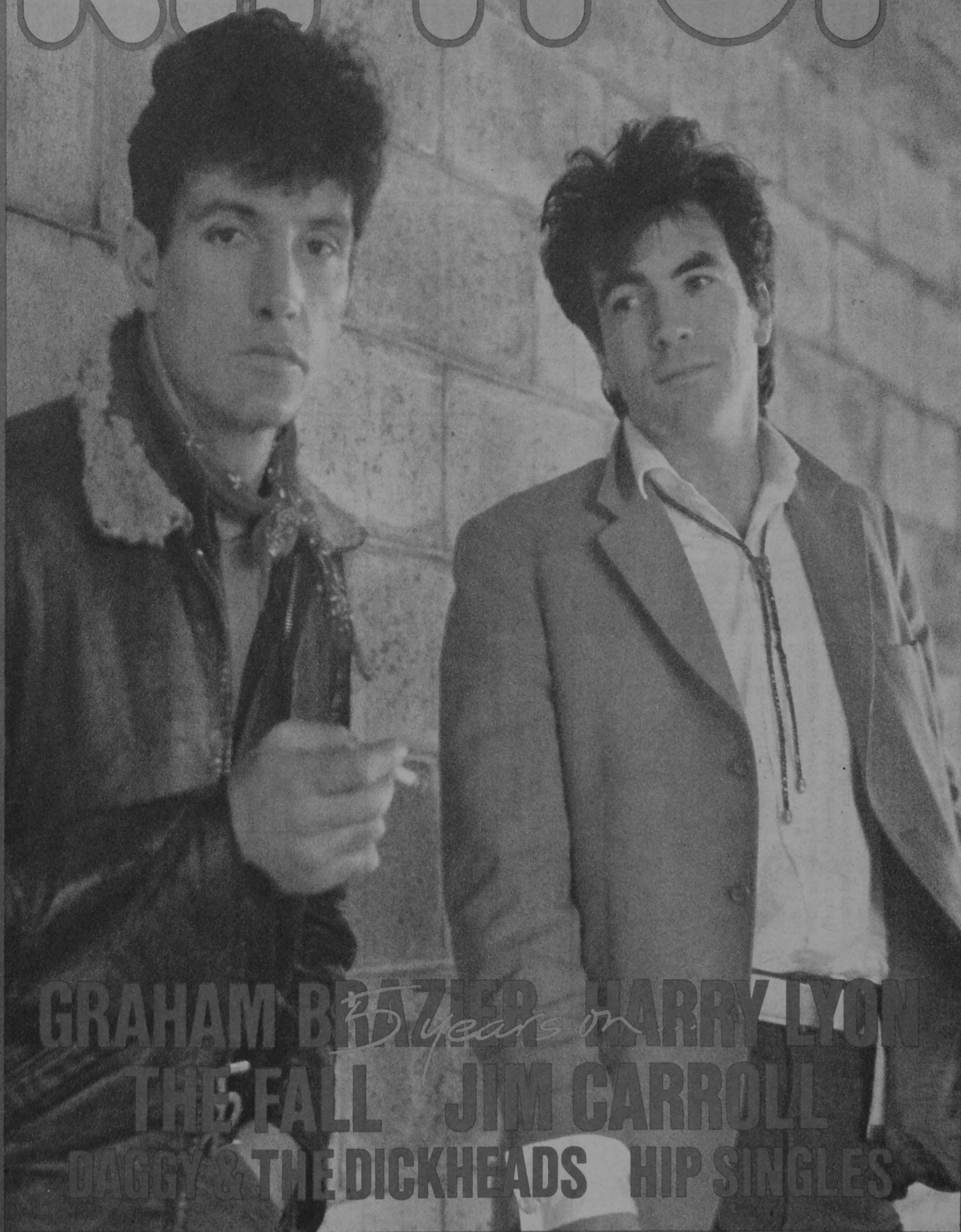


25,000 FREE MONTHLY

No. 61 AUGUST 1982



RIP IT UP



GRAHAM BRAZIER *5 years on* HARRY LYON
THE FALL JIM CARROLL
DAGGY & THE DICKHEADS HIP SINGLES

The Fall (L-R): Mark E. Smith, Marc Riley, Craig Scanland, Carl Burns, Steve Hanley, Paul Hanley.



The Fall

The Fall shrugged themselves together into their first of 12 different forms in early 1977, right in the middle of the punk thing. Immediately transcended their musical environment by making singles like 'Bingo Master's Breakout', which was at once different, amateurish (in a way that other bands tried to copy without understanding the intent) and *NME* single of the week. Mark Smith and his everchanging lads had instant credibility. The extraordinary thing is that in the five intervening years they've retained all the things that made them unique, while their contemporaries have escaped to the States and *Top Of The Pops* or given up trying to be human.

Their early albums, *Live At The Witch Trials* (which wasn't) and *Totale Turn* (which was), were packed with great songs, idiosyncratic lyrics, the occasional melody, scratchy, yelpy, off-putting vocals and a certain feeling that this guy Smith had things well sussed.

I've never heard *Dragnet*, their second album, but *Grotesque After The Gramme* was even less accessible, more challenging than the early stuff, with widely differing recorded sounds and virtually no melody. *Grotesque*, the first Fall released here, got into the Top 30. Good grief! 'Totally Wired', the single which appears live on the album, actually got on *Radio With Pictures!* A hand-held, one-shot, vaguely inept piece of live footage showed that the band couldn't give a shit about presenting themselves in a \$40,000 cosmetic mini-epic or whatever. Good.

Next up, *Slates* was a 10-inch album that cost the earth on import, but was worth it, and now we have *Hex Enduction Hour* and the single 'Lie Dream of a Casino Soul' being released in NZ. When told how much Fall records cost to hard-core, import-buying NZ fans, Smith responded:

"Fuckin' hell, that's ridiculous! While we're over here, we're getting something together with Gap Records."

So, with any luck at all, we may get the whole Fall catalogue for the normal inflated prices.

How The Fall Discovered New Zealand

Three months ago (or so) Helene, who runs Sydney's 'Stranded' venue, and Ken West, who previously imported Snakefinger (immediately prior to the heart attack that prevented him reaching NZ), managed to convince the Fall's manager, Kay Carroll, that they were eminently suited to bringing her bunch of Northern Soul Boys (joke) over to Australasia. The fact that Helene and Ken had helped the Birthday Party lurch around Australia established their ability to handle the unusual and controversial without becoming librium addicts, so with Vivian to handle Melbourne and the mysterious Edward Zimblis (no relation to Roman Totale XVII), they formed the syndicate. A tour was born.

Being a Wellingtonian by birth (nine years in Levin, hardy soul), Helene thought NZ would benefit from the Fall, and maybe even vice versa. So, completely bypassing the normal promotional avenues, Mainstreet in Auckland, Victoria in Wellington and Christchurch Town hall were booked through people in those three cities who had never had any experience with overseas acts. The level of efficiency and organisation was not exactly state of the art, but enthusiasm was very high. Admittedly, being involved in the Auckland part of the tour makes me extraordinarily biased (but don't hold that against me, will ya?). I know the Fall are good, I know that a normally organised NZ tour would not serve them well, so we'll see what happens.

A Phone Interview With Mark E. Smith

Things don't start very well, Smith failing to respond to questions about why he bothers to come to this part of the world ("That's a bit of a ridiculous question"), so I try a different tack: How about big halls and PAs?

"I've no preference. I don't believe in that sort of ... ah ... 'It's great to play to the little clubs', and all that sort of shit that everybody comes out with when they get feeling a bit guilty."

It's only guilt?

"It is, in a way, yeah. Because they sort of fuck up, don't they, when they get into big halls and the sound is bad and everything, and they start pining for small gigs."

Surely that situation can be out of a band's control?

"They should sort that out before they do the big halls, shouldn't they? We have no problem with big halls or little halls, y'know. If you let the PA guy run your sound, it's your own fault. We've got Kay, the manager, does the mixing. We have no trouble telling people what to do."

How do you keep a high level of intensity, doing six gigs in a row with completely different sets?

"We get better. After three or four gigs it's a lot easier. It's usually the first couple that are bad."

What about the Iceland track on *Hex Enduction Hour*?

"Sixteen track. It was ... er ... it's funny, 'cos all the walls were lava, y'know, so you could play really quiet and you didn't

sound weedy. You could actually hear what you were doing while you were doing it, which is really unusual. Expensive, but it was worth it."

So you went to Iceland with that in mind?

"Oh, no, no, no. We just had a day off, so we went in there."

Do you know anything about NZ?

"Not particularly, no. I watched the football team." (Loud laughter.)

New Zealand's not a lot like Australia, Aussies really like bass and drum.

"You can say that again. Every band I've seen here, all you can fuckin' hear is the bloody bass guitar."

Where do you go after *Hex*?

"I'm gonna sparse it down a bit. Yeah, sorta rubbin' out the two drumkit lineup, y'know."

Smith says he's not promoting any particular ideal, nor is he in it for the money. When asked why he's doing what he does, he replies, in a Spike Milligan-type Indian accent, "I hope to find myself through outer sociology". We say goodbye.

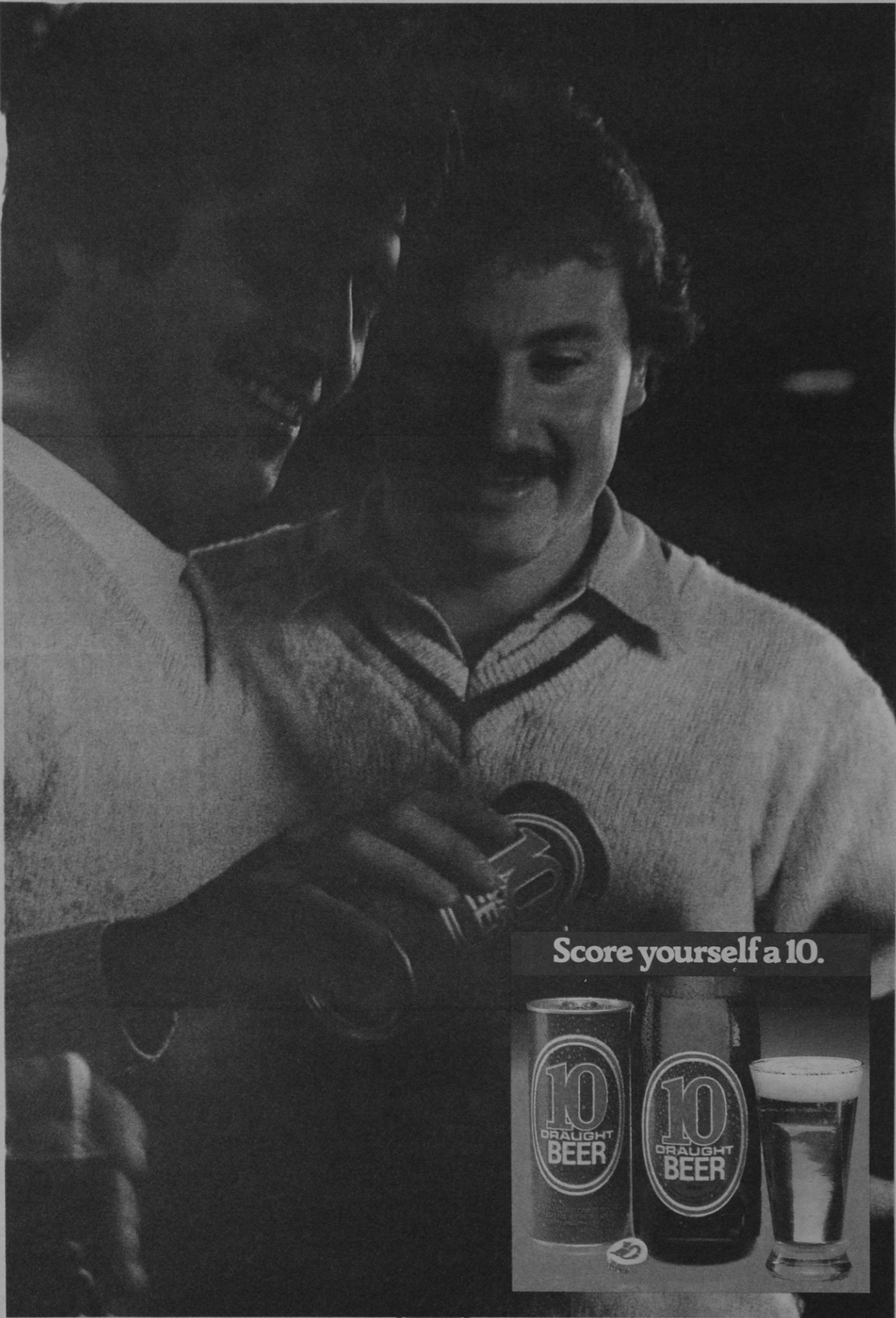
Late News

At the time of writing, the Fall had been in Australia for about 10 days. Karl Burns had his passport stolen by a groupie in the States, and on returning to the UK had his brand new one eaten by a dog, so he didn't make it to the first gigs. Mind you, Smith only just made it to the opening set at the Sydney Musicians' Club. After some minutes of yer Oz audience chanting The Fall don't keep us waiting, Kay Carroll leapt on stage, saying "Hey, hey, he's not Mick Jagger! He's Mark Smith and he's got lost!"

It was true, he had. But he slouched on stage seconds after with his omnipresent bag of goodies, and conducted the evening's festivities with his back firmly and inexorably turned to the audience. Apparently, his grin was immense.

In Australia, controversy is running very high indeed. See ya there.

Chris Knox



Po 10 tial

JUST PICS

Simple Minds' singer Jim Kerr is pictured below. Jim and the lads will tour NZ in October.



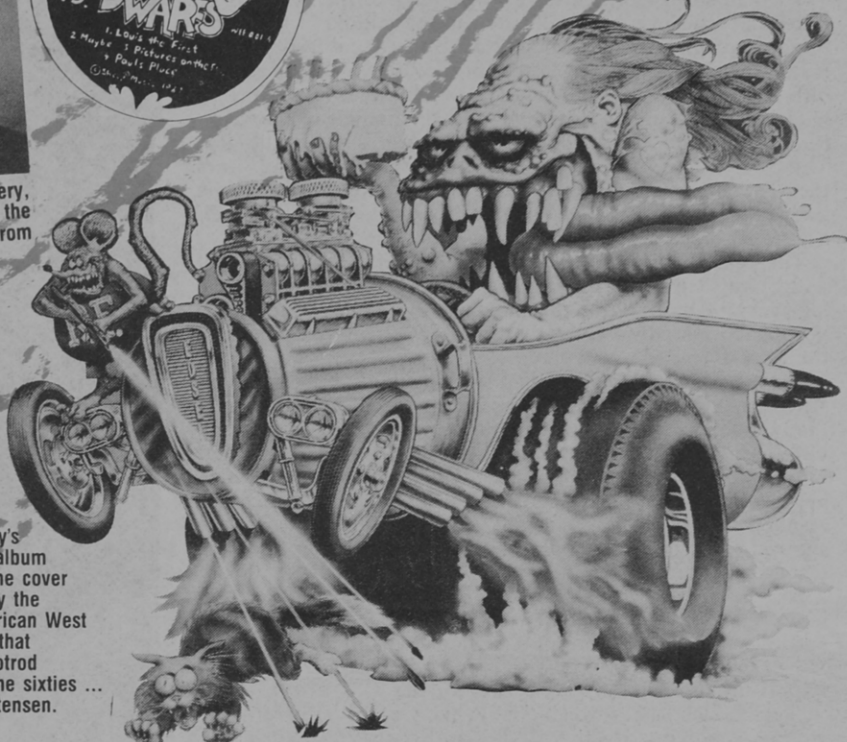
Funboy Three sport their summer gear to promote their opportune revival of George Gershwin's 'Summertime' from Porgy And Bess. Flip is a new group ditty 'Summer of '82'. These three can be seen as the Specials' front row in 'Dance Craze', starting Auckland, Chch on Sept 4.



At the Balboa Exhibition at RKS Gallery, August 4, Lyndon wears, as did all the models, a Ngila creation, available from Glacche, First Floor, The Corner.



The dudes above are Hunters & Collectors from Melbourne, except the longhaired lad in the AC/DC t-shirt. The band impressed many with their 12" EP entitled 'Hunters & Collectors', so they called their album 'Hunters & Collectors' too. Their 45 'Talking to a Stranger' is reviewed in this issue. They are now recording with Mike Howlett who produced last Gang of Four and Flock of Seagulls.



The rod on the right is featured on the cover of Birthday Party's forthcoming album 'Junkyard'. The cover was drawn by the original American West Coast studio that airbrushed hotrod graphics in the sixties ... Roth & Christensen.

THE FALL

EDWARD ZIMBLIS + SYNDICATE PRESENTS...

The HEX ENDUCTION HOUR

The HEX ENDUCTION HOUR

The HEX ENDUCTION HOUR

The HEX ENDUCTION HOUR

The HEX ENDUCTION HOUR

BY...

The Fall

AUGUST 18
CH-CH TOWN HALL

AUGUST 20-21
MAINSTREET

AUGUST 19
VICTORIA UNI

AUGUST 17
CH-CH UNI

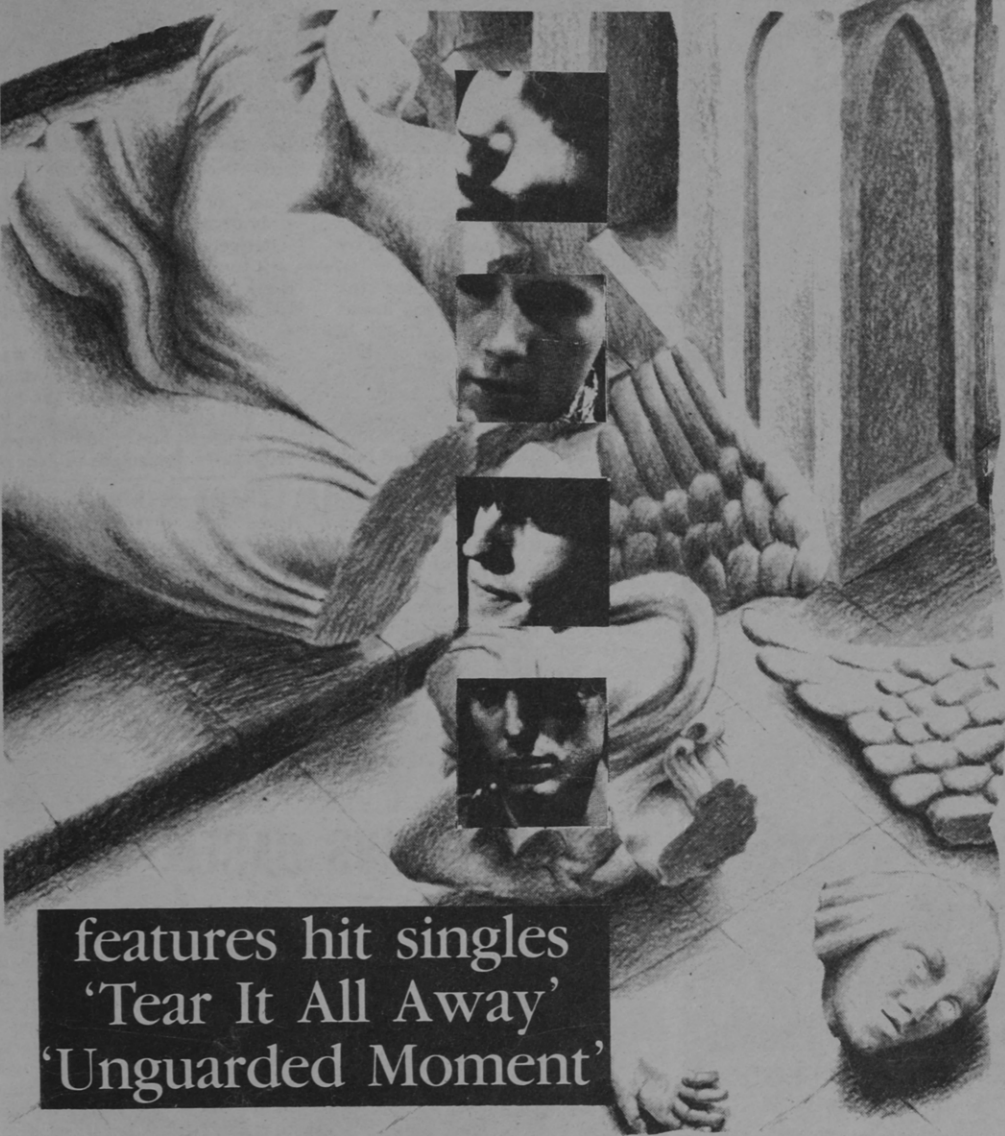
YOU DON'T HAVE TO BE WEIRD TO BE WEIRD...

