciate the clever irony of one of the most striking opening scenes for some time. Fine performances too from Burt Lancaster, Susan Sarandon and Kate Reid.
William Dart

FORTHCOMING FILMS

Cat People ... horror starring Nastassia Kinski and Malcolm McDowell, directed by Paul Schrader (*Hardcore*, *American Gigolo*). Nastassia and Malcolm are part of an ancient tribe which turns into black leopards when they love anybody but blood relatives. Music by Giorgio Moroder (*Donna* and *Midnight Express*), the song 'Cat People' has Bowie lyrics and is sung by David Bowie. Starts July 30.

Puberty Blues ... directed by Bruce Beresford (*Breaker Morant*). Story about two girls growing up on Sydney's southside beaches. Theme song by Tim Finn. Split Enz 'Nobody Takes Me Seriously' and 'I Hope I Never' are sung by Sharon O'Neill. Starts August.

Happy Birthday To Me ... directed by J. Lee Thompson (*Guns of Navarone*). A psychomystery set in school with lead Melissa Sue Anderson, of *Little House on the Prairie* fame. Will there be anybody left to celebrate her birthday? Starts July 9.

Mad Max 2 ... the next best thing to *Mad Max* which was banned here. It's set three years after *Max* loses his family. NME says: "It's the sort of film which gives violence a good name." July 30.



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.

Britannia Hospital ... stars Malcolm McDowell, directed by Lindsay Anderson (*O Lucky Man*). Comic satire based on a hospital strike and a mad doctor. Late July.

VIDEO

Jam have released live video *Trans Global Unity Express*, 29 mins long, six songs from *The Gift* ... Soft Cell have a kinky video 'Sex Dwarf' available as part of the Soft Cell video LP out soon in the UK ... a 20th Century Fox video catalogue is available through Group Rentals, PO Box 147, Auckland. Included is *The Rose*, 9 to 5, and *Brubaker*.

The president of the Motion Picture Assoc. of America is reported in *Variety* magazine to have warned the USA government about the dangers of home videotaping without copyright compensation. He says the industry will collapse like the recording industry unless something is done to discourage it. Meanwhile, groups such as the Home Recording Rights Coalition (which involves VCR manufacturers and dealers) are fighting to get home taping legalized.

Spong

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

RIU, JULY 8 TO AUGUST 8

MON.

TUES.

WED.

THURS.

FRI.

SAT.

SUN.

Watch Out For ...

Screaming Meemees celebrate *If This Is Paradise I'll Take the Bag* with a national tour, July 13 to August 14, with Dance Exponents ... Country Calendar stars Daggy and the Dickheads are on mid-winter campus tour July 15-30 ... critically acclaimed Christchurch born jazz pianist Mike Nock is back from USA, plays Auckland in July 29 with band, 30 solo, 31 with Limbs, Palmerston Aug 3, 4, Wellington 8, Nelson 10, Hamilton 13 ... Oz JC Superstar team Jon English and Marcia Hines tour their *Jokers and Queens Show* through July ... *Brazil's Legionnaires* intersperse Ak gigs with

Lady Hamilton July 22 and DB Rotorua July 29 ... Hattie and Willie join forces for Esplanade July 9, 10 before Dayson's NI tour. Hattie appears again at the Esplanade Aug 5-7 ... Mantra tour nation July and Aug including oft forgotten Masterton and Taihape ... Narcs hit home territory late July ... also from South, the Hip Singles tour includes Gluepot July 15-17 and Massey Uni July 25 ... new Hammond Gamble show (with Stuart Pearce) takes in NI through July ... Rodger Fox Big Band plays one off at the Taita tavern July 28.

CONTINUED BELOW LEFT

8 Hammond Gamble Gluepot Little Criminals Esplanade Willie Dayson Liston College Screaming Meemees Rumba Jon English, Marcia Hines Hamilton Founders GB's Legionnaires Station •Neil Young Box set (12 LPs) released.

9 GB's Legionnaires Gluepot Hattie & Hotshots, Willie Dayson Esplanade Jon English, Marcia Hines Tauranga Neighbours Station Tempos Waihi Beach 1966, Kinks 'Sunny Afternoon' No.1.

10 GB's Legionnaires Gluepot Hattie & Hotshots, Willie Dayson Esplanade Shadow Fax Clyde Quay Tavern 2pm Hammond Gamble Cabana Neighbours Station Tempos Waihi Beach Hotel This Sporting Life Rumba afternoon

11 Jon English, Marcia Hines Wellington TH 1967, Margot Fonteyn and Rudolph Nureyev busted at 'pot party'. Pot?

TRY A CORUBA AT THE BLUEPOT!

