

Hullamen
Clyde Quay Tavern, July 24.

Over recent months Hullamen have well and truly cemented the following they inherited as the direct descendants of the Rodents to the point where they are no longer just a band so much as an institution. It's not so much a case of "a band in the pub" as an inner-city community event. Given the Hullamen's large and constantly fluctuating line-up, at the moment they are a relatively economical nine-piece, and the Hullagirls seem to have disbanded. It's never completely clear where the band stops and their audience starts, everybody is part of the show anyway.

Only about 20 minutes after official kick-off Hullapersons straggle onto the stage and lurch into a somewhat ragged first set with several songs introduced, like a Health Dept warning, as "umm this ones a bit unrehearsed (giggle)". No-one seems to mind, least of all

songwriter-in-chief, master of ceremonies, John MacDougal who presides proceedings with the sort of gleeful, dare-devil fatalism which has made Turkish busdrivers infamous the world over.

The second and third sets tighten up somewhat but the smooth soul sound Rodents had seemed headed for has been given away for a rather more raucous good time show band approach these days. Also gone are most of the instantly recognizable "standards" in the repertoire with an increasing number of original tunes, some of them extremely good. 'Barking up the Wrong Tree' which kicks off the final set has got to be one of the great NZ written songs and others 'Bulls to Texas', 'America' and 'Beer and Skittles' are not too far behind.

Vocal duties are swapped regularly between MacDougal, guitarist Stephen Jessup (who does a blues spot), a lady singer (name unknown) and bassist Paul McAllister (who provided a highlight with a funky shuffly thing called 'The World is a Little Bit Under the Weather').

Musically Hullamen are a real mixture of the inspired and the downright messy. The horns and the rhythm section are both tight little units in themselves but the cohesion doesn't always extend to the band as a whole. John Nilands' keyboards tend to get buried and the backing vocals are fairly hit and miss.

Somehow though this doesn't seem to disturb the overall effect too much at all. Everyone has a good time, everyone will come back next time, everyone loves the Hullamen. They are the soul of the heart of Wellington.
Don Mackay

Battle of the Bands
Shoreline, Dunedin.

A Saturday afternoon sees the first semi-finals and I missed Sneaky Feelings, my crime, they played well (apparently) but integrity was deemed not a criterion. Professionalism was to be the key. Sad.

Then Foreign Agent who have PA plus, a sound second to none, musicianship to spare but somehow misapplied. Dunedin's Duran

Duran, they're sincere and dedicated but their music and covers are a series of motions, reflections of suburban demand. I looked for feeling.

Last that afternoon were the Netherworld Dancing Toys, a ridiculous name for a septet including two saxes and a trumpet and playing a sane balance of covers (Sam & Dave, Dexys, Jo Jo Zep) mixed with guitarist/vocalist Nick Sampson originals. After a shakey start the horns settled down and the band started to shake a few booties with ex After Dark Malcolm Black showing some stature as a soulful front-man. They won the semi, and deserved to.

Two nights later and the second semi contested by a much inferior trio of hopefuls. First up, Stallion, heavy metal disciples with axes to grind and masters of their idiom. The last bastion for guitar heroes. Ugly music.

Then the Nerve, souped-up, dyed-up, slicked-back and flat-out in their over-zealous application of post '77 anthems. 'Solitary Confinement' and 'She's So Modern' are passe dumbness, remnants of another era and hard enough to take then. They need to re-think and re-model, again.

And finally Ambush, who started like heavy metal then slid into 'Orange Blossom Special' featuring some wizard on fiddle. Chronic identity crisis music ensued as they clumsily tried to mix the Band with Cajun and Celtic covers. Back to the communes, boys. Stallion won the semi, by default.

The final was the following night and was won by Foreign Agent who made the final as a special judges' choice. The NDT's were second and then Stallion. George Kay

Tomorrows Parties
Mainstreet, July 29.

Tomorrows Parties seduce rather than accost an audience. Monique is the natural focal point with her strong, deep voice. She projects effortlessly, supported by Shakes (rhythm guitar and vocals), Perce (drums), Robby (bass) and Keith (lead guitar).