THE FALL

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come at once
the church

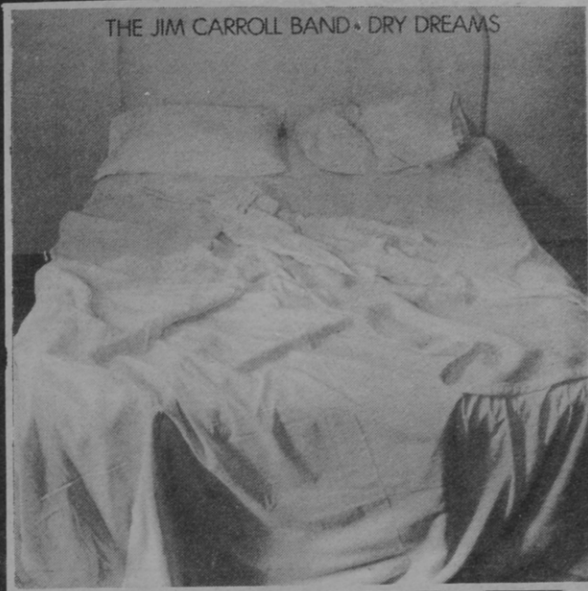


features hit singles
'Tear It All Away'
'Unguarded Moment'

THE JIM CARROLL BAND

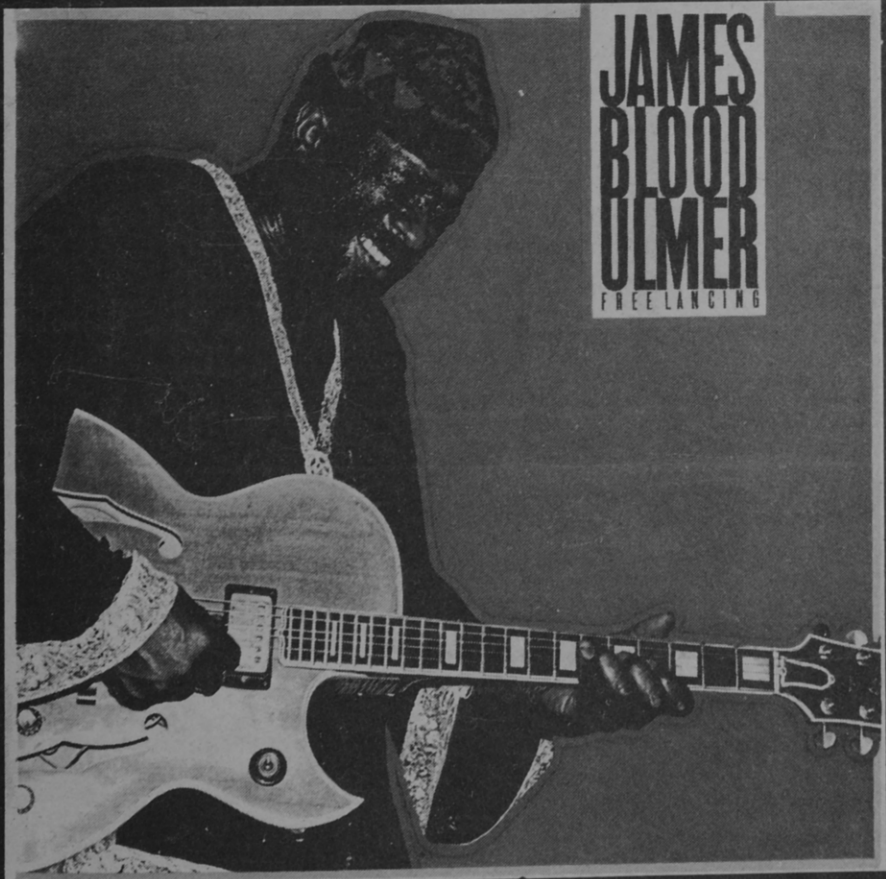
DRY
DREAMS

*'I was a
Catholic boy
redeemed
through
pain
not joy'*



**"the most original guitarist"
since Jimi Hendrix."**

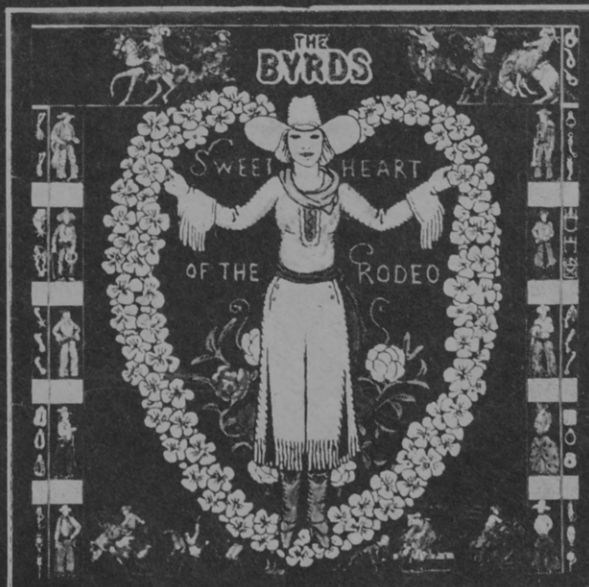
Robert Palmer, 'Rolling Stone'



JAMES BLOOD ULMER
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THE BYRDS



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OF THE RODEO**



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THE NARCS

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SEPT					
1	Wed.	DB Onerahi, Whangarei	23	Thur.	Richmond Hotel, Oamaru
2	Thur.	Gluepot, Auckland	24	Fri.	Shoreline, Dunedin
3	Fri.	Gluepot, Auckland	25	Sat.	Shoreline, Dunedin
4	Sat.	Gluepot, Auckland	26	Sun.	Dunedin
7	Tues.	Tainui, Whakatane	28	Tues.	Waikiwi, Invercargill
8	Wed.	Greerton, Tauranga	29	Wed.	Terminus, Timaru
9	Thur.	DB Rotorua, Rotorua	30	Thur.	Hillsborough, Christchurch
10	Fri.	Hillcrest, Hamilton			
11	Sat.	Hillcrest, Hamilton	OCT		
12	Sun.	Lady Hamilton, Hamilton	1	Fri.	Hillsborough, Christchurch
14	Tues.	Mayfair, Hastings	2	Sat.	Hillsborough, Christchurch
15	Wed.	Cabana, Napier	4	Mon.	Alberts, Palmerston North
16	Thur.	Oxford, Levin	5	Tues.	Rutland, Wanganui
17	Fri.	Wellington	6	Wed.	Bellblock, New Plymouth
18	Sat.	Wellington	7	Thur.	Esplanade, Auckland
19	Sun.	Wellington	8	Fri.	Esplanade, Auckland
20	Mon.	DB Rutherford, Nelson	9	Sat.	Esplanade, Auckland
21	Tue.	Gladstone Party, Christchurch	14	Thur.	Gluepot, Auckland
22	Wed.	Ashburton	15	Fri.	Gluepot, Auckland
			16	Sat.	Gluepot, Auckland

WITH SPECIAL GUESTS

Is it a bird, is it a plane? No it's a **DROPBARS**



Dropbars (L-R): Simon, John and Chris

The Dropbars, from Sydney, dropped by for a fortnight, late July, on a brief tour initiated by Blind Date's Mike Caen.

For Johnny Batchelor (ex Johnny and the Hookers) it was the first time he'd been back in three years, and the visit meant a chance to catch up on family and friends and an opportunity to show off the new band.

Johnny set up with French born drummer Simon Rudlin and bassist Chris Toms a year ago. It was in fact Chris' idea that the band be called Dropbars. These creatures were known for falling out of trees and wiping out patrol soldiers.

When the Dropbars started off in Sydney they ran into trouble with Cure comparisons. Johnny:

"I can see why, because the music was slower than what other bands were doing, a bit sparser. But it's toughened up a lot lately and got us out of that groove. Being a three-piece people instantly categorizes you. They go 'ohh,

Cure", or "ohh, the Jam", and it's only because we're a three-piece. That gets really annoying."

It took the band a while to get work.

"That's why we did the single ('Fun Loving/Anything I Can Do')," continues Johnny. "It was recorded on a 16 track in Sydney with borrowed money. We put out 600 copies, and were able to pay back all that we'd borrowed from sales. It also got us a lot of work."

The Dropbars have recorded three songs at Leo Studios with Todd Hunter producing. It's part of a deal Todd has where he gets free studio time in return for a percentage on anything successful. This allows bands to record independently and removes the need to find a record company to fork out money beforehand.

The new record is assured a New Zealand distribution this time.

AnnLouise Martin

JOE FLAWS DASENT!



lated by women.

"It's a relationship thing. It's like domestic torture. A love hate relationship where you don't mind what happens because you're in love. You put up with each other."

Fane's been in the studio working on new material which will appear either as an album or mini-album in the new year. He plans to tour NZ at the time it's released.

"I was sick of what live music does to my health, I can't handle the life very well, but having had a two year break, I find once I get into the studio with a potential band we get so excited we end up saying we'll have to do some gigs. And the idea of touring NZ is appealing because we miss NZ."

The other half of Joe's Music, Peter Dayson will accompany him, plus NZ saxophonist Mark Symonds, possibly Jonathan Swartz on bass, and Bruno Lawrence as a second percussionist, he feels like he needs a break from being a film star, so Fane says.

There he sits on his patio, surrounded by bluegums, parrots, and eating toast.

"The weather is the main advantage here," he says. "But I can earn money from songwriting here which I could never do in NZ. I'm currently writing some soul songs with Renee Geyer, because I really like soul music. There's also an amazing jazz-avant-garde thing happening with young musicians pushing into areas I like. There's a lot of energy, we can survive well and it's getting better."

AnnLouise Martin

The Way You Get Your Way' by master musician Fane Flaws was actually recorded in 1980.

The delay is a long story, but to spare you of the boring details it boils down to Fane buying the tapes from Harlequin Studios, selling them to Mushroom Records, and returning from overseas to find they'd been lost in the post. "It's beyond me!" he proclaims.

Eventually he decided to use the track as an experiment for video. Fresh from a video course and full of ideas he covered himself in grey matter, the concept being to shoot colour but to have it look black and white. Accordingly, when a colour image entered the frame, it would contrast wildly with the 'fake' black and white.

"It didn't work," he says, "but the clip has created a lot of interest in the band and I've had offers to do other people's clips. D.D. Smash have asked me to do their next film clip."

The Way You Get Your Way' video has received a fair amount of TV time in Australia.

Fane denies that the song is simply about his being manipu-

TOURING

HIP SINGLES
(NORTH ISLAND TOUR)

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GAMBLE

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TEDDY BOYS

KARL GORDON
NARCS
STRAIGHT 8's

BRAZIER'S
LEGIONNAIRES
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ATTRACTIONS
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& FLAMINGOS

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Stop, look, listen...



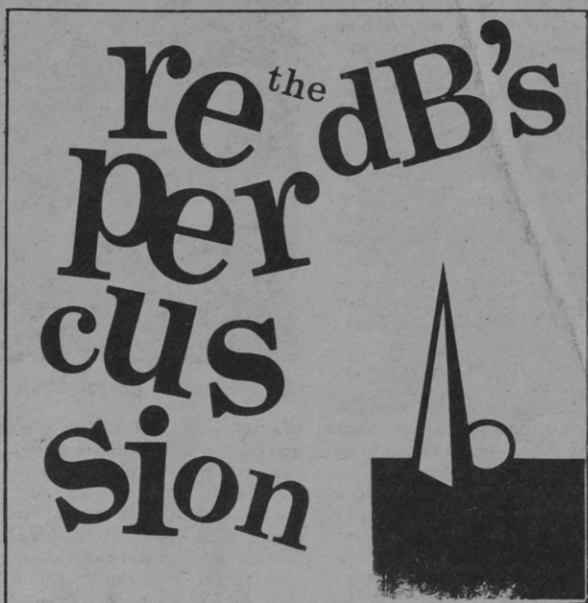
SHAKIN' PYRAMIDS Celts & Cobras

Second LP highlights a more diverse spectrum of musical styles. Produced by Roger Bechirian & Bob Andrews (Undertones, Elvis Costello, Jona Lewie).



HAZEL O'CONNOR Cover Plus

Latest album from 'Breaking Glass' star showcases her dynamic talent.



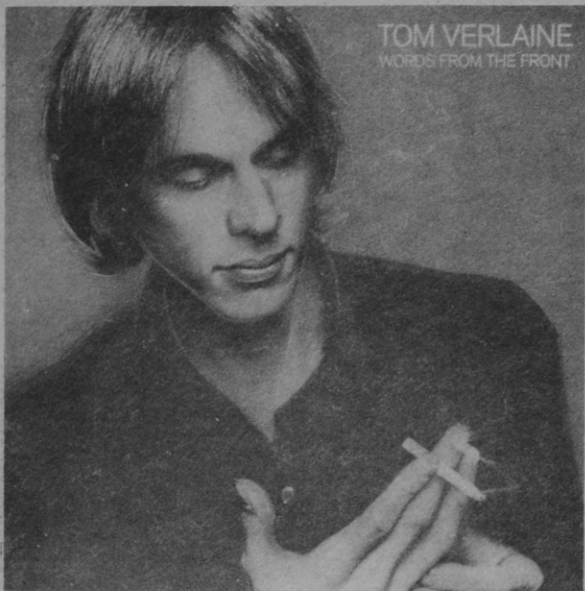
Db's, Repercussion

One of the most exciting bands to emerge in New York — the focal city for the best batch of new rock'n'roll since the new wave of Blondie, Talking Heads, & the Ramones.



JOAN JETT I Love Rock'n'Roll

International Number One Album ... contains smash hits "I Love Rock n Roll" and "Crimson and Clover".



TOM VERLAINE Words From The Front

Ex Television guitarist Tom Verlaine instills in critics & fans the kind of rabid devotion that is usually reserved for saints and visionaries. Witness: "... songs characterised by Mr Verlaine's raw spat-out singing, by the twanging solidity of the massed guitars and their sweet solo flights and off ... yet telling and evocative lyrics. There really isn't anything quite like it around." John Rockwell, 'New York Times'.



TOYAH, The Changeling

The latest brilliant album from Toyah Wilcox ... recently voted "Best Female Singer" in the British Rock & Pop Awards.



COLIN NEWMAN Not To

Totally different from first two but equally as brilliant!



MODERN ENGLISH After The Show

Second excellent album for 4AD, produced by Hugh Jones.



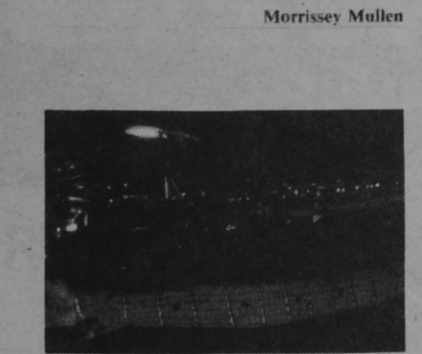
THE DAMNED Damned

Originally released in UK, 18 February 1977, this was the LP that launched the innovative Stiff label. Highly prized collector's item — released in NZ for the first time — by DEMAND!



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Highly respected and much sought after British Jazz Funk duo.



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Excellent debut from Virgin's only Greco-Scouse band (!) produced by Mick Glossop of Skids, Ruts fame.



watch
out!

'SONS AND FASCINATION
NOW CONTAINS FREE BONUS LP
'SISTER FEELINGS CALL'

RUMOURS

UK & USA

A Coroner's Court heard how Pretenders' guitarist **James Honeyman-Scott** (25) had heart failure after using cocaine and passed a verdict of misadventure ... **Siouxsie Sioux** defied doctors advice and appeared at the three day Elephant Fayre, Cornwall ... **Devo** in studio doing album with ace producer **Roy Thomas Baker**. Single 'Peek-A-Boo' out soon ... ex **Patti Smith** keyboardist **Richard Sohl** has joined **Nina Hagen** band ... **Patti Smith** will soon release material with husband **Fred "Sonic" Smith's** **Sonic Rendezvous Band** ... **Jaco Pastorius**, **Peter Erskine** and **Robert Thomas Jr** are out of **Weather Report** - replaced by **Victor Randall Bailey** (bass), **Omar Hakim** (drums) and **Jose Rossi** (percussion) ... **Brian Robertson** (ex **Lizzy**) is now a permanent **Motorhead** man ... **Ted McKenna** (Alex Harvey, Gallagher) replaces **Cozy Powell** in **Michael Schenker Group** ... **Shadows** have completed a new album ... **Midge Ure**, **Joan Armatrading**, **Gary Brooker**, **Mick Karn** (Japan), **Madness**, **Townshend** and **Phil Collins** played the royal gala gig for **Prince William**. **Bowie**

couldn't make it ... **Yazoo** album soon ... **Killing Joke** drummer **Big Paul** has joined **Jaz** and **George** in **Iceland**, a week after forming **Brilliant** with **KJ** bassist **Pig Youth**. **Killing Joke** with tour **North America** and **Japan** ... former **Clash** drummer **Topper Headon** is in trouble with the law for stealing a bus stop and receiving stolen goods ... guitarist **Billy Duffy** has left **Theatre of Hate** due to 'musical differences' ... **Lene Lovich** will star in her own stage musical about **Mata Hari** the war spy, convicted and shot in 1917 ... **Robert Plant** is going back on the road but after recording another album ... **Dave Edmunds** cancelled European tour after internal haemorrhage ... **Stranglers** may sign to **CBS** ... new **Fun Boy Three** single is 'Summertime' (George Gershwin) / 'Summer of '82' (their own) ... **Orange Juice** have double A-side 'Two Hearts Together' / 'Hokoyo' ... reggae pirate radio **Dread Broadcasting Corporation** is still on the air after being fined \$600 last month ... **Birthday Party** drummer **Phil Calvert** is quitting. Rest of **BP** living in **Berlin** recording an EP ... **Soft Cell**, **Blue Rondo A La Turk**, **Beat**, **Top Secret** all working on LPs.

Forthcoming albums: **Sly Stone** *Ain't But the One Way*, **Robby Kreiger** (ex **Doors**) *Versions*, **Jerry Garcia** *For the Roses*, **Janis Siegle**

(**Manhattan Transfer**) *Experiment in White*, **Captain Beefheart** *Ice Cream for Crow*, **Shriekback** *Ten*, **Adrian Belew** *Lone Rhino*, **Crusaders** with **BB King** *Live*, **Manowar** *Battle Hymns* (**HM**), **EMI**, **Billy Squier** (**Virgin**), **Michael Schenker** *Emotions in Motion*, **Indie Pop** *CompilAsian Album* (**Virgin**), **Michael Schenker** *Assault Attack*, **Tygers of Pan Tang** *The Cage*, **Peyr As Above**, **Ava Cherry** *Streetcar Named Desire*, **Sly Dunbar** *Sly-To-Ville*, **Afraid of Mice** (**Charisma**), **Nick Garvey** *Blue Skies*, **Eyeless in Gaza** *Drumming the Beating Heart*, **Talk Talk** *Party's Over*, **Crazy Cats** *Swiss Kiss*, **Don Henley** *I Can't Stand Still*, **Music & Rhythm** *Various Artists* (**WEA**), features **Rico**, master musos from **Bali**, **Zaire**, **Gabriel**, the **Beat**, **Eno**.

Christchurch

Bill Direen's band **Urbs** won the **ChCh Battle of the Bands** (they visit **Auckland** and **Wellington** in August), **Wastrels** came second ... **Clean** will support the **Fall** ... **Newtones** may reform ... **Grant Ettrick** (ex **D.D. Dance Band** and **Hip Singles** sound) has joined **Farfisa Beat** on drums. **FB** (featuring **Steve Driver**) has signed a six month contract with the **Aranui** ... **Luke Neary** (ex **Dance Band**) is to be seen at the **Bush Inn** soon ... and speaking of **Dick**, the **Hip Singles** return for one week at the end of September. Their single is a new song 'Goodbye' ... Band to relieve those still writhing from the loss of **Androids** is the **Johnnies** ... **PJs** niteclub has closed, or has it? **Doodles** niteclub will book touring bands.