8, 9, 10 Blind Date DB Rotorua Hip Singles Hillsborough Blond Comedy Hillcrest Narcs Bellblock

Paris Lady Hamilton P.S. Morrinsville Mantra Greerton, Tauranga Larry & Ladders Wiri

Danse Macabre, Living Legs, Stranger Upstairs Mainstreet Louie & Hotsticks Gladstone

12 Sharps jazz, Gluepot Jon English, Marcia Hines Palm. Nth. Mantra Albion, Gisborne Hammond Gamble Tainui 1974, some turkey set a world record for blowing smoke rings: 169 from a single puff. This man is probably dead. •Dance Exponents limited edition single, Motorhead, Tank, UFO, Chas Jankel 'Questionnaire', Nina Hagen 'Nunsexmonkrock' released.

13 Ben Sidam jazz, Gluepot Willie Dayson Cabana Mantra Albion Screaming Meemees Hillcrest Hammond Gamble Greerton Roger McGuinn born 1942, Billy the Kid gets plugged, 1881, and another turkey manages to gob a distance of 34 feet. This was in 1973, three years before punk.

INSIST ON A CORUBA AT THE HILLCREST.

14 Ben Sidam jazz, Gluepot Jon English, Marcia Hines Invercargill Hammond Gamble Greerton Mantra Onekawa Screaming Meemees Bellblock Royales Hillcrest Sound FX Lady Hamilton Woody Guthrie born 1912, Everly Brothers announce their breakup, 1973. 'RWP' Men at Work special 6.30 TV2.

15 Speedway Taita Jon English, Marcia Hines Dunedin Daggy & Dickheads Canterbury Uni. Mantra Homestead, Masterton Screaming Meemees Rutland, Wanganui Hammond Gamble DB Rotorua Royales Hillcrest Linda Ronstadt is 36.

16 Screaming Meemees, Dance Exponents Taita Jon English, Marcia Hines Chch TH Daggy & Dickheads Lincoln College Mantra Gretna Taihape Hammond Gamble Hillcrest Royales DB Rotorua Neighbours, Topp Twins Ak Uni.

17 Speedway Taita Mantra Oxford, Levin Screaming Meemees Victoria Uni. Hammond Gamble Hillcrest Spines Clyde Quay Tavern 2pm

18 Blond Comedy Mainstreet Daggy & Dickheads Otago Uni.



15, 16, 17 Hip Singles Gluepot Narcs Esplanade Blind Date DB Onerahi

Ikista Hillsborough Willie Dayson Cabana Bronx Station Danse Macabre Reverb

Blond Comedy, Hip Singles Mainstreet Louie & Hotsticks Gladstone

19 Sharps jazz, Gluepot Willie Dayson Albert Palm. Nth. Screaming Meemees Rutherford Hip Singles Greerton Daggy & Dickheads Gladstone •Gary US Bonds 'On the Line', John Cooper Clark 'Zip Style Method' released. Radio Up on air CORUBA AT THE GLOBE.

20 Little Criminals Gluepot Mantra Rutland Hip Singles Greerton Screaming Meemees Rutherford Daggy & Dickheads Gladstone 'Like a Rolling Stone' released, 1965. Also Lovin' Spoonful's 'Do You Believe in Magic?'. Ed Hillary born 1919.

21 Little Criminals Gluepot Willie Dayson Wairoa Hotel Daggy & Dickheads Vic. Uni. PS DB Rotorua Mantra Rutland Hip Singles Tainui GB's Legionnaires Wiri Hotel Tom Sharplin Lady Hamilton Yet another turkey sets a record, 33 hours on a bed of nails, 1975.

22 Narcs Greerton PS DB Rotorua Hip Singles Albion, Gisb. Neighbours Hillcrest GB's Legionnaires Lady Hamilton George Clinton, alias Dr Funkenstein, is 42.

23 Blond Comedy Rumba Daggy & Dickheads Auck Uni. Narcs Hillcrest PS Mayfair Hip Singles Cabana Neighbours DB Rotorua Hulamen Clyde Quay Tavern 2pm

24 Blond Comedy Rumba Daggy & Dickheads Waikato Uni. Hip Singles Cabana Narcs Hillcrest Neighbours DB Rotorua Hulamen Clyde Quay Tavern 2pm

25 Hip Singles Massey Uni. Neil Young joins CSN 1969, Big Brother's 'Cheap Thrills' LP released, 1968.



5 years on ...