Tomorrows Parties have considerable variety in their material. 'You Will Never Know' is shared by Monique and Shakes creating

Trudie, Neighbours, Station.



a sweet and sour vocal mixture. 'Boys', the 'Motorbike' song and 'City of Pity' stand out, all lyrically simple but diverse in arrangement.

Taking a name such as Tomorrows Parties however, may be a little too revealing. The band does about three Velvet Underground covers in a set where one would suffice.

The slow 'Morning' provided a dramatic and eerie ending. The band disappeared leaving Monique to sing 'there was no one left but me'.

AnnLouise Martin

Spines, Naked Spots
Cosgroves, July 30.

One of the frustrations with being a habitual late arriver is that you tend to miss the first band, which in this case was the Primitive Art Group. By the time I arrived the bar was pretty well packed and Naked Spots were in the process of assembling themselves on stage.

They are now back to a four-piece line-up with the addition of vocalist Kathy McRae who adds both a stronger voice and a more relaxed stage presence than the band has previously had. This combined with an uptempo trend among the newer songs makes the band a lot more immediately accessible than in the past. Towards the end they even had people dancing, a state of affairs which once would have seemed extremely unlikely.

Their sound retains its characteristic fragility but its once earnest plod has given way to a sort of thoughtful shuffle. Despite obvious difficulties with the on-stage sound everything stayed pretty tight with Kate Walker's bass work standing out, and odd synth touches doing a lot to add colour. By the time they wound-up it was SRO.

There was then a long pause in proceedings owing to the late arrival of Spines' bassist Rob Mahoney. During this time the band obviously built up a heap of tension, because once they took the stage they played with a full on energy and conviction. I had not previously seen from them.

Starting with 'All Inane' off their recent EP, Spines stormed through two shortened sets. The addition of Tim Robinson on drums, in place of Caroline Esther, has given them real drive where in the past they seemed a little diffident and polite and Neil Duncan's sax does a lot to add colour and variation to the set which was previously a touch samey.

Spines have been the Wellington band performing most regularly over recent months and the benefits in terms of confidence and cohesion are obvious. They are on the verge of coming right in a big way. With a strong Wellington following already established they are now well placed to tackle the rest of the country.
Daisy Cheyne

NEW RIP IT UP T-SHIRT

IF YOU WISH TO PURCHASE BY POST SEND \$10.50 TO R.I.U, PO BOX 5689, AUCKLAND 1.
NAME \$.. ENCLOSED
ADDRESS
SIZE UPT? S M OS

THE MOCKERS

'WOKE UP TODAY' /version

B. CAITCHEON

'CAN YOU ROCK' N'ROLL REX?' 3 track 45

Available at all good shops or send \$3.00 per record to PO Box 11-701, Manners St, Wellington.

MARIANNE FAITHFULL

SISTER MORPHINE
(RECORDED 1981, PREVIOUSLY UNRELEASED)

BROKEN ENGLISH
(LONG VERSION)

THE LETTER
(16TH CENTURY POEM)

EXCLUSIVE 12" EP

R.R.P. \$3.99

AVAILABLE SOON — IN LIMITED QUANTITIES

STEWART SOUND

- JBL PA. HIRE — 2,3,4 way system, 1 or 2 way ff/back. 31 Band EQ, Compressor Limiter, Chorus Echo, Pitch Transposer etc. *Systems to your own price or specs.
- ROAD CREW & TRUCK HIRE — Modern fleet of vehicles. Experienced Sound engineers and roadies.
- LIGHTING HIRE — Full range of lighting equipment.
- BACK LINE HIRE — Amps, Bins, Drums and Keyboard Specs., available on request.
- SPEEDY SERVICE DEPT. — JBL Service Centre. Also service on P.A. equipment and instruments.
- AGENTS for JBL speakers and cabinets, MXR, JANDS, HOLDEN, JANSEN, SHURE EV., SENHEISER & ROLAND.

Contact - MARK STEWART
Bus. 52700 A/H. 52900
OFFICE 134A VICTORIA AVE. PO BOX 260 WANGANUI.