Desperate Measures appeal to a less restrictive minority. Another single possible ... **Vertical Smiles** now have **Warwick Clifford** on vocals ... **Unauthorised** are doing demos ... **Sheer Fanatics** and



THE DABS EP
'LOVE THE ARMY'
OUT SOON ON PROPELLER



Ex **Crocodile**, **Barton Price** in **Models**



Dave Dobbyn, **Melby Jump Club**.

Wastrels will double gig at the **Star** and **Garter** ... **En Can Ma** are resident in **Christchurch** with one ex **Feature** (soundman) and one ex **Proud Scum** ... **Edward England** are new ... **Divine Faction** are **D. Faction** ... **Louie and Hotsticks** are looking for a drummer, phone **Alan 288256** ... **Noel McMeekings** / **Alex Copeland** band called **MGs** ... local bands getting heavy airplay on **Radio U**. **Jim W & Peter W**

Dunedin

Otago's first all-girl group is the **Neonics** ... the **Empire** ran a Saturday (2-11pm) of live performances to celebrate its first year of 'alternative' bands. Promoter **Malcolm Overton** hopes to establish a non-pub scene for under-agers and to start a local record label.

Fraser Batts' band includes old colleagues **Jonathan Moore**, **Rachel Phillips** and **Jeff Harford** ... **Chills** are looking for a keyboard player ... ex **Feedback** **Gavin Keen** has a six track tape of 'Career Girl' and 'Waiting'.

Extra concerts were added by **Split Enz** and **Cold Chisel**, the latter went down a storm. Why, I don't know. **George Kay**

Wellington

Clyde Quay Tavern continues to draw big crowds for Saturday afternoon. **Cricketers Arms** is now

booked by **Gary Goodyear** (792-358) and out in the suburbs the **Taita** is still going strong. The most recent development is that **Cosgroves** - the lounge bar of the **Cambridge Hotel** has turned into a good regular small gig. **The Fishing Party** with **Spines**, **Naked Spots** and **Primitive Art Group** held there had a full house. A similar pre-sold type event there on August 13 will unveil new **Mockers** line-up, new ex **Steroid** band (provisionally titled **Sands of Mars**) and a reconstituted **Smashed Executive**.

New are **Parasites** ... gigging recently have been **BRE**, **Cardinal Sin** and **Swerve** (the latter fronted by ex **Preservative** and occasional **Hullamen** **Gerry Moran**).

Hullamen's on-going recording project continues, and **Spines** and **Naked Spots** both have studio plans ... currently out is single from **Barry Caitcheon** (ex **Busker**, new **Mocker**), which took a bit of a blow when **TVNZ** refused to accept privately made video for **RWP**. **Les Crew**

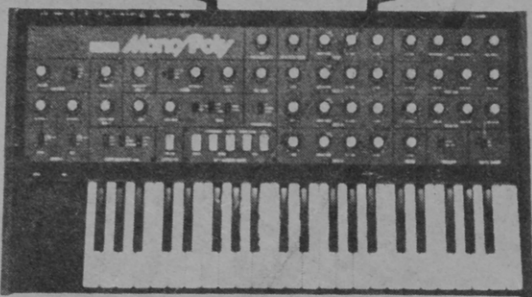
Auckland

Bands interested in appearing on **Propeller/Radio B** compilation (Class of '81 style) out in the new year contact **Box 37-371 Parnell** ... **Nocturnal Projections** are recording an EP *Another Year*, for **Jon Doe's** new indie label **Hit Singles**.

Tracks: 'You'll Never Know', 'Isn't That Strange', 'Could It Be Increased', 'Difficult Days', 'Out of My Hands'.

From **Propeller** expect compilation LP with **Features**, **Spelling Mistakes**, **Marching Girls**, **Tech-tones**, **Blams**, **Newmatics**. Also CONTINUED ON PAGE 8

KORG MONO/POLY



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This Sporting Life
Coalition
Firing Squad
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Viper
Argos Tuft
Nightschool
Flying Nun Records
Geoff & Mike Chunn
John Wallace
and all the others.

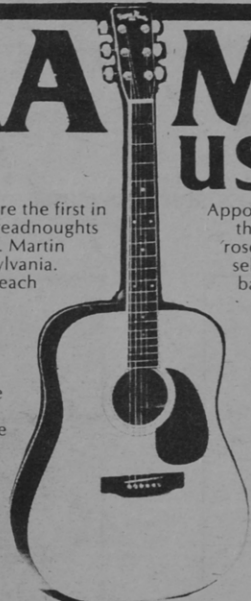
RECORDINGS REHEARSALS

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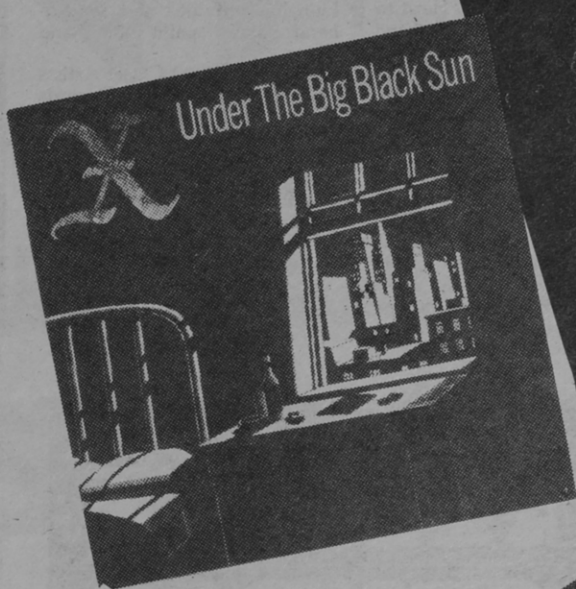
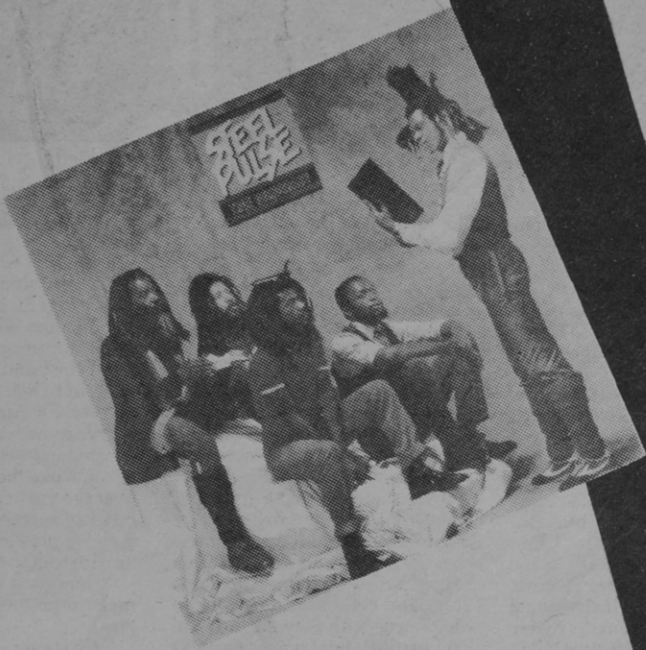
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'RUMOURS' FROM PAGE 6
soon is 12 inch extended version of Meemees' 'Day Goes By' and Birthday Party LP *Junkyard*. (This month's tummy yummy is cold baked beans 'n' silverside sandwich. A Simon Grigg creation.)

Dabs have signed a two year contract with Propeller. 12 inch EP *Love the Army* is first release. No Tag EP also out soon.

Danse Macabre single 'Skyline'/'Nexus' is near release, as is Neighbours' 'Watching Westerns' and Narcs' 'Over My Head'/'Cold Stream' ... from *Flying Nun* expect two 45s, Clean 'Getting Older', Chills 'Rolling Moon', two 12 inch 45s, Tall Dwarfs *Louis Likes His Daily Dip* (seven songs) and Bored Games (four songs), plus 12 inch

10 song maxi EP *Show Me To the Bellrope* by This Sporting Life retailing at \$6.99 ... Daggy and Dickheads have recorded 12 inch EP *Brothers* (WEA).

Next month: Bongos have 'Monotony'/'Falling Out' (produced by Robbie Sinclair at Harlequin) and Prime Movers 7 inch 45, 'Crying', 'Walk On By'/'Hard to Bear' ... Willie Dayson Blues Band are recording an album and a 12 inch live EP ... Gurlz are about to record a six song EP at Harlequin.

Transmission have folded while they retreat to practise with new vocalist/guitarist Phil (ex Buster Keys). They'll emerge with new songs and name, old guitarist Damien is joining Blond Comedy ... False Gods are new three piece, Peter Chatteris (drums), Tim Wedde (keyboards, vocals), Steve Lothian (vocals, bass) ... Fourplay have new bassist Saevar (from Iceland) and new drummer Rob

Wilson (ex Modes) ... ex Spaces bassoon player Don Ray has joined Narcs road crew.

The Rumba has closed its doors to bands. It was getting too rough according to management ... Paul Rose and Ian Kingsford are now booking the Windsor Castle with Wed/Thurs, Fri/Sat brackets. Lion has provided new second-hand carpet, paint and band room.

From Sept 1-20 Closet Artists gallery has Independent Records Show of posters, video, recordings and badges etc. It will coincide with a RWP special. Bands or anyone interested contact Closet Artists 520 Queen Street, 732-555. AnnLouise Martin

This is Hip Singles



Hip Singles (L-R): Dick Driver, Steve Ward, Peter Zeug, Trevor O'Neill.

This is the Hip Singles' first tour north since the first line-up split last year. They seem to have emerged the stronger for it.

Guitarist Peter and bass guitarist Trevor are old friends. They've known each other since they were thirteen. They picked up Dick Driver in Melbourne 18 months ago, but were unsuccessful getting work. The choice was to stay and slog it out, to go to Perth, or to Christchurch. They chose the latter, partly because Dick's buddy Jim Wilson was there, but also according to Dick because "I subconsciously wanted to bring the guys around to my idea of what a band is. I really like their writing and playing ability, but they were very much into the Australian heavy metal thing which I wasn't. I think we've compromised."

And what doesn't Dick Driver, lead singer of the Hip Singles, like about 'heavy metal'?

"I've never been a fan of sexist type bands, or of trashy lyrics — 'baby, woe woe woe hold me tight', I've never liked that stuff, or the overtones of heavy metal."

Last year the band was doing songs with titles such as 'Elephant Man', 'Naughty Neighbours', 'Circus Freaks'. Dick reflects:

"It was getting a bit bizarre and it wasn't what Trevor and me wanted to do for a start. It was really confusing, four of us pooling ideas, and clashing like mad. And the keyboards were incongruous with Peter's guitar."

"There are still about ten songs from Hip Singles Mark I that we've kept in the repertoire, because when we reformed we had two weeks before we started playing. We had to rehash some of the

old songs. We dropped some of the really horrible ones. I think the songs are heading into a more personal area now, as opposed to the perverted."

Why did Hip Singles I fall apart?

"There was a lot of financial pressure," says Dick. "But had it been going well financially, it still would have collapsed creatively, because it was such a mess. We weren't going in one direction."

Why the decision to reform?

"I couldn't commit myself to the Blams. I respected them as a three piece as it was, and Trevor wasn't happy with Graham (Brazier). Steve and Peter had gone back to Melbourne with Stewart (original keyboardist), but Stewart went off on a different tangent again. Drummer Steve rang up and suggested starting again. We thought about it, Trevor and I had written some songs together while I was with the Blams."

A rushed reform took place.

"We've always done things in a hurry."

What makes Dick Driver so sure it's going to work this time?

"You never can be sure. I think I've matured a lot, playing with the Blams, I learnt how to live and work with people. With Pop Mechanix and the first Hip Singles I lacked commitment and I was very much an asshole to live with."

It has been written of the Hip Singles that they produce 'pure pub pop'. Dick however, is hoping a single recorded this month will break the pattern.

"We'd like to do something slower and not the best song that we play live now, because there

are four or five songs we don't play live — they're laid back. We're a bit tired of the wall of noise, thrashing around."

The Hip Singles intend to cross the Tasman when they're ready, a natural progression bearing in mind the band's Melbourne heritage, but Dick denies that they're tailored for Australian audiences.

"We're not tailoring our sound for that market at all. We'd never become like the Angels or a really over the top band, although we do have an aggressive attitude to the way we play and I suppose that's an Australian way of thinking."

Wouldn't a move to Australia mean more of the same old pub gigs?

"Whatever happens," Dick replies, "no matter who you are or what you try and do, you eventually get drawn into that trap, so I think you have to resign yourself to playing in pubs. You can escape it recording but pubs are your bread and butter. This is what we do for a living and we have to compromise. I'm basically a truck driver, and I don't want to go back to that."

AnnLouise Martin



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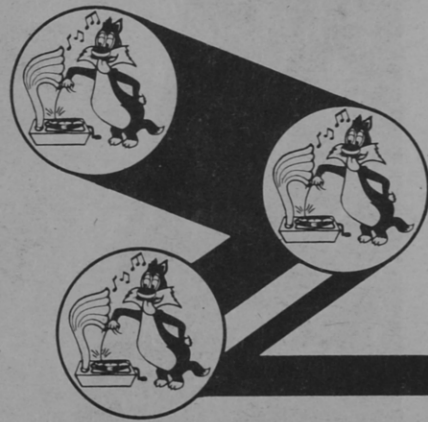
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"Ahh a can of Four X please."

"Wait your turn," says the barmaid.

"Ahh two cans of Four X please." Better order double so I can drink one on the way back. Christ I hope I don't need to go to the john. This

crowd would be a bit much to tackle if I need a slash or a chunder.

"Eh? What are you doing 'ere?" I say to a certain DJ. Oh! Pete's on tonight. Hang on, didn't a Certain Bar kill the kiwi rock star? Nah, can't 'ave done, he's the bloody DJ. He doesn't say much and that music he plays, well I better

leave that up to your personal choice. Everybody knows I'd hate it anyway - but he did play the Fall. (I bet you don't hear that at the local Birdcage, Mr Knox.) Hmmm ... cans a' r'n out, half 10, time for another couple and it's back to the bar. (God I thought these places had posers and poofs in them,

can't see any.)

"Two cans of Four X."

"Wait ya bloody turn."

"Sorry, bar's closed."

What the 'ell, did it take me that long? So down to Blondies it is. Down the stairs, wrong crowd, up the stairs again and it's off to find a bottle of scotch.

ARRY



Daggy & the Dickheads (L-R): Tim McCartin, Paul Kennedy, Dan McCartin, Mark Kennedy and Neil Mickleston.

Daggy Dan, Dozy, Dairry, Dick & Ditch

Daggy and the Dickheads were all born and bred in Taihape. There are two sets of brothers in the band. Frontman Mark's brother Paul Kennedy plays drums, lead guitarist Dan McCartin's brother Tim plays rhythm guitar, while 'adopted' older brother Neil is on bass.

Naturally enough the title track of the their forthcoming EP is *Brothers*. 'Standing on a Corner' is likely to be the single. Other tracks are 'Talk Turkey', 'Boogie Down Brown' and country song 'Winter' which Dan and Mark are especially pleased with.

Their 1981 single 'Something Nothing/Empty' is now a rare commodity. Initially only a hundred were pressed for the Dickheads to 'take home', but several hundred more went through after the band signed a distribution deal with WEA.

The money for their latest recording was lent to them by Ken, a hard working, respected farmer who broke in a couple of thousand acres up toward the Ruahine ranges. He borrowed the money from a stock firm.

The Students' Arts Council presented an opportunity for the Dickheads to tour without the hassle of organising accommodation and promotion. It'd be hard for the band to go professional with the current line-up, but they do help each other with shearing etc to enable the band to get away for little tours to Wanganui or Palmerston.

Last year, before recording their single, the Dickheads came to Auckland with the idea of setting up, and finding a bass player (Neil

hadn't joined the band). They stayed at a hotel, eventually ran out of money and went home. Living in Taihape means you can do a couple of days hard labour and collect enough money to keep you for the week, if not longer. It is one of the things about the band which makes them a bit different.

After Daggy and the Dickheads starred on *Country Calendar*, they were offered a tractor ad by Massey Ferguson and another singlets and gumboots TV advert. Both were declined.

Says Mark: "That's the hardest thing, convincing people we're not a complete joke, a Fred Dagg take-off."

"Mark's brother Paul made up the name," Dan continues. "We we got stuck with it after the first couple of gigs. But we think it suits us really. You can't call yourself the 'LA Dreams' or 'New York Jets' if you come from Taihape."

"We'd phone a pub," says Mark, "and ask a manager if he was interested in having us play. He'd say 'oh yeah, what do you call yourselves?', you'd tell him, and he'd laugh and say 'you can't play here with a name like that!'."

"The name 'Dickheads' you can take as you like, but the Wanganui radio station wouldn't play the single, because no way would they say it on air. Before the *Country Calendar* show, TV had 12 words not supposed to be heard on air and 'dickheads' was one of them," says Dan.

As a frontman, Mark Kennedy has been compared to others.

"Yes," says Dan, "Mark's got one of those faces. Sometimes he looks

like John Travolta, sometimes he looks like Mick Jagger. Basically ugly, but it is one of those face-you've-seen-before faces."

Mark admits cloning a bit of Jagger's style.

"I used to do a parody."

The band started off with Rolling Stones covers and now do about seventy percent original material. They had only two weeks rehearsal before their first appearance, at the local on Christmas Eve. There was a big crowd, relations and farmers looking trim in their tweed. Dan relates:

"I'd been in bands before but I wondered how the others would go. I thought Mark would see the crowd and freak out, but he jumped around, knocked over mike stands, fell into the drumkit, pulled out leads. We broke into 'Satisfaction' and he started singing 'Honky Tonk Women' and we tried to change halfway through to 'Honky Tonk Women' and he started singing 'Respectable' and all these things went wrong. It was a mass of noise."

The Dickheadquarters are where the band practises and there are no other houses around except for the old lady who lives across the road and answers the phone for them when they're not there. (She doesn't cross the road, it's a party line.)

"She was sick in hospital," says Mark, "and when the song came on the radio (2XS) someone took it over to her and said 'have you heard this?' and she said 'I hear it every night!'."