22, 23, 24 Blind Date, Dropbears Gluepot GB's Legionnaires, Reflex Esplanade Mantra Taita

Willie Dayson Albion Gisb. Little Criminals, Midge Marsden Mainstreet Screaming Meemees Hillsborough

Zombies Reverb Tempos Wiri Midge Marsden Station Beat Rhythm Fashion Gladstone

26 Sharps jazz, Gluepot Screaming Meemees Terminus Timaru Hip Singles Albert The man with the lips is 39 today and really pissed off.

27 Little Criminals Gluepot Narcs DB Rotorua Mantra Rutherford Screaming Meemees Terminus Kim Fowley born 1942. Hip Singles Rutland

CORUBA AT DE BRETT'S?

28 Little Criminals Gluepot Rodger Fox Big Band Taita Willie Dayson Matamata Screaming Meemees Brydone, Oamaru Hip Singles Hawera Midge Marsden Hillcrest Cuban Heel Lady Hamilton Radio B rage, Mainstreet

29 Screaming Meemees Waikiki Invercargill Midge Marsden Hillcrest GB's Legionnaires DB Rotorua Willie Dayson Morrinsville

30 Screaming Meemees Cook Willie Dayson Hillcrest Daggy & Dickheads Massey Uni. Midge Marsden DB Rotorua

31 Screaming Meemees Cook Willie Dayson Hillcrest Mike Nock, Limbs Maidment Midge Marsden DB Rotorua Beat Rhythm Fashion Clyde Quay Tavern 2pm

AUGUST 1 Jerry Garcia born 1942, Concert for Bangladesh 1971.

2 Mantra Terminus, Timaru Screaming Meemees Albert, Palm. Nth. Neighbours ATI •Blondie 'The Hunter', David Johansen 'Live it Up' released.

3 Titan Gluepot Mantra Brydone, Oamaru Screaming Meemees Sunset, Wellington Hip Singles DB Rotorua Neighbours Tauranga

Hot Scoop: Neil Young has just about completed his album. The real news, though, is that he's assembled a dynamite band for a tour of Europe, Australia, New Zealand and Japan. Joining Neil will be Nils Lofgren on lead guitar (he ...)

4 Titan Gluepot Narcs Invercargill Mantra Cook Screaming Meemees Mayfair Neighbours Gisborne Beatles records banned in six US cities, after Lennon says they're bigger than JC, 1966.

5 Narcs Dunedin Screaming Meemees Cabana Neighbours Napier 'Revolver' released 1966.

6 Narcs Hillsborough PS Mainstreet Screaming Meemees DB Gisborne Neighbours Cricketers

7 Willie Dayson Selwyn College Screaming Meemees DB Gisborne Neighbours Cricketers

'CORUBA FEST, ANYNIGHT!'

CONTINUED FROM ABOVE

RWP July 11 has new Rolling Stones, second Meemees' Paradise clip Swingers' 'Punch and Judy' ... Johnny Batchelor (Hookers) returns with the Dropbears Gluepot July 22-24 and Hillsborough July 29-31 ... Radio B benefit concert July 28 to raise money so the station can keep its transmitter at Hobson Bay. Danse Macabre, No Tag, Dabs and more, have offered services.

SPLIT ENZ & FALL DATES. NEIL YOUNG LATE '82!

More to Come ...

Split Enz tour dates are confirmed! Hamilton Founders Theatre August 18, Auckland Logan Campbell Centre (no other venue available) Fri 20, Palmerston North Stadium Sun 22 (4pm show), Christchurch Town Hall Tues 24, Civic Invercargill Fri



5, 6, 7 Hammond Gamble Gluepot Hattie & Hotshots Esplanade

Royales Taita Hip Singles Hillcrest Mantra Waikiki Paris DB Rotorua Midge Marsden Bellblock

27, Dunedin Town Hall Thurs 29, Wellington Town Hall Wed Sept 1 ... according to San Francisco's B&M Neil Young will tour Oz & NZ late 1982 with his hottest band ever - Nils Lofgren (lead guitar), Bruce Palmer (bass), Ralph Molina (Crazy Horse drummer), Ben Keith (steel guitar) and Joe Lala (percussion) ... forthcoming Flying fun: Tall Dwarfs indulge with *Louis Likes His Daily Dip* (12" EP, five tracks), Chills release 'Rolling Moon' (7"), Clean bow out with 'Getting Older' (7" single) ... no Toots and Maytals

dates confirmed, but a seven centre tour may commence late July or September ... Fall are in Christchurch Aug 16 & 17, Auckland 21 & 22 at Mainstreet, one date at least with This Sporting Life ... Models also tour in August with Barton Price on drums. Will record at Mandrill ... in Auckland through August expect Mainly Spaniards, Builders, Sneaky Feelings and the Verlaines ... Canned Heat and Mondo Rock scheduled for August.

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

COMBAT ROCK

THE CLASH