SMALL ADS ONLY \$1 PER LINE

Send copy and payment (prior to publication) to RIU, PO Box 5689, Auckland 1.

WANTED TO BUY
\$200 offered for complete set of '16' Magazines, 1964 to 1967 approx. Single issues or part of sets considered. \$100 offered for complete set of 'Jackie' Magazines 1964 to 1967. Write to: '16's' Box 1035, Wellington.

WANTED TO HIRE
Experienced Sound Engineers and road crew. No dreamers. Contact Progressive Sound Hire Company, Wanganui Ph. 52-700 or 52-900 after hours. Write Box 260.

NEOTERIC TRIBESMEN 7" SINGLE
Now available. Send \$3.50 to Box 11-272, Manners St, Wellington.

CLOSET ARTISTS INDEPENDENT
RELEASES SHOW 1-20 September, is interested in contacting bands and individuals who have released records independently over the last few years. We require posters, records and videos. This will be an excellent showcase for NZ indie music. Contact Bruce McIntosh 732-558, 520 Queen St.

LAMPS, DESK ETC, FOR SALE
JBL 2482 120watt horn drivers \$500 each, Markland 16 channel stereo desk \$1980, PAR 64 1000watt lamps \$140 each. Phone Auckland 579-009, Ext 885 or 565-631, ask for Steve

'CROSSING THE TRACKS'

RE-ISSUE: COLLECTOR'S ITEM
A COMPILATION
PRODUCED IN 1978

FEATURING: MIDGE MARSDEN & THE COUNTRY FLYERS, RED ALERT (NOW THE DRONGOS), BEAVER, NEVILLE PURVIS, ALAN BRUNTON AND JAN PRESTON.

SEND \$8.00 TO: 'CROSSING THE TRACKS' BOX 3107, AUCKLAND 1. PH 600-972.

'PERFORMANCE' WANTED
Has anyone got a copy of 'Performance'? (Stones and others on Warner Bros.) Good money paid. Contact helen, 217, Aro St, Wellington.

SIXTIES RECORDS WANTED TO BUY
Monkees, Tommy Boyce and Bobby Hart, albums, singles. Ph Ak 486-909.

WANTED TO BUY DYLAN B.LEGS
Wanted Bob Dylan Bootlegs. Ph 879-206 or write 67 Kempt St, Wellington.

16/14 MULTICABLE FOR HIRE
16/14 way multi-cable for hire in and around South Island. El cheapo rates. Ph ChCh 851-563 during the daytime. Ask for Pierre.

BIG CITY MUSIC

36 FORT ST, AUCKLAND PH 32-202, 32-203

GUITARS	AMPS	DRUMS
Les Paul Deluxe \$1395	Rockit Superlead (E-130) \$1795	Tama 8 Piece Imperial Star \$1795
New Strats \$1250	Rockit Series II \$1295	Tama Swingstar \$760
Fender Lead One \$645	Pro Champ \$1295	Gretsch 6-Pce (Black) \$1795
Fender Bullet \$425	Rockit 270 Bass \$950	Gretsch 5-Pce (Red) \$1195
Fender Tele \$795	Holden 6ch.Mixer Amp \$995	Pearl Maple Kit \$1340
Fender Precision \$1125	Jansen 5ch.Mixer Amp \$936	Pearl Export \$850
Ibanez Fretless \$385	Jansen Little Ripper \$565	Tama Congas \$399
Left Hand Roadster Bass \$599	Fender Twin Reverb \$1495	Tama 6 1/2" Maple Share Snare Drums from \$229
Ibanez Musician (Fretless) \$949		

ACOUSTIC GUITARS
Sigma Martin \$1099
Guild G37 \$730
Ibanez-AW25.12STG \$449
Ibanez AW100 \$780
Ibanez Ragtime \$459

A LARGE RANGE OF P.A. AMPS AND SPEAKERS.

STROBE TUNING — BEST RATES IN TOWN
A HUGE RANGE OF GUITAR & DRUM ACCESSORIES, MICS, EFFECTS PEDALS, CYMBALS & STANDS.