AnnLouise Martin

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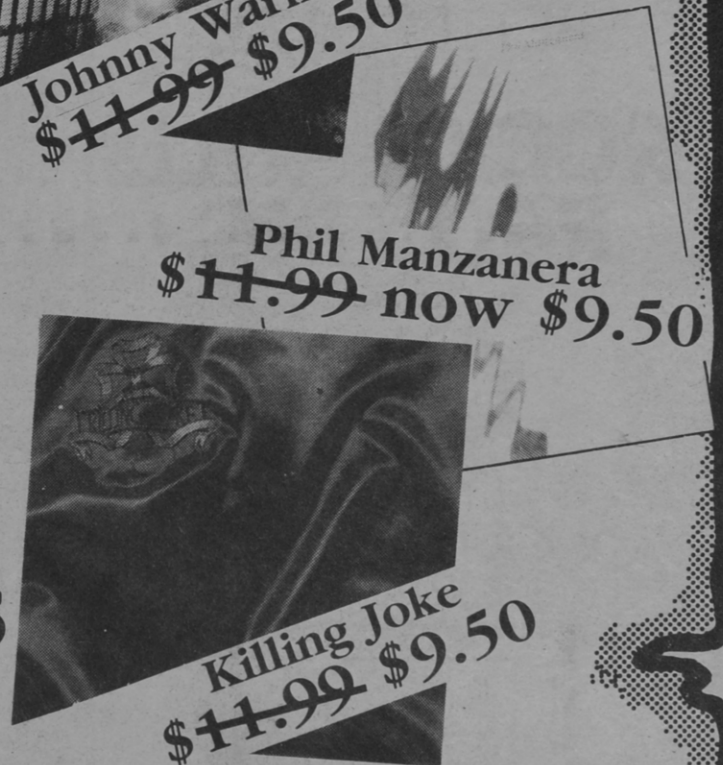
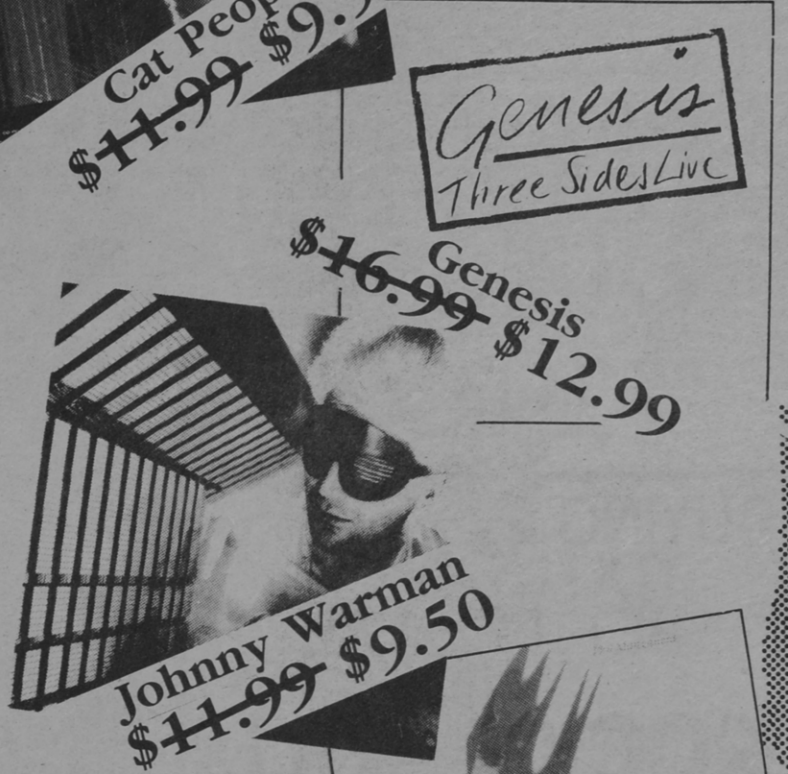
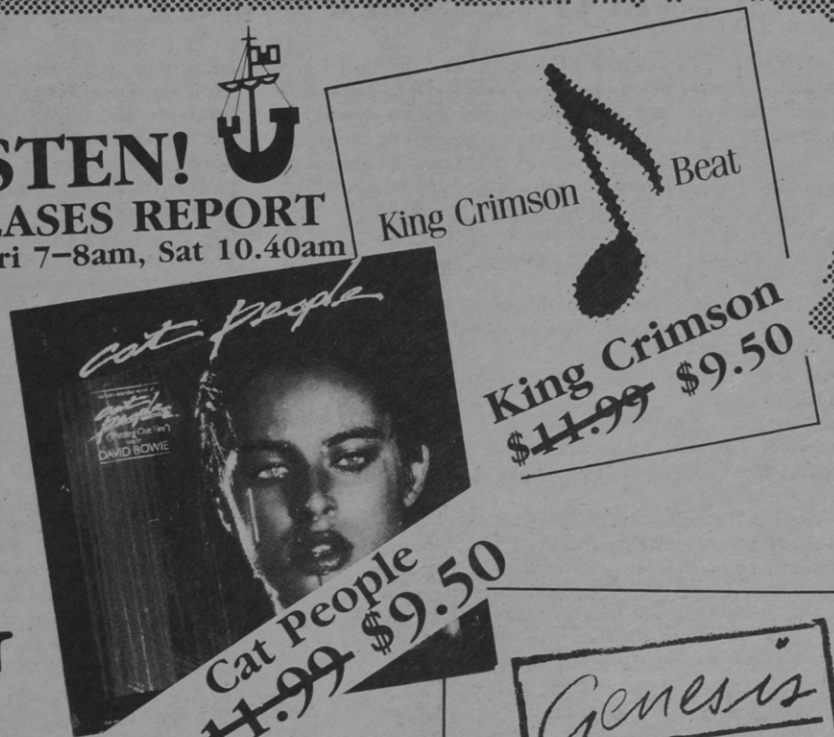
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NEW YORK ROCKER, WRITER Jim Carroll

A phone call to Jim Carroll in New York. I thought I was well prepared. I knew both his albums, had read *The Basketball Diaries* and had seen his band perform a stunning concert in San Francisco a year or so ago. I had a page full of questions to ask. What I wasn't prepared for was that Carroll should run away with the whole interview after a couple of questions, leaving me hanging on the phone, pretty much a passive audience. Oh I'd tried to butt in a number of times but his reedy drawl just kept on. I began by asking why he'd changed guitarists in the band.

"I guess they wanted to do something else because we didn't really come to terms anymore. I really like the guitarist I have now — Paul Sanchez. And Lenny Kaye played on one song on *Dry Dreams* but he's been touring with us regularly now and I think he's going to play on this new album we're starting in about a month. Patti (Smith, Carroll's long-time friend and one-time lover, for whom Kaye has always played lead guitar) is pretty much retired now, for a while at least. She's having a child in August."

I ask whether it ever concerns him that parts of his audiences may be more interested in checking out the survivor of his famous drug-wrecked youth rather than in his present work.

"I don't worry about that. It probably happened a lot during the first tour but by now those people must've satisfied their curiosity about that. Now if they come it's because they know my music. In fact I've never really thought about it until just now and you asking. Whatever their reasons, even if it was just some perverse interest in how dilapidated this Carroll person could be. To me, I just think of that character in *The Basketball Diaries* practically in the third person now, it's so much a part of the past. I mean by the time I began to break out with the music in San Francisco and stuff I'd been through this long period of living in the country in California by myself, kind of a recluse after living in New York all my life. That character seems so distant but I guess *The Basketball Diaries* will stay attached to me. I mean it's a book that's very accessible to rock and roll kids. A lot of the kids I've met say it's the only book they've read since books they had to read in school. It seems a lot of kids who go to rock concerts don't read much you know."

"But then kids in New York, a lot of them say they could have written the book themselves. It's their kind of life; it's more

routine to them, especially with drugs being more accessible these days. The only trouble for me is when some kid comes up to me and thinks I haven't changed at all since then. They ask if I want to do some smack and expect me to whip out a bottle of cleaning fluid or something and say, 'Yeah, let's get high.' Most kids are really nice though, just bubbling over with enthusiasm."

Carroll goes on to explain how so many from his rock and roll audience are now turning up at poetry readings he's given. He is very enthusiastic about this and seems both delighted and awed that his new fame has enabled him to do readings with writers who were his own mentors. Writers such as Allen Ginsberg and William Burroughs.

"Sometimes it's very disappointing to meet people whose work you really enjoy and finding out that they're assholes. But Ginsberg was never a disappointment. Burroughs was anything but a disappointment. He was all I expected and more. He was like this very cynical, carnival barker type guy. We had an incredible time together in Amsterdam. These people were my idols when I was young."

He begins to talk about the fact that many poets are now combining their work with other media. I keep trying to get a word in to ask about Laurie Anderson but Carroll is in full flight.

"You know Ed Sanders who was with the Fugs (a 60s rock-outrage group) he's doing this far out thing with a synthesizer. He backs himself with what he calls 'the talking tie'. It's this little tie with buttons on it that's transistorized to a synthesizer while he sings. It's fantastic. He has an incredible Smokey Robinson-like falsetto."

He continues on about a documentary that's recently been made featuring some of the figures in this poetry resurgence, a film which, along with the Americans also includes England's John Cooper Clarke. I suggest to Carroll that the notion (which he seems to share with the likes of Ginsberg) of the poet as society's warning device is a very romantic one.

"There's this song on *Dry Dreams* called 'Barricades'. It's the most straight-out political piece I've ever written. I tried within it to have kind of evocative images like:

Trees grow from dead nun's lungs.

"It's dealing with the murder of those nuns in El Salvador but someone who doesn't know that can just connect on the grotesque beauty of the image. It's evocative but not sloganistic. Though I do say straight-out:

I'm not gonna die for Standard Oil

I.B.M. I wouldn't die for them

G.E. not me.

"It's a very good song to do live. It really gets the audience going. 'Some of the Clash songs which are very political to me I really like and admire but they've been a little bit too sloganistic you know. I've always tried to deal not in any sloganeering sense, not with political anecdotes but with the human spirit. The thing I want to do with songs is to make the images open enough for anyone to interpret, connect with in their own way. So you don't need intellectual sophistication to get behind the words I write. I try to write using my head and my heart. I don't want just a stiff intellectual approach or just boring emotional stream-of-consciousness shit. I do want my words to come to people through their own experience the same sort of abstract way that music affects them. At least I hope it happens that way."

"You see I switch moods on this album a lot more. 'Barricades' is very straight-out whereas others are written in character and stuff. Whereas my first album had a lot of accessible rage on it and people caught on to that. Songs like 'Catholic Boy' and 'People Who Died' made it easier for people. Like when I'm doing those songs on stage, if it's really going right I'd be so into it that afterwards I couldn't remember what sort of moves I'd made on stage or anything. People have sometimes used the word 'mesmerising' about when things go right for me on stage."

"On this album my moods were different, my life was different. I wanted to write more in character and not be so hung up with myself. Some stuff is still personal though, like 'Rooms'. And there's 'Lorraine' about a person who kicked junk by getting into rock and roll. But the moods tend to be more pensive or abstract in some way. When I wrote the album I was going through a period of learning and wondering at a lot of things, of just throwing up my hands. I was feeling a lot of anxiety about the past and about the future. I mean even with 'Barricades' — the barricades are everywhere. With the word barriers like the militaristic junk coming out of the White House. I didn't picture the Falklands barricades when I wrote it but they were there by the time the album came out."

"I'm really happy with that album for what it was. It was a moody album and I think those songs were perfectly valid for that. The only regret is that maybe lyrically it was a little too dense for the music. I think on the next album it'll be more

spacious, let the music cook, more straight rock and roll. I think I've woken up out of the malady or whatever it was I was in."

He has stopped momentarily, so I get in a quick one. Does he go about writing song lyrics any differently from writing poetry?

"I was rereading *Living At The Movies* (his 1974 Pulitzer-nominated book of poems) the other night. It made me conscious of two things: that, for the most part, I like it very much again. I'd also like some rock writers to read it because it shows the difference between my poetry and my lyrics. I have two manuscripts, two books of poems ready that I wrote during the period I was in California and it made me feel that I want to get these books out."

I reply that *Living At The Movies* was out of print last time I tried.

"Well Penguin have just republished it over here and kids are reading it. But I guess it won't be as accessible to them as *The Basketball Diaries*."

I ask about the rumours that the *Diaries* are to be made into a film.

"Oh yeah. I sold the movie rights. They want me to work on the music for it and since it's 63 to 66 it would be kind of period music you know. I'd like to work at maybe Dion and the Belmonts-type lyrics and get Willie DeVille to write the music. I've only suggested it to him sort of off-hand so far."

"They want this kid Matt Dillon to play the role. Do you know him?"

I don't.

"He's sort of an American teen idol like Shaun Cassidy or someone. He's always on the cover of *16* magazine and stuff. I met with him. I think he'd be very good. He's better than the parts he's had. But Dillon's manager made it very clear he didn't want his kid's image tarnished by having scenes with him shooting up and stuff. I just thought to myself that they're going to make this into bullshit. But maybe they won't take up the options anyway."

"Whether they'll make the movie totally innocuous or not I don't know. I don't really care. To me the work was the book. My work ended there. If they make a terrific movie faithful to the book that's fine. If they make some really antiseptic version then that's too bad. It would really piss me off for about a day. Either way it would be a chance to get enough money not to worry for a while so I can just write and stuff. I don't really want that person that was me up on the screen anyway."

"Hey, have you seen *E.T.* yet? (Steven Spielberg's new film.) Oh it's great and they use 'People Who Died' in there. It's on the radio when these kids are playing *Dungeons and Dragons*. *E.T.* comes along and chooses this house. (Laughs.) Maybe he was drawn by the song. It made me feel really good because I'm a great movie fan and it's the most wonderful movie I've seen in a long time. I get a credit at the end and everything."

"I mean if they make a movie of my book I hope it comes about in a good way but I got this great pleasure from just having a song, no matter how small a bit it was, in *E.T.* you know. I still look very starry-eyed at movies."

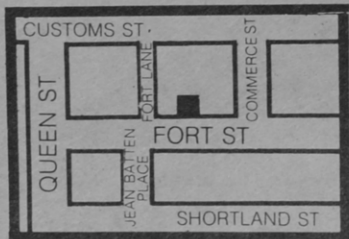
"But it's all been really a fantasy to me. Sometimes it's really hard to believe that it's all happening. For such a long time I just let *The Basketball Diaries* sit and then when it came out it exceeded all my expectations so much. And now with all this rock and roll as well. I mean five years ago the highlight of my day was walking my dog down to the post office in the country to get the mail."

Peter Thompson

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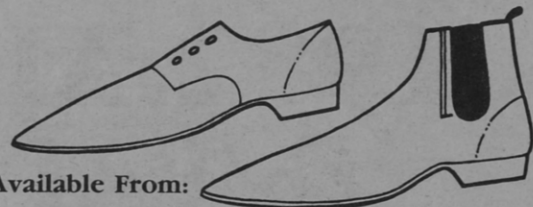
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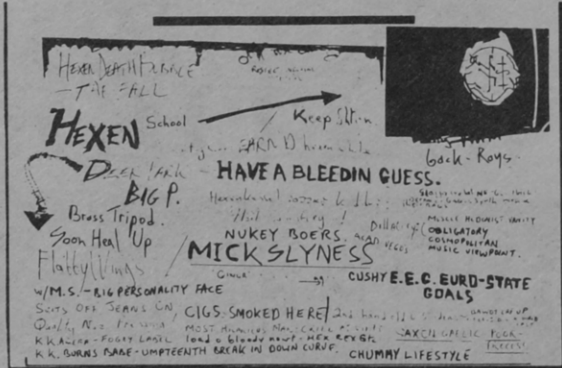
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5 years on ...

Life After Sailor

Legionnaire:
Graham Brazier

The night of the Legionnaires' gig for Highway 61 at Mainstreet, an hour before the show: Graham Brazier bounds out of the bath in a yellow Indonesian sarong. His bedroom looks like a walk-in wardrobe, with photos of his pretty girlfriend pinned on the wall. Graham clears an ashtray harbouring two half-smoked havanas, conjures up coffee, sprays Yves St Laurent Opium scent in his armpits, rims his eyes with kohl on a fingertip, politely wards off the sycophants sticking their heads round the door, slithers into glovelike glazed cotton jeans, supplies me with cigarettes, talks and answers questions with constant courteous attentiveness, head cocked on one side.

He's naturally graceful as well as gracious, a key to his charisma as a performer. I've never known this man to be arrogant. He sees himself as a songwriter principally, and a man of the people.

"My music's directed to people who question society and the way it works. That's reflected in the lyrics. There is a lot of injustice in society. I think every songwriter has tried through music to point out the injustice ... people locked in prisons, not knowing why they're there ... I think I'm possibly a budding socialist."

Does he make a pet of the underdog?
"Yeah, I always back the underdog — underdogs got more soul than winners. An underdog's only got one way to go and that's up."

Graham confesses he likes the image of the rebel outsider, "James Dean and Marlon Brando, you know," but sees his place in an unjust society as "the meat in the sandwich really. I can't change it, but I'd like to think society can change. I'd like to see our generation, and the one coming up, make the world a better place."

"I'd like to make people happy, or think — or cause some sort of alteration or reaction, otherwise it's not worth doing. 'Billy Bold' — people react to that song all over New Zealand — to the live performance." ('Billy Bold' is slang for 'soldier', the song's about riots in Toxteth, Liverpool.)

"It's really a song about oppression," Graham says.
It's not the best song he's written, but he's right, the audience responds to its emotive power.

"Being an entertainer comes naturally," he says, "I feed off an audience, if an audience is with me there's no limits. If they're against me I've got to win them."

Graham is a great frontman, even when he's blocked with chemicals, dancing, prowling the stage, clapping a wet mist off the palms of his hands, miming, pulling faces, hurling his voice at the audience. He compels attention and adulation proven by numbers — record sales, door sales — he can do it. He acts the jovial sideshow hustler playing up to the crowd, urging them to sing up and radiating warmth with the wisecracks. He can get away with falling over, throwing up and howling a displaced stanza of William Blake's 'Jerusalem', and he can deliver marvellous jazz singing, rapping, crooning and accomplished transitions within songs.

His songwriting reflects his life, he says. "I don't write songs from outside my experience." He pauses to make exception for 'Six Piece Chamber', which was inspired by the movie *The Deerhunter*. "I put myself in situations where I see things that other people don't see and through my songs comment on them."

"I'm fascinated by the twilight zone. A lot of my friends that are average everyday people would be shocked by people I know. I get bored by routine, I need to see and do things — anything. But I don't go round creating trouble so I've got fodder for songs to write. I'm constantly looking for inspiration."

He finds much of it in romance, he says.
Graham himself emanates an almost swashbuckling combination of sensitivity and sentiment. He seems recklessly receptive to experience. He describes the synthesis of experience and songwriting as cathartic.

"When I write a song it's like getting a piece of poison out of me, or laughter, something inside me that's coming out. What happens then depends on the arrangement, the way it's recorded, and the live performance. For every one song I write and use there's 20 I throw away. I think most of the stuff I do is good. Songwriting is hard to talk about because it's like a magician's trick. It's something that comes and goes. If you don't catch the inspiration for the song when it's there you don't get the song. If you miss you miss. I don't direct it, it directs me."

"If you want to write, you read, if you want to paint, you

observe, if you want to make music you listen. I'm trying to do all three. Is it possible?"

His favourite performers?
"Tim Buckley, Nick Drake, they're both dead." He admires their songwriting and vocal style, Drake's lyrics, Buckley's delivery.

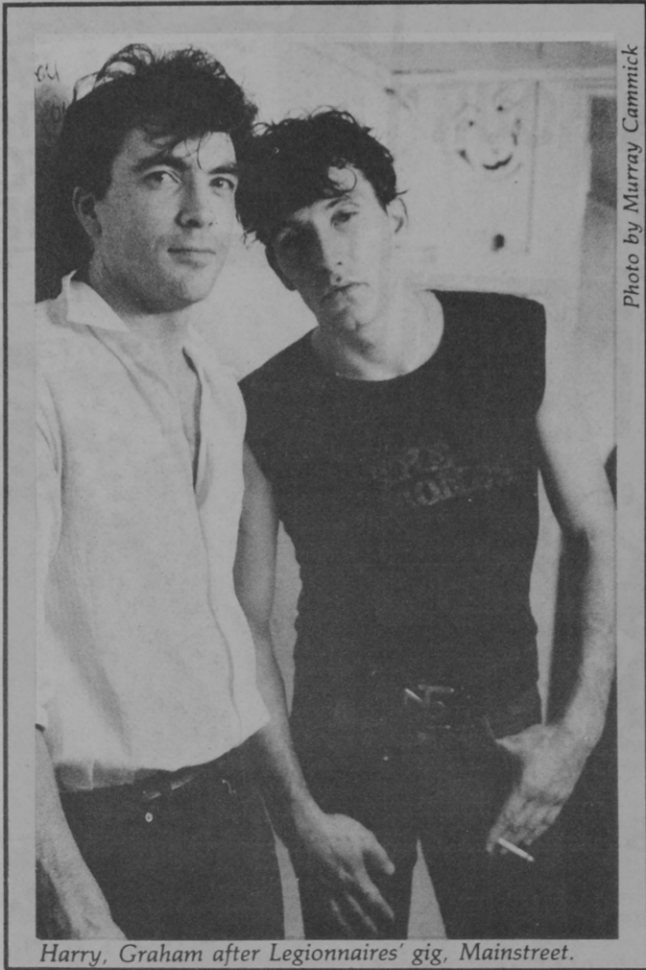
"Ian Hunter's solo album *Short Back Sides* — the people from the Clash are very good — the Stranglers' 'Golden Brown', I could listen to that song 50 times over, it gives me a feeling of ... adventure. Though it's not an adventurous song, it's the best song I've heard in the last 12 months."

His own favourite song: 'Organisation', a magnificent vocal workout from his *Inside Out* album.

"It's a song about people having to band together to survive, constructing their own frame of reference, like the *Cosa Nostra*," Graham says. "People like I'm playing for tonight." (Highway 61.)

Who are his songs for?
"*Inside Out* is an album for subcultures."

I mention that on the album he dedicates a song to people who've never had a chance. Graham interrupts:



Harry, Graham after Legionnaires' gig, Mainstreet.

Legionnaire:
Harry
Lyon

Harry Lyon has been playing professionally in bands for eight years. When he moved in with Hello Sailor in 1975 he had no idea of how long it would last. From the pieces he emerged with Coup D'Etat, now he's back in league with Graham Brazier.

The Legionnaires are currently doing one of Harry's songs, 'You Bring Out the Worst in Me'. But his future contributions to the band's repertoire are likely to be collaborative efforts.

"The thing about the Legionnaires, or any band which has a focal point like Graham, is that it

has to be his output otherwise it's awkward for him to stand there and play tambourine while someone else sings. 'You Bring Out the Worst in Me' is carefully arranged so it's more of a duet as far as delivery is concerned.

"Graham needs to sing his own lyrics, unless the song is a chosen cover. That's why I'd rather co-write with him, even if there is some lyrical input from me, the outcome is a joint thing, it's his expression as well."

Harry claims to feel creatively satisfied.

"I'm quite happy at the moment playing guitar after being with Coup D'Etat and being singer as well and limited in guitar playing because of it."

Where is the real Harry Lyon, in the pop of Coup D'Etat, or the heavier guitar of the Legionnaires?

"In both I suppose. I don't think about it too much. The lyrical content of my songs makes them lighter. I don't think I've got the

"It's not an album for people who own restaurants, not that I've got anything against restaurateurs, it's for the sort of people that — I'd like to think guys working in factories would listen to that album, but it's a real underground effort, it'll never chart. Most people in New Zealand don't even know I've made a solo album."

Why not?
"It gets political. The album was paid for independently." (By Graham's manager Chris Cole.) It wasn't a normal signing contract. It was a tape lease."

Polydor, the recording company, were not prepared to invest in promotion for the album. Graham suggests that his uncertain future was the reason.

He becomes vehement when I suggest that he's been lucky. "Seven years I've done my apprenticeship (in rock'n'roll). A year seems like forever ... I've never had anything handed to me by the music industry on a plate."

The transition from being Hello Sailor's front man in the late 1970s to current recognition as a performer in his own right has been a survival struggle in a business notorious for its short memory.

The breakdown and split of Hello Sailor left Graham with a confidence crisis, he says.

"From about three months before Sailor broke up to a year afterwards I severely questioned whether I had any talent. I wasn't working. I was lying on my back watching *Dangerman* on TV. It's all I did. I was being selfish ... I was having a holiday. (He had hepatitis. He did work in the studio with Marc Hunter who used a Brazier song on his album, 'Casablanca Holiday'.)

"At the end of 1980 I came back here to start a band, it didn't happen. I had another period of slacking round. My manager Chris Cole asked me if I wanted to do a solo album if he financed it. I'd thought about it before. It took a while to get the right songs together."

Graham's future plans are to write and record more material as a solo performer.

"I'm releasing an EP through Festival, current writing, 'Madonna Falls', 'Forlorn', 'Motorway'. With the interest from Festival and Harlequin there's a 75 percent chance I'll be in the studio for the next couple of months recording."

The Legionnaires are taking time off after playing the gigs they are committed to.

"I've got to stop because it's been like — will he play, won't he play, will he be there? I can't be touring, every Saturday I'll be chopping down trees." (Graham is serving a six month P.D. sentence.)

On Drugs?
"I always dread doing interviews because I know it ends up talking about drugs. I was a very upstanding, respectable, property-owning citizen before, in the first three years of Sailor."

What changed?
"I did I think. I changed according to my occupation. The pressures of having to front a band six nights a week tends to lead you into some unusual situations — if you give so much of yourself away to an audience there's not much left for you."

"I'm going to spend the next six months writing. I wouldn't have time if I was touring. The music that comes out of the next six months depends on what happens to me in the next six months. I'm going to use that time to get my health together, get very, very fit. I want to get a part-time labouring job — money, I want to get some money."

"I've got everything I need to write songs, record, perform ..." **Jewel Sanyo**

angst of Graham, and you know that by talking to either of us. It's why it's satisfying to write with him, because I can write little things around horrible guitar lines, but I don't think I'd come up with the lyrics to match on my own."

The Legionnaires' future?
"A band with no future," Harry says, "although that possibly isn't true, it's just always had that sort of feeling about it. I take it as it comes. We can barely move out of Auckland let alone New Zealand so there's really no point in thinking about a long term future until next year, when Graham gets through his P.D. and next case."

In between gigs Harry takes care of the band's business, he doesn't trust anyone else. If the band goes off the road for a while he's hoping they'll be prepared for it with a little money set aside. If not he'll scratch around, pick up session work, something always comes up. He's keen to write more songs, he always does when he has

time to himself — "It's good therapy."

Did he want to work with Graham again after the demise of Sailor?

"It was by accident really. I happened to be around where he was one night and Mark Manning said they had the town hall thing to do and asked if I knew any guitarists who might want to do it. I said I'd do it, and I enjoyed it. Dave McArtney actually came along to the gig and suggested getting Graham together, getting a band together and doing some work, because we'd clean up. There was nothing around."

What is it like working with Graham again?

"It's fun. Never a dull moment. I find he's much more mature an entertainer, more consistent than the Sailor days. I think he was a little unsure for the first few gigs, but once he realized people were enjoying it he settled in."

AnnLouise Martin

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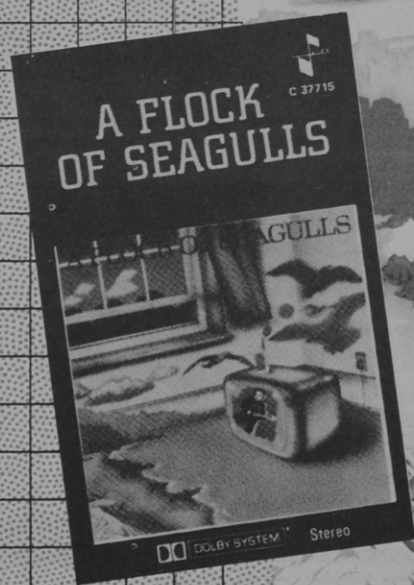
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Elvis Costello
and the Attractions
Imperial Bedroom
WEA

Costello's been carrying the white man's song burden since 1977 and during that time he's been the yardstick against which new songwriters are measured. Never a man to mark time himself, he has, since *Armed Forces*, played musical hop-scotch — don't step twice on that square — and this fear of repetition has led him to tap the rich soul vein of *Get Happy* and the less impressive country balladeering of *Almost Blue*. Between the two was *Trust*, an album of great songs, intense and honest the real predecessor to *Imperial Bedroom*, a slightly different story, again.

Geoff Emerick handles the production and he's created some new textures by relegating the Thomas rhythm section to a less dominant role and this has made the songs less dense and more orthodox in tone. Plus there's been a pressure drop in the material, a slight relaxation of the tension that made *Trust* such an event, but that's OK. The lyrical bite is as uncompromising as ever, Costello tears sheets through recriminations ('Tears Before Bedtime', 'Almost Blue'), accusations ('Shabby Doll', 'The Loved Ones') and deceit ('... and In Every Home'). Peeks into Costello's mental bedroom, bed-bugs and all.

Dividing the album into sides and the first is the slighter of the two, the standouts ranging from the breathless 'Beyond Belief' to the standard Costello melodic twists of 'Shabby Doll', 'The Long Honeymoon' and the big ballad resonance of 'Man Out of Time'.

The second side boasts the better tunes — 'The Loved Ones', the delightful 'Kid About It', 'Little Savage', 'Pidgin English' and the orchestrated 'Town Cryer' — all tip the scales in the side's favour.

It's too early to say where *Imperial Bedroom* lies in the Costello pecking order but it goes without saying that it's an excellent album. He's too much of an old hand and genuine craftsman to produce shoddy merchandise.



Tom Verlaine

Like Hiatt he pays attention to the fine detail and the rest seems to take care of itself.
George Kay

Blondie
The Hunter
Chrysalis

Smart title this. Provides a handy catch-all for some otherwise dissimilar bits and pieces. Debs gets to wear her fright-wig on the cover and the boys can churn out a few vaguely junglish rhythms (one even recalling 'Heart of Glass' — a good marketing move, especially as it opens Side One.)

Even smarter is that the concept lets the band go 'tribal'. In other words it allows Debbie to chant (or worse, rap) rather than sing. Which in turn lets the boys out of writing so many melodies. Oh sure, there are some tunes here, just not as many as you'd hoped for. And not a real killer single among them. I mean 'Island of Lost Souls' is pretty safe and cosy stuff compared to some of its great predecessors.

But smartest of all is that the concept enables the band to cover Smokey's 'The Hunter Gets Captured By The Game'. Wonderful song, reverently rendered, the classiest track on the album.

As for the other numbers: 'English Boys' catches the old knowing coyness with a pretty performance and a couple of neat lyric lines. 'For Your Eyes Only'

(no, not that one) also has an identifiable tune and a style that suits the lady's vocals. Both Destri and Harrison wrote a couple of numbers each but, as expected, the catchier ones are still Stein's.

At least they've stayed with Mike Chapman producing. Hit-maker perfection as usual. You're willing to believe Debs can really sing again, despite *Koo Koo* and all those TV shows proving she couldn't. But really, how often can even a master beautician disguise the fact that Blondie is getting decidedly thin at the roots.
Peter Thomson

The Associates
Sulk
WEA

A change is as good as a cliché, or a holiday. The change being the McKenzie-Rankine move back to Scotland after last year's London based singles' blitz, with five of the seven little gems plus flips finding local release on the German instigated *Fourth Drawer Down* album.

Billy McKenzie and Alan Rankine are the stable nucleus of a band that was originally fostered by Chris Parry, and their debut on his Fiction label revealed a duo that wasn't about to sell their souls for a three minute spot on *Top of the Pops*.

That was two years ago and now we have their second album proper, *Sulk*, a lush and sophisticated extension of their music-as-

images philosophy. Behind most Associates' songs there's a white space, a void that evokes what they call filmatic elements. They play the rock'n'roll game in that they work within the structural rules but within that they create their own means of communication. On *Sulk* No', 'Nude Spoons', 'Skipping' and 'It's Better This Way' clearly fall into this category, an area previously mapped out by 'Tell Me Easter's On Friday', 'Property Girl' and 'Transport To Central'.

'Party Fears Two' and 'Country Club' are their two recent singles, appropriately tuneful, accessible and evocative. Themes for imaginary films appear in the form of two instrumentals, 'Arrogance Gave Him Up' and 'Nothing In Something Particular', the introduction and the conclusion respectively.

The Associates are saying more within the framework of a forty minute album than most bands can express in entire careers. A hit record, and their best.
George Kay

Robert Plant
Pictures At Eleven
Swansong

Robert Plant, who is gifted with one of the truly memorable voices in rock, has produced a stunning album with the help of one Robbie Blunt on guitar (I wonder who he could be?). With Collins and Powell sharing drums, Martinez on bass and Woodroffe on keyboards, this is a band that makes the demise of Led Zeppelin seem less final.

Nostalgia is amply catered for on 'Like I've never Been Gone'. 'Stairway To Heaven' fans will drool with delight as this number builds and builds to the climax. A highlight, as is 'Slow Dancer', featuring squealing blues notes merging into majestic guitar, with Plant's voice screaming over a tough rhythm section. Raunchy rock features on 'Mystery Title' and 'Worse Than Detroit' — if Blunt is not Page I'll eat my hat! 'Fat Lip' is soft rock with sting.

'Burning Down on One Side' is a solid rocker, leading into 'Moonlight In Samosa', an exquisite combination of Plant's voice, mellower than Zeppelin days, soaring over acoustic guitar. 'Pledge Pin' adds sax to beef up a standard Zep rocker.

Lyrical, the album won't win any awards, but there is nothing here as silly lyrically as The Immigrant Song, and did we really worry about the lyrics anyway. There is an excitement about this record, and we could sure use some excitement in NZ 1982.
David Perkins



Debbie Harry



Colin Newman

Tom Verlaine
Words From the Front
Virgin

Angles: an approach to a new Tom Verlaine album, a guitarist and songwriter whose breakthroughs have stimulated the likes of Echo and the Bunnymen and their copyists.

Advice: play 'Venus' from *Marquee Moon* and you'll see he hasn't surpassed this although his two solo albums *Tom Verlaine* and *Dreamtime* still stand as true balances of delicacy and drive. Since last year's *Dreamtime* he has changed from Warner Bros to Virgin and *Words From the Front* is a switch in sound — back to the cool cascading spaces of the Television albums.

Dissection: 'Present Arrived' is tight, no flaws, a straight riffing Verlaine song. 'Postcard From Waterloo', the single is an uneasy combination of corn and charm so it doesn't quite come off, leaving Side One's best moments to True Story', a sound recalling the disciplined majesty of Verlaine's best.

Side Two and the title track is a triumph, a brooding climatic war yarn that could have been a maudlin hollow sentiment but Verlaine pulls out all of his Roger McGuinn guitar licks and turns it into a searing slice of pathos. Finally, 'Days on the Mountain', the most ambitious arrangement he's attempted is an insistent three part tone poem punctuated by a synthesizer reverb and layered with acoustic guitar icing. Initially pedestrian it eventually insinuates.

Words from the Front is not an unqualified success ('Coming Apart' and 'Clear It Away' are plain ordinary and on a seven track album you notice them) but there's more than enough here to revive interest in Verlaine's faltering career. Recommended.
George Kay

Gary U.S. Bonds
On The Line
EMI

Last year, Bonds' triumphant return from the twilight zone was masterminded by Bruce Springsteen and sidekick Steve Van Zandt. They produced, contributed songs and the E Street Band supplied the backing. These duties are all repeated for *On The Line*.

This time, though, Springsteen's doubled his quota of new songs from three to six. (Well five actually — 'Rendezvous' was originally intended for *Darkness On The Edge Of Town*.) All are as solid and sturdy as you'd expect and most have touches of the 'where've-I-heard-that' classicism which often characterizes his

writing. 'Out Of Work' must be Springsteen's most overtly political song to date.

On *The Line* is not only a Springsteen album. Out front it has Bonds' magnificent voice, the voice that Springsteen modelled his own style on. Its husky, soulful tone finds perfect complement in Clarence Clemons' tenor sax.

There are, of course, a bunch of non-Springsteen songs here: two co-written by Bonds, two great ones by Wayne Carson (including his marvellous Box Tops oldie 'Soul Deep') and one by Miami Steve (the only disappointment). Van Zandt's ballad on *Dedication* had considerable dramatic intensity. This time it's overblown.

But overall that's a small criticism. Look at it this way. What we have here is a very good Bruce Springsteen album — only more so.
Peter Thomson

Colin Newman
Not To
4AD

In only three studio albums, *Wire* won the sort of respect and avant garde awe usually reserved for rock'n'roll's highbrows. From the cold white hot punk of *Pink Flag* to the updated tightly structured *Piper At the Gates of Dawn* tones of *Chairs Missing* and *154*, they indulged and innovated.

Colin Newman, at last, has decided to pick up again on this vein of quality. His previous two solo albums, *A-Z* and *Provisionally Entitled the Singing Fish*, were unsatisfactory affairs alternating between glacial landscapes and aimless forays. But on *Not To* he has certainly re-captured the fine balance of experimentation and accessibility that characterised *Wire*'s best work.

'Lorries', 'Remove For Improvement' and the title track are the best songs, firm in direction and expertly crafted. '5/10', 'Truculent Yet' and 'We Meet Under Tables' in particular, revive memories of Syd Barrett innocence and belief in simplicity. Further afield and '1, 2, 3 Beep Beep' could almost be construed as an answer to all those people who still holler for '1, 2, XU', and George Harrison's piece of ethereal fluff, 'Blue Jay Way', closes the album as a past reference point as to the origins of one facet of Newman's music.

In *Not To* we have one of the surprise packages of the year, an album that combines imaginative risk-taking within a highly personalised pop format. Quality plus.
George Kay

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DISCOUNTERS NATIONWIDE

Squeeze
Sweets From A Stranger
A&M

It's taken long enough for Squeeze to climb from Cockney anonymity to their present well-respected niche. Critical acclaim was slow in arriving, in fact it wasn't really until last year's *East Side Story* that the Tilbrook-Difford songwriting team received the accolades they deserved that were denied them on *Cool For Cats* and *Argy Bargy*.

Sweets From A Stranger again sees them in top form. On keyboards Don Snow has replaced Paul Carrack and listening to the piano flourishes on the excellent 'I've Returned' and 'His House, Her Home', Snow's a paid-up member of the Costello fan club.

With the lyrical focus on the bitter-sweet world of love and ladies, Tilbrook and Difford show the touch of craftsmen. 'Out of Touch' and 'I Can't Hold On' are typical Squeeze mid-tempo outings, solid melodies with an eye for detail. 'When the Hangover Strikes' is an amusing 1930s cocktail pastiche, you know the feeling. 'Black Coffee In Bed' (with Costello on back-up vocals) is a sure-fire shot of soul and Tongue Like A Knife takes care of sensuality.

Sweets From A Stranger is assured, sophisticated and bustin' out with good songs. Squeeze can do no wrong around this house. Cool for any cat.

George Kay

Altered Images
Pinky Blue
Epic

Background to the Sound of Twee: We find Altered Images growing up in Scotland with lead singer Clare Grogan being smitten by the dubious charms of Siouxsee.

An influence more readily discernible on the Images' first album *Happy Birthday*, a more serious approach to pop than is evidenced on their first album release here, *Pinky Blue*.

The success of their 'Happy Birthday' and 'I Could Be Happy' singles has led the band to exploit the bright-faced innocence and kindergarten cuteness of the Grogan presence. Right from the eye-catching pre-school tackiness of the cover and its title, the album exudes a sweetness that spills into self-parody.

The title song, 'See Those Eyes' and 'Forgotten' are immediate overdose but it's on Clare's rendition of Neil Diamond's 'Song Sung Blue' that her affected lisp and fey mannerisms go way over tolerance level. The best moments are undoubtedly the two hit singles — the 12 inch version of 'I Could Be Happy' and last year's 'Happy Birthday', included on the local pressings of *Pinky Blue*.

The band is polished and restrained seemingly content to allow Clare to lead them to pop confection. But they should realise



Squeeze doodles
Below: Altered Images



X **Hambi and the Dance** **Miles Davis**



that they don't have to sound this sweet to make successful pop. Diabetics Beware.

George Kay

Various Artists
Sex, Sweat & Blood
Beggars Banquet

The wheel goes full circle and it seems that the pronouncements of yesterday are the hypocracies of today. It doesn't take much of a memory to remember when that beat was decidedly unchic and "Death to Disco" badges were everywhere.

But who cares? Rock 'n' roll has always been a series of contradictions and this is closer to the rock 'n' roll spirit than the vast numbers of dinosaurs radio foists upon us in the name of rock music.

What we have here is, according to your point of view, a representative sampler of the current musical trends or another batch of nine day wonders. Whatever, I find this collection highly preferable to many of the depressing drones that appeared in the wake

of Joy Division. This is fun with style.

Easy to move to, and uplifting, this collection's high points for me are Lora Logic's 'Wonderful Offer', Maximum Joy's 'Stretch', Dance's 'In Lust' and Medium Medium's 'So Hungry, So Angry' — all of which sound very vital and extremely danceable.

An easy remedy for these grey days.

Simon Grigg

X **Under the Big Black Sun**
Elektra

Something, at last, is stirring in the rock'n'roll breast of suburban America. Stifled by years of high rotate commercial radio, apparent affluence and canned sunshine, a sub-culture of West Coast bands have emerged hell-bent on revealing the sour side of private enterprise and self-help. X's John Doe, bassist/vocalist and co-writer, puts it this way: 'The big black sun is the sun that shines on every American city, turned black by

the times, the new depression."

X are from LA and *Under the Big Black Sun* is their first shot for Elektra with their two previous albums, *Los Angeles* and *Wild Gift* being released by the indie Slash Records. Ex Doors keyboard player Ray Manzarek has produced the lot and so he shares the credit for the band's plain energetic authenticity.

The members are no spring chickens (Doe hits 30 next year) and with the exception of female vocalist/lyricist Exene Cervenka, the rest of them (Billy Zoom, guitar and sax, D.J. Bonebrake, drums) have cut their teeth on everything from bar-room rockabilly to jazz and classical. So it's not surprising that their music although direct and predominantly up-tempo, presents a hybrid front.

Delving and 'Because I Do', the title track, 'Real Child of Hell', and the staccato opening belt of 'The Hungry Wolf' are the pick of the angry crop. 'Come Back To Me' is Exene in ballad time, nice and lean, and 'Dancing With Tears In My Eyes' is as neat a piece of pure hokum as you're likely to hear. But the scene stealer is the final song, 'The Have Nots', a timeless song of working class USA.

Under The Big Black Sun is the real McCoy, a compassionate tour of the Americana you don't read about in the brochures.

George Kay

Miles Davis
We Want Miles
CBS

We Want Miles was recorded last year during Davis' first tour in seven years. Apart from one Gershwin, all the pieces are original, three previously unrecorded.

That said however, the album presents me with certain problems, not the least of which is my inbuilt antipathy towards double live albums. I always think they

could have been shaped into better single ones.

I find *We Want Miles* no exception. The fact that all four sides contain only six tracks (one a reprise) means that we get some very extended soloing. Miles, of course, is magnificent — ranging from moody to fiery, always passionate, phrasing fabulously, bringing out the best support from his band. His are the most interesting solos, though the soprano sax performances are very fine. Guitarist Mike Stern is fluent but his playing careens too close to heavy rock for comfort. (But then I never liked John McLaughlin either.) Stern's whole approach is more jarring given that the rhythm foundation of most tracks is funk.

And it is a great rhythm team. Foster is the only veteran of previous groups, and bassist Miller is a top sessionman. Too often, however, it falls on this section to hold the music up. With a tighter framework, more direction, less stretching out, this (admittedly great) jazz-funk bedrock wouldn't have such a burden.

Which brings me to my last quibble. There are too many excellent funkateers on the market getting state-of-the-art recording presence for me to willingly settle for this murky live mix.

Irritations aside, it must be said that there are passages of truly wonderful music here. Davis, in fact, probably couldn't make a bad album if he tried.

Peter Thomson

Hambi and the Dance
Heartache
Virgin

According to Hambi, the Greek kingpin fronting this latest set of Liverpoolians, Tontrix, his previous band, pre-dated the Tear-drops and the Bunnymen in opening up the so-called Liverpool scene, but they broke up before any record deal was finalised.

A hard luck story, maybe, but Hambi and his music have now reached the light of day on *Heartache*, their first album. He believes in passion and Phil Spector, two qualities he tries to bring to life on *Heartache*.

Spector virtually invented the word 'epic' as applied to pop but for me his larger-than-like approach was a barrier to emotion rather than a catalyst for real

passion. Hambi has the same problem. The album, recorded in his own Toxteth studio, tries to make grandiose passionate statements that render themselves overblown by his echo-chamber production and Demis Roussos vocals.

As a songwriter Hambi is a cut above the normal hack: 'Time After Time', 'L'Image Craque', 'The World', 'Major Major' and the most credible offering, 'Standing In the Rain', reveal a talent of sorts. But he equates epic with significance and grand melancholy with real feeling with the result that *Heartache* sounds like a melodramatic contender for the Euro-vision Song Contest.

Like Theatre of Hate's debut, the recording process cheapens the intended emotions. Oversung and overdone.

George Kay

Bob Marley and the Wailers
African Herbsman
Gems From Treasure Island
Tighten Up Vol. 2
Music World

Music World, king of the cheapies, has made a surprising venture into the reggae field of late. They've latched onto the Trojan catalogue.

Good stuff, too. The Wailers album is a collection of late 60s and early 70s material, recorded in association with Lee Perry and Clement Dodd, both of whom claimed a hand in writing some of the tracks. Some of these emerged on the *Soul Rebel* LP, issued in Britain as *Rasta Revolution*. Included are the original versions of 'Lively Up Yourself', later a standout track on *Natty Dread*, 'Small Axe' and 'Duppy Conqueror', remade for *Burnin'*, and 'Kaya', 'Sun Is Shining' and 'Don't Rock The Boat', which re-emerged on the *Kaya* LP. Also check out the classic 'Put It On' and '400 Years' singles. Sixteen tracks in all, not a dud anywhere, still fresh, profound and very upful.

The other two albums are excellent rock steady collections from the 60s. The *Treasure Island* collection includes tracks by the Paragons, the Melodians and Alton Ellis. *Tighten Up* features early work by Lee Perry, Derek Harriott and Clancy Eccles, among others. Rude, rumbustious and risible.

Duncan Campbell

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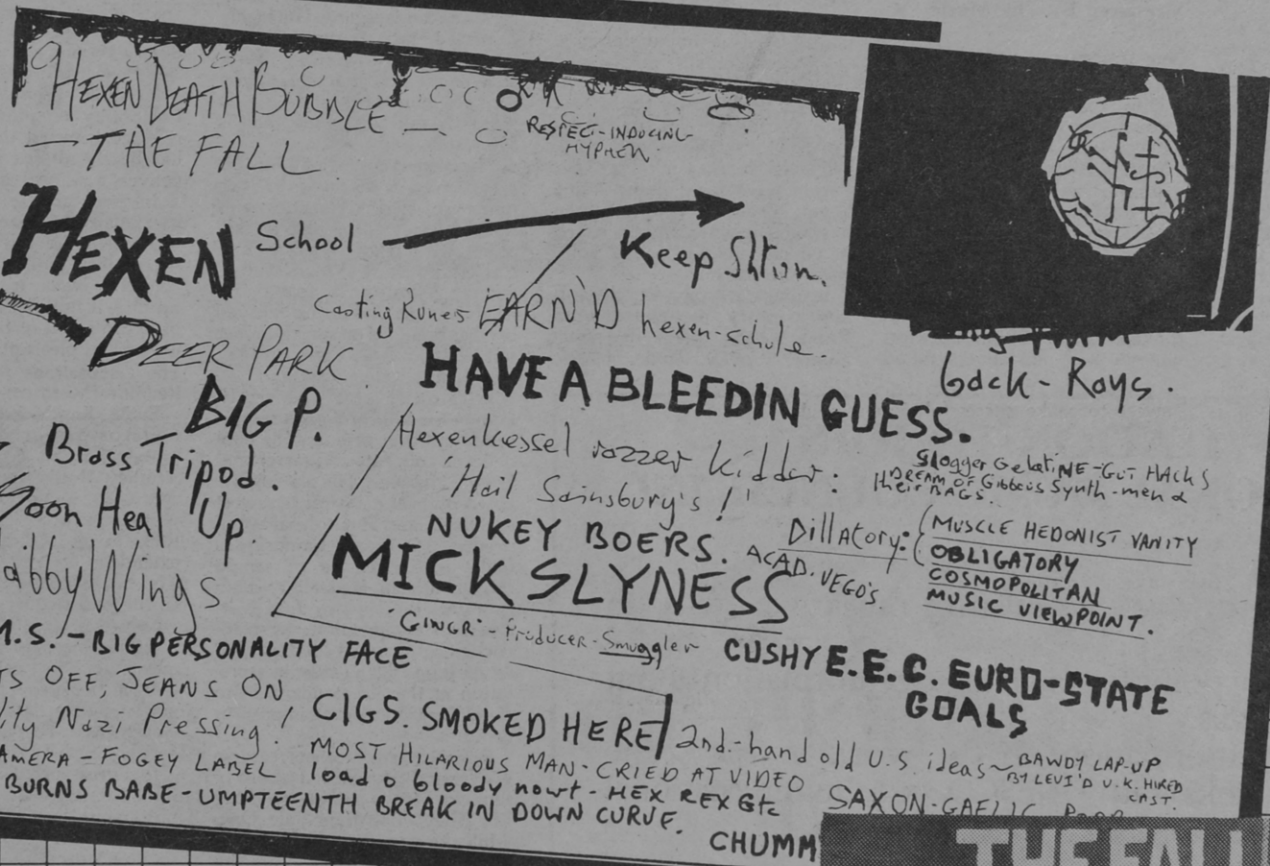
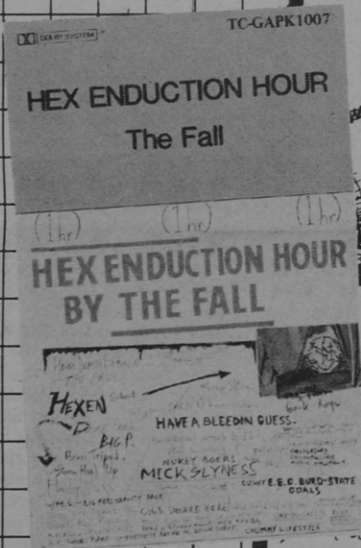
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DISCOUNTERS NATIONWIDE

James Blood Ulmer
Free Lancing
Arthur Blythe
Illusions
CBS

In the ceaseless search for new music, the man being widely tipped as the harbinger of styles to come is guitarist James Blood Ulmer. Blood, along with mentor Ornette Coleman, coined a new musical form, and gave it a name: harmolodic.

Harmolodic music is described as a mixture of funk and jazz, though that's rather simplistic. Unlike free jazz, it has its own set of rules. Basically, each instrument plays a parallel melody, ignoring orthodox keys, changes and bars. The melodies are quite complementary, although separate. The instruments mesh together, and the result is very tuneful, once you're accustomed.

For the new ground it breaks, and for the sheer vibrancy of the playing displayed, *Free Lancing* is a breathtaking record. Four of the tracks are a simple trio format, with bassist Amin Ali and drummer G. Calvin Weston. These show the harmolodic principle to best effect; a simple melody to start with, repeated as a guideline throughout the piece, but each player expanding around it as he goes. The pace is often furious, Blood's guitar hurling great shards of notes, Ali and Weston racing firmly alongside.

Blood sings on three tracks, which are slightly more conventional funk pieces in a very African setting. Three female singers help out and Blood's gruff, soulful vocals are very endearing. The remaining three tracks include saxists David Murray and Oliver Lake and trumpeter Olu Dara.

There's plenty of humour here. Try the sleazy, greasy 'High Time', with its fat, chuckling sound, or the spritely, smiling 'Happy Time'. It's not just an academic exercise.

Blood also plays on alto saxist Blythe's album, his third for CBS, but the first to be released here. This 1980 album mixes two disparate styles. One group includes Blood, a cellist, a tube player (Bob Stewart) and a drummer.



James Blood Ulmer

Blood stamps his style all over these three tracks, playing choppy rhythm under Blythe's mystical melodies.

Blythe is perhaps a little too tied down by his traditional roots. The other three tracks are in the older hard bop style with piano-bass-drums backing. While the melodies are certainly interesting and the playing first class, it all sounds rather familiar. I'll reserve further judgement on Arthur Blythe until I hear some of his more recent work.

Duncan Campbell

Yukihiro Takahashi
Murdered By The Music
Statik
Neuromantic
Alfa

How many drummers from successful bands do you know that have made worthwhile solo albums? Yukihiro Takahashi is drummer/percussionist with Yellow Magic Orchestra, one of Japan's much-touted electropop exports.

Murdered By The Music is Takahashi's first NZ release. You get straight pop ('Brainchild' and the title track) rubbing shoulders uneasily with atmospheric mood

inducers ('End Of Eden') and, believe it or not, ska ('Kidnap', 'The Dreamer'). All with every cliched sound effect you care to name, treated vocals, sub-Shadows guitar lines and the sound of smashing glass at the end of 'Mirrormaniac'. Special mention to the horrendous version of the Supremes' 'Stop! In The Name Of Love'.

Neuromantic fares slightly better. The rampant plagiarisms have disappeared, as have the failed attempts at sly wit (bar the title). Unfortunately, you are still left with Takahashi's weak and somewhat emotionless voice, and the proverbial everything-but-the-kitchen-sink electronic doodlings.

As an album of muzak, *Neuromantic* is passable, nothing more.

Barry Morris

Dolly Parton
Heartbreak Express
Waylon Jennings
Black On Black
RCA

Dolly Parton, facing the problem of a country singer who wants a bigger audience, approaches it from the unusual angle of studio soul. With sax solos by either Tom Scott or Jim Horn lacing her songs where pedal steel once played, her music works surprisingly well.

The title track of the album is a steamer, and while Dolly is no better her perky high voice is stretched to the limits in a way that's quite attractive.

Oldtime fans may regret the changes though, and it's an odd move to include a pure country rerecording of one of her better early songs 'My Blue Ridge Mountain Boy'. Her music now probably reflects the realities of her life, but city listeners may like her most when she sticks to the nostalgia of her ole mountain home.

Waylon Jennings, on his new album, plants his cowboy boots firmly in the country of the past with versions of Johnny Cash's 'Folsom Prison Blues' and Hank Williams' 'Honky Tonk Blues'. But *Black On Black* is a disappointing album. Producer Chips Moman has come up with a muddy sound in which Jennings' tough voice slurs into the mix.

Jennings, who sparked the outlaw country movement with Willie Nelson, made one great album, *Honky Tonk Heroes*,

which was as lean and mean as its sexist, biting lyrics. But that was in 1973, and it's starting to feel like a long time ago.

Phil Gifford

Visage
The Anvil
Polydor

Though album number two from Visage is more consistent than their debut, it still doesn't add up to much.

I fail to see what musicians of the calibre of Barry Adamson and Dave Formula (both ex Magazine) are doing playing with would-be hairdressers like Midge Ure (Ultravox) and Steve Strange (famous for being famous).

The hit single, 'The Damned Don't Cry', starts things off, written to the same formula as 'Fade To Grey'. Then mostly it's just a run-through of various monotonous ditties that suit Strange's colourless voice down to the ground.

There are two exceptions. First there's 'Move Up', a great repetitive dance chant with a much-too-short piano break in the middle, reminiscent of Magazine. Pity John McGeoch wasn't on hand for guitar chores. It then kicks straight into the best song on the album, 'Night Train', where Visage actually come to life and get funky, complete with great driving sax.

Take those two songs, put them on a 12-inch single, and you have the only essentials on this album.

Barry Morris

Wynton Marsalis
CBS
Fathers and Sons
CBS

Wynton Marsalis is not quite 21, yet this trumpet player from New Orleans is regarded by highly respected jazz musicians with something approaching awe. Listening to his debut album, you can see why. His style has a maturity and discipline that is astonishing.

The respect accorded Marsalis is reinforced by the names backing him here. Herbie Hancock produces and plays on some tracks, along with fellow legends Ron Carter and Tony Williams. Elsewhere, Wynton is joined by (slightly) elder and no less talented brother Branford on sax, drummer Jeff Watts, bassist Clarence Seay and pianist Kenny Kirkland.

Wynton Marsalis already knows the Clifford Brown style inside out, but also has the cool delicacy of Fats Navarro and Freddy Hubbard. His playing has that youthful exuberance, sweet and fluid, and able to soar when needed. His own compositions make inventive use of tempo changes and allow plenty of room to improvise. He also does great credit to compositions by Hancock, Carter and Williams, and wraps it up with a tender interpretation of the old standard 'Who Can I Turn To'. A most impressive debut.

Both Marsalis brothers team up with their father, Ellis, a pianist of renown, for the *Fathers and Sons* LP. They contribute Side One, while the second side is by father and son tenor saxists, Von and Chico Freeman. A loving tribute to the post-war bop era in the main. Freeman senior's 'Time Marches On' is the most forward-thinking track here. Compared to Wynton's album, *Fathers and Sons* is an exercise in style, rather than content. Pleasant, but seldom inspiring.

Duncan Campbell



20 Solid Krypton Hits (Onset/Offset)

My copy hasn't got the proper cover so I don't know who does what on this intriguing Christchurch compilation album but the first half of Side Two is as good as any music made in NZ ever! Side One is modern, treated with lots of studio effects, and I feel the (good) songs suffer a little but when not worried about sounding a bit dated the people responsible relax into some lovely music. The South's already got this, it should be up North very soon. CK

The Picnic Boys
Here Comes the Jungle
(C90 \$5, TV Eye 002)

Invercargill? Great! 30 songs for five bucks, recorded on 4 track cassette and in three cases 8 track. All of it is interesting, some of it is truly stunning, none of it is boring. See jungle, see Picnic, C90. See if you like it and if you don't, tape over the two holes at the back and you've got a reasonably cheap cassette to do your master tape on. Buy it you slugs. (Write: TV Eye Enterprises, 506 Queens Drive, Invercargill.) CK

Spirit

Potatoland (Beggars Banquet)
Interesting artifact from the psychedelic period, recorded in 1973, but not available until now. Randy California and Ed Cassidy indulge themselves in a comic fantasy visit to Potatoland - a kind of McDonalds gone crazy. Side One is a series of loosely related songs and contains the album's highlights - 'Potatoland Theme' and 'Open Up Your Heart'. Side Two is a narrated story line, interspersed with increasingly spaced out instrumentation, but lacks the panache of say *Ogden's Nut Gone Flake*. Recommended for students of psychedelia. DP

Phil Manzanera
Primitive Guitars (Editions E.G.)

In his cover note, Phil Manzanera states that an abiding interest has been "the possibility of making a guitar sound as unlike a guitar as possible". The technical sound of that statement should not deter those interested in hearing elegant music to excite the emotions as well as the intellect. The ever-economic Manzanera draws an extraordinary mixture of styles and colours from his instrument, or, perhaps one should say, instruments, as he plays all instruments except for John Wetton's bass on one track. KW

Kim Wilde, Select (RAK)

If it's bright and sparkly pop we're after, I'll take the best five tracks from Kim Wilde's debut against any selection from *Dare* you like. This time out however, there's a slight case of the second album syndrome. The energy and exuberance is still there in heaps but no so many neat toons. Still, 'View From A Bridge' makes a snappy single, 'Can You Come Over' is better than the Go-Go's and you can dance to almost every track. PT

Levon Helm (Capitol)

The Band's former drummer turns in another album of pleasantly rocking Southern funk. Produced at Muscle Shoals with all the soulfulness expected of that worthy crew, the album confirms Helm as a song interpreter of the highest rank. His heartbreak reading of the ballad 'Even a Fool Would Let Go' would stand with anything he did with the Band. While the other songs are more routine, it's routine by the standards Levon set with the Band. KW

CONTINUED ON PAGE 23

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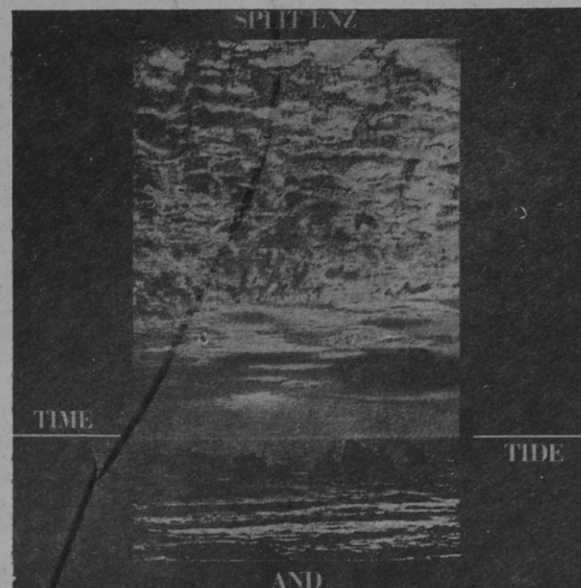
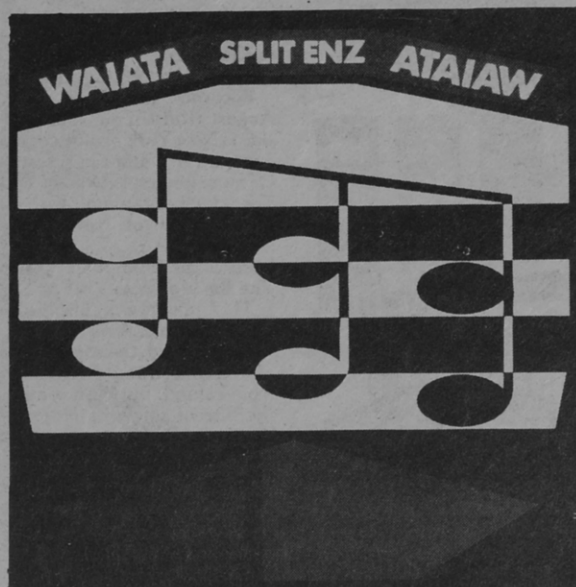
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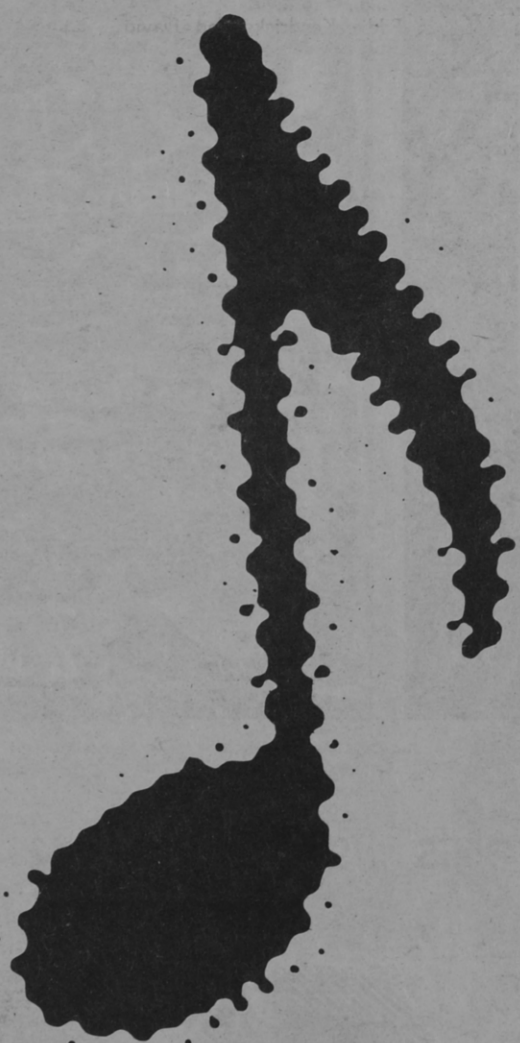
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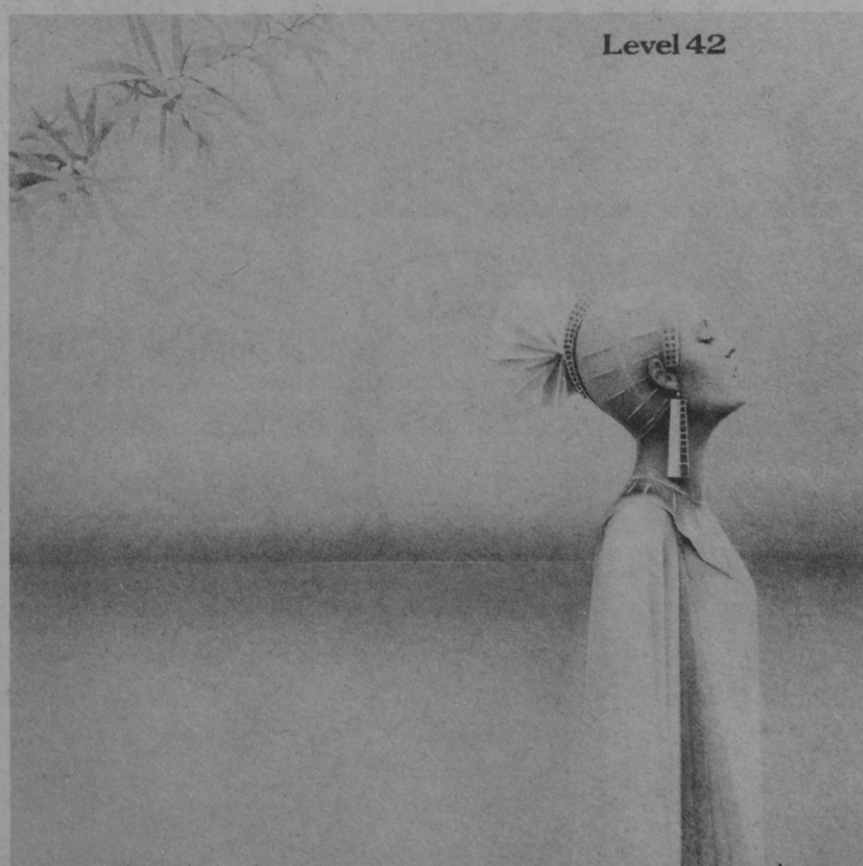
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VICTORIA
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the ROYALS



Modern energy in abundance but lacks vocal clarity. Shows promise of things to come. B-side 'In Purgatory' has its own tension but both songs are as similar in arrangement as they are in outlook.

Herbs, French Letter (Warrior)
A soothing South seas calypso beat as in sipping rum and coke under a palm tree until anti-nuclear lyrics hit you — like a falling coconut — this is a protest song. Side Two is a longer dub version. Great production.

The Royals
Living in the Suburbs (Key)
A strong rhythm track, spacey keyboards and painful twangy guitar. Mi-Sex meets Members. Rob Aicken has achieved a full sound here, but the words are simply banal.

I Am Joe's Music
The Way You Get Your Way (Mushroom)

I Am Joe's Music is ex Crocodile Fane Flaws. Two years old, but

still a natty pop tune, humour intact. Flip 'Sex War' is not such easy listening.

Henchmen
I Got a Right (Cadaver)
Aggressive this, a la Iggy Pop *Search and Destroy*, but not quite, although there's a bit of growling to finish up. B-side is a 'hit you with my wall of noise' number, but then it's not trying to be anything else.

Accessories, The Accessory
Recorded on 12H Hamilton four track, this is the band's ska theme song. Phil Hirst's light-hearted piano is a relief. More could be made of this piece. 'Friday Night' is mediocre, the lyrics don't help.

Dance Exponents
Victoria (Mushroom)
'Victoria' is irritatingly catchy. Starts slowly with plenty of space and builds in classic manner. Very melodic. Flip, 'Can't Kiss the Lips of a Memory' provides a good antidote.

Paul Agar
(Look Into) Your Eyes (Reaction)
We've heard a lot about this boy, but the tune isn't all it's cracked up to be. Traditional pop formula, sixties sweet vocals and ultimately forgettable. 'Beat the Night' has more substance.

B. Caiteon
Can You Rock 'n' Roll Rex?
New Mockers' guitarist's solo effort. Title track is simply gazoo and guitar. 'Boring Barney' is gazoo with two guitars. Best is 'The Mercy of the Chain' on the other side, a quiet, sombre,

meandering instrumental.
Mantra
Night Street Lady (Warrior)
Based on a HM riff but the guitar solo is saved for the end. On 'Passing Friend' (B-side) it's in the middle. Both tracks lack spark, little is accomplished.
AnnLouise Martin



The Members
Radio, 12" (Genetic/Island)
Produced by Martin Rushent, engineered by Dave Allen, this is the record 'Working Girl' hinted at, solid funk, total danceability, in fact disco. Like good disco, a very dubious lyric: 'Listen to the radio it's better than the stereo.'??? (If You) Can't Stand Up' is also fine funk, but star performer is 'Radio' dub version. Easily the record of the month.

The Fall
Lie Dream Of A Casino Soul (Gap)
The Fall's material can be superb

or shit. Opinions vary as to which is which, but I've no doubts about this one, it's brilliant. A hounding drumbeat behind Mark Smith's white rock-rap on a tune that's not very far from pop. Other side is 'Fantastic Life', nearly as good but a bit lengthy.
Bow Wow Wow
Go Wild in the Country (RCA)
From the album, Bow Wow Wow at their best. Those great jungle drums and even a worthwhile lyric. It comes in the 'Manet' wouldn't buy me a Bow Wow Wow sleeve. Flip 'El Boss Dicho' is a spaghetti western instrumental — better than most.

Funkapolitan
In the Crime of Life (London)
Recorded under the wing of August (Kid Creole) Darnell. A-side is New York neu-disco, bland enough for white radio stations. Of more interest is 'War' on t'other side. Harsher rap funk with more than a hint of New Yorkers, Material.

Echo & the Bunnymen
The Back of Love (WEA)
This may be a taste of the album to come. A more aloof production though the sound is as full as ever and strange noises hit you from behind. But both songs lack the bite of much of *Heaven Up There*, leaving me worried about their third album.
Depeche Mode
see You, 7" & 12" (Mute)
When Vince Clarke left Depeche Mode to form Yazoo, I seriously doubted their ability to



THE DABS EP
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bounce back. But Martin Gore is capable of writing good singles. The white pop side in music and image is now dominant, an easier concept for white boys from Basildon.

Squeeze
Black Coffee In Bed (A&M)
With last year's *East Side Story*, Squeeze regained lost credibility. Taken from their album *Sweets From A Stranger*, 'Black Coffee In Bed' hinges on strong keyboards and vocal harmonies. Costello guests on backing vocals. A strong radio song.

The Comsat Angels
It's History (Polydor)
The Comsat Angels have been around for a few years now, without making much impression on the record-buying public, despite a couple of great albums. In similar territory to the Bunnymen, they demand intensive listening, and 'It's History' shows them achieving a much richer sound. I look forward to the next album.

Belle Stars
Iko Iko, pic disc (Stiff)
Belle Stars are a London seven-piece all girl group who often support Madness. Their attractive moderne picture disc sports an old song. All good fun though. Flip, 'The Reason', once past its Comsat Angels intro is probably the better tune.

Human League
Open Your Heart/Non Stop, 12" (Virgin)
You all know 'Open Your Heart', don't you? 'Non Stop' is a lightweight dance instrumental. On the other side the two merge into a dub collage that is both strange and interesting but little more.

Yukihiro Takahashi
Drip Dry Eyes (Alfa)
Mr Takahashi is percussionist in Japan's Yellow Magic Orchestra. This is from his solo *Neuromantic*. Rather pleasant, with its vampy synth and sharp beats, but very reminiscent of modern Roxy Music. If you like this, check out

the album. There is a lot better on it.
The Fixx, Stand Or Fall (MCA)
Proteges of Rupert Hine who combine all elements of modern music necessary for a 'hit'. The result is not memorable, and therefore unlikely to have the desired effect. Flip is 'The Strain', an obvious attempt at a Teardrop Explodes feel, but it sounds like Men At Work.

Pete Shelley
I Don't Know What It Is (Island)
One of the more memorable cuts from Shelley's *Homosapien*. If you've heard the album, you know the song. Of more interest is the flip, 'Witness The Change'. A Heaven 17 keyboard with disco beat. A long way from the Buzzcocks and superior to 70 percent of *Homosapien*.

Hunters & Collectors
Talking To A Stranger (White Label)
After the three track 12-inch EP released early in the year, I had great hopes for this Melbourne 'big band'. But their album is devoid of any comparable commercial material, excepting Talking To A Stranger, a delightful fusion of jazz-funk pop with multi-tiered percussion and distant horns. The B-side is the seven minute version.

Flaming Hands
It's Just That I Miss You/Go Or Stay (Phantom)
Sydney's Flaming Hands are an accomplished, if rather predictable unit, playing Australian rock and roll. 'Go Or Stay' is reminiscent of the Sunnyboys, but with sax and female vocals, while 'It's Just That I Miss You' is a more ambitious ballad.

Gary U.S. Bonds
Out Of Work (Liberty)
From his album *On The Line*, a typical Bruce Springsteen song, arranged and produced by Bruce and Miami Steve. It will no doubt appeal to fans of this genre. Me it leaves cold. Bonds' mock soul 'Bring Her Back' is better.
Mark Phillips

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BRIEFS

BRIEFS FROM PAGE 20
King Crimson, Beat (EG)

In similar vein to last year's *Discipline*, but with some excesses. Standout tracks are 'Neal, Jack or Me', which closely parallels 'Elephant Talk' off *Discipline*, 'Waiting Man', which boils with expectation, 'Two Hands', an ethereal piece reminiscent of the original band, and 'Heartbeat', with its textured rhythms. The excesses are 'The Howler' and 'Neurotica', where control is lost and cacophony takes over. Enough quality to satisfy *Discipline* fans. DP



King Crimson

Slade
Til Deaf Us Do Part

Of course it's a dated, cliché-ridden, sexist, macho, stodgy, unimaginative, safe and a whole host of other uncomplimentary things, but I expected to find at least a couple of less obvious subtle little things tucked away on Side Two like wot the old Slade albums used to have. The nearest this platter of intellect-shattering clatter gets to listenability is a tiny instrumental, the only thing not written by Noddy Holder and Jim Lee. CK

Cat People Soundtrack (MCA)

Noteworthy for Bowie's 'Putting Out Fire', though to be fair, he only contributes the lyrics. All the music is the work of Giorgio Moroder, eerie synthesizer fodder for largest part. The movie is billed as 'an erotic fantasy about the animal in us all'. The music, reminds me of the old *Peanuts* joke, about hot dogs not tasting right without a baseball game in front of them. Soundtracks need a screen. DC

The Byrds

Sweetheart Of The Rodeo (CBS)

This is the album which, in 1968 (along with Dylan's *John Wesley Harding*) created country-rock. And to a very large extent it still defines the term. McGuinn was leader but upstaged by Gram Parsons on a bunch of classic interpretations. One of the rare albums where rock embraces another distinct style without once cheapening it. PT

Dillinger

Badder Than Them (A&M)

Dillinger (Lester Bullocks) was touted as the next big thing in DJs

when he cut the classic single 'Cocaine In My Brain', and followed it up with two fine albums, *CB200* and *Bionic Dread*. Sadly, he lost impetus after that, and this album, his first for A&M, is sad evidence. He tries to sing in orthodox fashion, writes trite and embarrassing lyrics, and comes badly unstuck. Only on 'Little Girlie', where he reverts to toasting, does he salvage anything. DC

Rupert Hine

Waving Not Drowning (A&M)

1981's *Immunity* had an intelligence and originality that transcended virtually all opposition in the synth-rock stakes. Hine's music was often demanding and unsettling. This time out it's slightly more conventional and, while I miss the weirder edges, the best stuff here is still very good indeed. PT

Blue Oyster Cult

Extraterrestrial Live (CBS)

A dramatic return to form for BOC, in a powerful live recording of established repertoire and recent studio work. 'Don't Fear the Reaper', 'Dominance and Submission' and 'Godzilla' are all here, but the standouts are 'Veteran of the Psychic Wars', 'Joan Crawford' and 'Burning For You'. The only new item is the Doors' classic 'Roadhouse Blues', providing a fitting finale for the album, with the band joined by former Doors guitarist Robbie Kreiger. DP

Crosby, Stills and Nash

Daylight Again (Atlantic)

After a series of disastrous solo albums and a lamentable 1977 reunion, *Daylight Again* lives up to the title. Very much a Stills and Nash album, as Crosby only contributes one song and plays no instruments. The harmonies are as good as ever, and Stills and Nash write their best songs since *Deja Vu*. Highlight tracks are Nash's 'Wasted On The Way' and 'Song For Susan', and Stills' 'Southern Cross' and 'Turn Your Back On Love'. Highly recommended. DP

Judge Dread

Rub-a-dub (Creole)

Judge Dread (real name Alex Hughes) is a fat, white Englishman who apparently started writing dirty poetry on loo walls at the age of eight. He hasn't progressed much since then, though he has achieved something of a cult status, recording grubby reggae songs. With titles like 'Brewer's Droop' and 'The Disco Flasher', I think you can draw your own conclusions. DC

Nine Below Zero

Third Degree (A&M)

A second album from a band who always seemed to me to be the ideal support for Dr. Feelgood. They would warm-up but never threaten. Nine Below are good-time boys caught up in the trap of thinking that rock'n'roll flavoured with a little gratuitous R&B is enough to gain them credibility. *Third Degree* is enjoyable first time round but then the stains of lack of class/quality peer through. Anonymity assured. GK

Questionnaire

QUESTIONNAIRE

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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 shaky 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 eery 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

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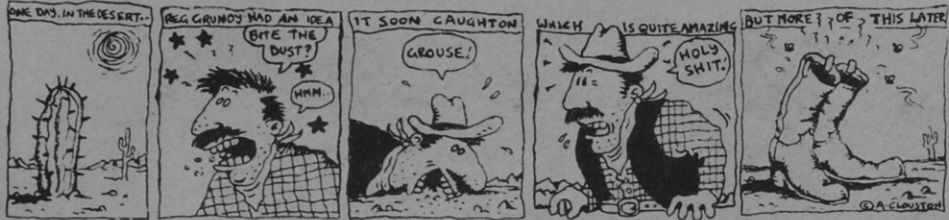
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LIVE

Neighbours

Gluepot, July 31.

A year ago the Neighbours seemed to be an uneasy amalgam. Three vocalists, each with their own style — three different directions for the band to pursue — Sam Ford's goodtime drawl, Trudi Green's pop and Rick Bryant's R&B.

Now, Trudi's vocal delivery is stronger, she sings covers like Gladys Knight's 'Imagination' and Eddie Floyd's 'Knock On Wood' with a vengeance, telling the lyric like it is — paying due attention to the content of the lyric, not just the sound of her own voice.

Sam like Trudi, now sells his songs well, originals 'Don't Stop' and 'Hand in Hand' being stand-outs. And he does a creditable version of Elvis' 'Suspicious Minds', (better than Gary Glitter on BEF).

Rick's versions of Solomon Burke's 'Everybody Needs Somebody' and Toots' 'Funky Kingston' are crowd faves, and on sax, aiding and abetting Chris Green (an impressive soloist), Rick con-

tributes incisively once more.

At the Gluepot they were joined by trumpeter Scotty and vocalist Pete Marshall for Smokey's 'Get Ready' — the horn intro was amazing, Trudi's commitment inspiring, the rhythm section then slipped comfortably into 'Imagination' (the 70s' finest soul song), then two of their best numbers, 'Don't Stop' and 'Watching Westerns'. The latter, the new single, is about trendsetters Ronald and Margaret deriving inspiration from watching cowboy movies on the TV.

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Otis Redding's 'I Can't Turn You Loose' followed, then their first single, 'Love Is Never Cruel'. They returned for an encore, Rick with 'Harder They Come'.

As you watch the Jam's live (with horns) special on RWP, bear in mind that though the Neighbours play near fifty percent covers, Weller who once recorded soul covers, now releases albums played by scantily covered-up Motown soul. Unfortunate.

Put it in perspective — visit the Neighbours — for horns that ain't icing, some fine new originals and of course, some old sticky soul covers.

Murray Cammick

Gorilla Biscuits

Crimson Autograph

Reverb Room, Friday July 30.

Some people play rugby on the weekends, some people sing in bands. ASB tellers who think seeing Hammond Gamble at the Gluepot is something to talk about at morning tea on Mondays will probably think Gorilla Biscuits are just it.

Gorilla Biscuits bellow and sweat, bluff and slink and when those two guitars go to town, well ...

Crimson Autograph, who opened for the evening, proved more interesting to listen to if not watch. They're a suburban all star band and it works. The steady thump of Men at Work drums, the thrash of Gang of Four guitar, and space, so much of it — these guys

play with each other not at each other.

Where Crimson Autograph seem still to choose a path, a direction — Gorilla Biscuits embrace and enact theirs. Both bands play well.

They are the kind of acts that the major labels should pick up on — Gorilla Biscuits and Crimson Autograph are the start of a new wave — the middle market bands. Mark Moss

INDUSTRY

Entries for the APRA Silver Scroll award for original songs close on August 18. Jan 1981 to June 1982 recordings are eligible. The \$1000 award is presented on September 17. Contact: APRA, Box 11-168, Wellington ... RCA have finalized a manufacturing and distribution deal for John Doe's Hit Singles label, first release is 12" Nocturnal Projections EP.

Robyn Williams has left CBS Australia to join RTC Records. Robyn has previously occupied promotion positions with Phonogram and CBS Records in NZ.

Britain's indie labels have formed an association. Independents account for at least 40% of UK record releases according to the new group ... blank tape manufacturers TDK sponsored the Rolling Stones' German concerts embarrassing the band's record company EMI who have been leading the record industry's fight against home taping. NME's comment: Why do the band need sponsors when they made \$8 million from T-shirt concessions in the USA? AnnLouise Martin

RADIO, RADIO

The latest McNair survey on radio audience listening habits shows IZB again on top with 27.6% of Auckland's 10+ listeners tuning in, streaks ahead of the other stations, particularly during Merv Smith's breakfast show.

Second is Radio I with 19%, an increase of 1.6% from the last

survey. Surprise is ZM's increase of three percent to 17.4% giving it the edge over Hauraki which dropped by .8% to 17.2%.

YA clocks in at fifth with 9.1%, and Radio Pacific fared badly with 6.4%, a drop of 4%.

Radio B figured with .9% but over the 7-12pm time slot picked up 2.2%.

Auckland FM licenses have been granted to Stereo FM and Metropolitan FM.

ZM now faces the government order for it to go non-commercial AM. The FM operators are hoping to be on air in the New Year, but will probably be held up again by appeals against the broadcasting tribunal's decision.

PROGRESSIVE MUSIC STUDIO

Two years ago, with \$1000 in his pocket Terry King set up Progressive Music Studio in Elliot Street, and later shifted to Anzac Avenue. Nine months ago Progressive was established as a non profit company. Government grants and assistant from the PEP scheme have helped.

The studio is equipped with an eight track DBX recorder, a digital delay unit, a 16 into eight channel desk, four-way Phillips monitors, compressor limiters, Sennheiser, Shure and AKG mics, a two track mastering facility, patchable equalization, spring reverb, noise gates, and all round, variable

acoustics. There is one soundproof rehearsal room and two uninsulated practise rooms.

Terry wants Progressive to operate as a complete professional unit, without any weak links. Progressive aims towards the younger bands. Technician John Kuipers plays with Green Eggs and Ham, other part time staffers Bernie Griffin, Richard Holden and Paul Gilbert belong to the Gorilla Biscuits.

In the future the studio plans to offer video, promotional services, and information for anyone who wants it. Space is available for a darkroom. Practical courses in engineering are likely next year. AnnLouise Martin



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'MR BLUNT'

I'M YOUR MAN

OUT SOON



The Beat's Ranking Roger.

DANCE CRAZE

When Ska emerged in 1980, black and white was the 2-Tone image, an image maintained for marketing purposes by Chrysalis Records with 2-Tone, Stiff with Madness and Arista with The Beat. Ska was so black and white in image from album covers to clothes, I almost expected *Dance Craze* to be a black and white movie. No it's technicolour. Anyway the clubs and live venues of Britain pictured in the movie are neither colourful or comfortable. *Dance Craze* gives you a view of act and audience,

almost always from the side of the stage, there's little backstage information or talk, just non-stop live ska, some of which you may have already sampled on Chrysalis' single album soundtrack. The record has 14 tracks while the film has 26 songs performed. Like all movements of style and attitude in music, the magic is greatest when acts are on their way up, working hard to win fans and of course sell records. For those months, the musicians are accessible, the dividing line between audience and band least clear. *Dance Craze* captures that excitement, from the diffidence of the Beat, Dave Wakelin appears the least confident frontperson, while the Specials are all energy, with the exception of Terry Hall, mock fights and all, the Specials



Caulfield, Pfeiffer in 'Grease 2'.

do the jumping round and dancing, while the audience shuffle, packed standing up. They paid at the door for a glance not a dance. But no one is complaining and you can see it all from the safety of your theatre seat ice cream in hand, peanuts in pocket or potato chips all over your trousers. From my seat, Pauline Black was the biggest surprise, she along with Selector delivered the goods with punch, stylish in white trew and her's easily the best vocalist in UK ska-ville.

I still can't take Bad Manners seriously or in jest, I just can't stand bad manners. Body-snatchers are one point where audience and musicians become confused, they really are just a garage band, yet that's part of their charm, and why ska was a popular movement in music, it was credible in the garage, in a way Gary Numan or Police ain't. NME's Paul Du Noyer described *Dance Craze* as primarily suited for "card carrying fan of 2-Tone-ism in all its forms", yet for a New Zealand audience it offers more — not just the only chance to see ska acts live (with the exception of Madness, a better band on record that on stage where vaudeville dissipates their energy) but also the opportunity to see the UK venues, audiences and whether we miss much by seeing rock stars as tourists' at the local town hall or whatever. My impression was that Mainstreet is better set up for audience, band and PAs, than at least two of the venues *Dance Craze* was filmed in. One Paul Du Noyer concluded that, "the trouble is that stuck on film, it leaves the rest of us outside looking in." Yes, it's ska for voyeurs. Sit in your comfy seat and see some live UK music, one of the most positive expressions to emerge in recent years. Note that *Dance Craze* opens September 4 in Dolby stereo theatres, for voyeurs with two ears. Murray Cammick



Mad Max 2
Director: George Miller
The worthy censor may have denied us gentle Kiwis the opportunity to see Miller's first *Mad Max* film, but the second has made the hop across the Tasman. The film offers a stark vision of Australia in the wake of World War III. Life and death is centred around fuel as the masked giant Humungus and his marauding punks attack a small community



Mr. Spock in 'Wrath of Khan'.

built around a petrol refinery. But along comes Mel Gibson as Max Rockatansky to uphold the forces of good in a stunning melange of western, bike movie and comic strip. *Mad Max 2's* budget was ten times that of its precursor and it shows — a film with real visual elan and presence. Miller has cleverly balanced the demands of each of the film's genres, tied it all together with some of the tightest editing this side of the *Odessa Steps* sequence and the Dolby soundrama is cataclysmic. **The Cat People**
Director: Paul Schrader

It must have seemed an interesting project this, taking one of the classic Val Lewton horror films of the 40s and updating it for the 80s, thus taking advantage of a more generous budget and the opportunities for more explicit violence. Graphic sequences of arms being severed may strike a responsive note in some bosoms, but somehow it doesn't quite come off. Like many of the Lewton films, *Cat People* has a fairly preposterous plot, and a more oblique treatment is altogether more effective than Schrader's more realistic conception.

The film hinges on the feline duo of Malcolm McDowell and Nastassia Kinski, although I warmed more to the pragmatic Annette O'Toole, and Ruby Dee does what she can with a very underwritten part. The last twelve months have seen a spate of re-makes — *The Postman Rings Twice*, *Body Heat*, and now *Cat People*. *Body Heat* wins by a mile ... or two. **Britannia Hospital**
Director: Lindsay Anderson

Anderson is not the sort of director who exactly floods the theatres of the world with his films and, after his last, the 1976 *O Lucky Man*, the new *Britannia Hospital* was tempting fare.

Taking *Britannia Hospital* as a microcosm of the ailing British establishment itself, Anderson opts for a complex plot structure based around a megalomaniac transplant surgeon, the imminent visit of H.R.H. (a sweet old character actress who has a few features in common with the Queen Mother) and various union and political strife.

The energy and gusto of *Britannia Hospital* is undeniable and is one of the things that holds the film together. Graham Crowden as the crazed Professor Millar, last seen grafting hitchhiker's heads on to sheep's bodies in *O Lucky Man*, the marvellous Vivian Pickles is the starchiest of matrons (to hear her deliver the word "succour" alone is worth the price of the



Dianne Freeling (Jobeth Williams), seized by violent supernatural intrusion in Spielberg's 'Poltergeist'.

ticket), and other memorables include Dandy Nichols, Arthur Lowe, Joan Plowright, Marsha Hunt, Robin Askwith, not forgetting Malcom McDowell in his continuing role as Mick Travis.

Here is a film that is rich in detail, as was *O Lucky Man*, but such profusion of incident and character is not served as well as it was in the earlier film. That it doesn't quite add up to the sum of its parts is disappointing, as is the involvement of Alan Price, whose contribution seems to be mainly a series of variations on 'Rule Britannia' whereas his songs in *O Lucky Man* were an integral part of the film's structure.

Death Wish II
Director: Michael Winner

Charles Bronson stomping his way through a rampage of revenge, systematically picking off a group of hoodlums who raped and murdered his housekeeper and then did the same thing to his daughter, who had not yet recovered from all the awful things done to her in the first *Death Wish* film.

Complete with a sub-plot questioning the police's efficiency in controlling violence and the 'duty' of the private citizen to take the law into his own hands, *Death Wish* has pretensions to seriousness. If it works at all, it is because of the ghoulish fascination of waiting for each of the five punks to come to his bloody end. Most of the deaths, however, are distinct anti-climaxes after the spectacular demise of the daughter.

The film has its gruesome fascination and I could well imagine supporters of the new Moral Majority getting a vicarious kick out of it, while Charles Bronson and Jill Ireland give two of the most wooden performances this side of the State Forest.

William Dart

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Record Plant
Imperial Arcade, Sydney.
Missing Link Records
Port Phillip Arcade, Melbourne.

FORTHCOMING FILMS

Dance Craze ... lively ska movie with Specials, Beat, Madness, Selector etc. Concert footage in lovely technicolour. Opens September in three theatres with Dolby stereo; Christchurch's Mid-city, Wellington's Academy and Auckland's Classic. Sept 4.
Time Bandits ... by Handmade Films with John Cleese, Sean Connery, songs by George Harrison. It's about dwarfs who work for God, find holes in the universe and set about stealing from other areas. Starts Dunedin Sept 10.
Riddle of the Sands ... set before WWI. Britain is invaded down on her exposed West Coast. Stars Michael York, Simon McCorkindale. Starts Auckland Sept 3.
Poltergeist ... Steven Spielberg movie. Adolescent energies and psychic phenomena. Starts Aug 13.
Grease II ... English boy at US school falls for head biker lady and establishes 'one biker' identity to win her. Starts Aug 13/20.
Star Trek II ... set in the 23C. Khan from the 20C is out to get Admiral Kirk. He steals a top secret device capable of destroying the universe and sets out on his murder mission. Starts Aug 13/20.
Rocky III ... Sylvester Stallone gets bigger and beefier and Rocky goes on. Written and directed by Stallone. Theme revolves around Rocky's new adversary Clubber Lange. Starts Aug 20.

David Bowie is lined up for a role in *Merry Christmas*, *Mr Lawrence* being filmed in Rarotonga with NZ, UK and Japanese crew. It's directed by Oshima (*Realm Of Senses*) ... Bo Derek will film on location at Greenhithe ... alternative film makers from Australia, Arthur and Corinne Cantrill are in Auckland Sept 1-4. They'll be showing recent Australian alternative films and end the stay with a day workshop at the Maidment ... Police drummer Stewart Copeland has been commissioned by Francis Ford Coppola to write the music for his new film *Rumble Fish* ... ex Roxy Club DJ Don Letts edited Clash, Subway Sect, Siouxi material shot by himself on super 8 for the *Punk Rock Movie* out now in the UK. He's working on a Clash feature entitled *Radio Clash*.

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POST OFFICE TELEGRAPH MESSAGE



CONGRATULATIONS STEREO FM
AT LAST AUCKLAND
HAS A TRUE
ROCK N ROLL RADIO STATION
LOVE FROM AUSTRALIA
D D SMASH

CORUBA CALENDAR

RIU, AUGUST 12 TO SEPTEMBER 12

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

Watch Out For ...

Split Enz return home for a sell out tour, supported by Narcs for first leg, Hamilton Aug 18, 19 (sold out), Auckland Aug 20, 21, Palm. Nth. Aug 22. Dance Exponents support in ChCh Aug 24 (sold out), 25, Invercargill Aug 27 (sold out), Dunedin Aug 29, 30. Daggy & Dickheads support in Wellington Sept 1, 2. The Enz conclude with dates in Napier Sept 3, Gisborne Sept 5 and Whangarei Sept 8 ... the Fall play ChCh (supported by This Sporting Life), Wgtn and Ak mid month to coincide with *Hex Enduction Hour* release ... remember the Jam special Aug 15. Footage from last UK

tour (early '82), includes keyboards, horn section, mainly material from recent albums ... Dance Exponents celebrate 'Victoria' release with Gluepot party Aug 16 ... Midge Marsden, Willie Dayson Blues Band record live at the Gluepot Aug 12-14. Dayson's using the tapes for a live EP ... Windsor Castle re-opens on Sept 3 & 4 with Danse Macabre, Blind Date, Wastrels ... Narcs start national tour for 'Over My Head' single at DB Onerahi Sept 1 ... Midge Marsden Band starts 12 Bars From Mars album tour Sept 6 ... Brazier's Legionnaires are out of town

AUGUST 12

Tomorrows Parties
Mainstreet
Brazier's Legionnaires
Station
Hip Singles DB
Whangaparoa
Meemees Hillcrest
Nocturnal Projections,
Prime Movers Mt Roskill
Hall

12, 13, 14

This Sporting Life
Gladstone
Mantra Invercargill
Rose Bayonet Cabana
Midge Marsden, Willie
Dayson Gluepot

13

Brazier's Legionnaires
Hillcrest
Hip Singles Station
Meemees, Dance
Exponents Mainstreet
Stage DB Rotorua
Royales Tauranga Girls
King Curtis stabbed to
death 1971.

Sneaky Feelings, Verlaines
Reverb
Blind Date Esplanade
Paris DB Onerahi
Royales Greerton,
Tauranga

14

Brazier's Legionnaires
Hillcrest
Herbs Otara Fleamarket
Hip Singles Station
Meemees, Dance
Exponents Mainstreet
Stage DB Rotorua
Neoteric Tribesman Clyde
Quay Tavern (aftn)

Narcs Quinns Post
Hammond Gamble
Cricketers Arms
Sound FX Cambridge
D Faction Cook Dunedin
Neighbours Hillsborough

15

RWP 'Jam' special live in concert 1982.

16
Dance Exponents Gluepot party
Royales Te Puke High
Willie Dayson Kaitiaia
•Narcs 'Over My Head' out.

17
Neighbours Brydone, Oamaru
Fall, This Sporting Life
Christchurch Uni.
Bronx Gluepot
Royales Mt Maunganui
High
Sneaky Feelings, Verlaines
Windsor Castle
Willie Dayson Kaitiaia
Urbs Cosgroves, Wgtn
Pete Townshend knocks
Abbie Hoffman off
Woodstock stage, 1969.

18
Fall, This Sporting Life
Christchurch Town Hall
Neighbours Brydone, Oamaru
Netherworld Dancing
Toys Gladstone
Bronx Gluepot
Brazier's Legionnaires DB
Onerahi
Royales Tainui,
Whakatane
Verlaines, Sneaky Feelings
Windsor
Willie Dayson Kaikohe
Urbs Cosgroves, Wgtn.
Midge Marsden Wiri Hotel
Splitz Enz, Narcs
Founders, Hamilton

19
Netherworld Dancing
Toys Gladstone
Willie Dayson DB Onerahi
Brazier's Legionnaires DB
Whangaparoa
Verlaines, Sneaky Feelings
Windsor, Mainstreet
Midge Marsden Wiri Hotel
Split Enz, Narcs Founders,
Hamilton
Fall Victoria Uni.

20
Hammond Gamble
Gladstone
Willie Dayson DB Onerahi
Brazier's Legionnaires
Station
Fall Mainstreet
Split Enz, Narcs Logan
Campbell
Robert Plant born 1948.

Midge Marsden, Bronx
Esplanade
Royales Albion, Gisb.
Sound FX Hillcrest

21
Hammond Gamble
Gladstone
Brazier's Legionnaires
Station
Fall Mainstreet
Split Enz, Narcs Logan
Campbell
Willie Dayson Tiki Punga
Count Basie born 1904.
Fall do in-store at
Sounds United, 75 Queen St.
12-2pm.

D Faction Brydone,
Oamaru
Mantra Windsor Castle
Blind Date Rotorua

22
Split Enz Stadium,
Palmerston North.
John Lee Hooker born
1917.

23
Neighbours Nitespot
Queensdown
Sharps Jazz Gluepot
Hammond Gamble Albert,
Palmerston North
Keith Moon born 1947,
John Lennon marries
Cynthia 1962. •Stunn
compilation 'Your Secret's
Safe With Us' and Frank
Zappa 'Ship Arriving too
Late to Save a Drowning
Witch', Daggy &
Dickheads' Brothers' EP
released.

24
Neighbours DB Central,
Alexandra
Midwinter Gluepot
Urbs, Bombers Windsor
Hammond Gamble Levin
Sneaky Feelings, Verlaines
Cosgroves, Wgtn.
Split Enz, Dance
Exponents ChCh.
1875, the English Channel
is swum for the first time.

TAKE IN A CORUBA
AT THE 'GLOBE'.

25
Midwinter Gluepot
Brazier's Legionnaires
Tauranga
Royales Wairoa
Urbs, Bombers Windsor
Hammond Gamble
Cabana
Paris Hillcrest
Sound FX Lady Hamilton
Split Enz, Dance
Exponents ChCh.
Wayne Shorter (Weather
Report) born 1933.

26
Neighbours Golden Eagle,
Greymouth
Sneaky Feelings Gladstone
Brazier's Legionnaires DB
Rotorua
Hammond Gamble
Albion, Gisb.
Paris Hillcrest
Urbs Windsor

26, 27, 28
Hip Singles Hillsborough
Blind Date Gluepot
Narcs Esplanade
Royales Napier

27
Neighbours Golden Eagle,
Greymouth
Sneaky Feelings Gladstone
Urbs Reverb
Brazier's Legionnaires
Hillcrest
Hammond Gamble Station
Paris DB Rotorua
Split Enz, Dance
Exponents Invercargill

Nocturnal Projections,
Kiwi Animal Bellblock
Midwinter Windsor

28
Neighbours Cabaret,
Blackball
Wastrels Gladstone
Urbs Reverb
Brazier's Legionnaires
Hillcrest
Hammond Gamble Station
Paris DB Rotorua
Split Enz, Dance
Exponents Invercargill

Sound FX Lady Hamilton
D Faction Shirley Lodge
ChCh.

29
Split Enz, Dance
Exponents Dunedin
Beatles play their last-ever
gig together, Candlestick
Park, San Francisco 1966.
Charlie Parker born 1920,
Michael Jackson 1958.

30
Neighbours DB Rutherford
Nelson
Sharps Jazz Gluepot
Split Enz, Dance
Exponents Dunedin
Beatles release first Apple
single, 'Hey Judge' 1968.
•Jimmy Cliff 'Special' and
ABC's 'Lexicon of Love'
released.

31
Neighbours DB Rutherford
Nelson
Smiler Gluepot
Smelly Feet, Real Theatre
Globe
Van Morrison born 1945,
Dylan plays Isle of Wight
Festival 1969.

CORUBA

SEPT 1
Smiler Gluepot
Narcs DB Onerahi
Mantra Lady Hamilton
Willie Dayson Morrinsville
Split Enz, Daggy &
Dickheads Wgtn.
D Faction Rutherford
Nelson
Barry Gibb born 1946.

2
Royales Mainstreet
Split Enz, Daggy &
Dickheads Wellington
Tolkien dies 1973.

2, 3, 4
Neighbours Majestic,
Wgtn.
Narcs Gluepot
Sound FX Esplanade

3
Dance Exponents, Royales
Mainstreet
Shazam Show YMCA,
Auckland.
D Faction Woodburn
Blenheim

Picture This DB Onerahi
Politician DB Rotorua
Willie Dayson Hillcrest
Mantra Lady Hamilton

4
New Windsor Castle grand
opening
Wastrels Windsor Castle
Dance Exponents, Royales
Mainstreet
Midge Marsden
Whangamata Hall
D Faction Woodburn,
Blenheim
Ska flick 'Dance Craze'
opens in Auckland,
Christchurch and Wellington

5
Right Royal Rage His
Majesty's Theatre
Happy Birthday — boo
for Freddie Mercury (37).

6
Sharps Jazz Gluepot
Willie Dayson Albert, PN.

7
Smiler Gluepot
Midge Marsden DB
Onerahi
Narcs Tainui, Whakatane
Buddy Holly born 1936.
We don't make these up,
honest ... 1968, six
Irishmen set world piano-
smashing record. One
upright piano smashed in
two minutes, 26 seconds.

8
Midge Marsden Gluepot
Royales Hawera
Narcs Greerton, Tauranga
Willie Dayson Rutland,
Wanganui
D Faction Cook Dunedin
Keith Moon dies 1978.
Peter Sellers born 1925.
Wastrels Dabs Windsor
Castle

9
Midge Marsden Gluepot
Royales Ohakune
Narcs DB Rotorua
Willie Dayson Furlong,
Hawera

10
Neighbours Gluepot
Bongos, Dance Exponents
Windsor
Narcs Hillcrest
Rock Extrusion DB Rotorua
Willie Dayson Bellblock

9, 10, 11
McLean's Little Criminals
Esplanade
Wastrels Reverb,
Mainstreet

11
Neighbours Gluepot
Bongos, Dance Exponents
Windsor Castle
Royales Chateau
Narcs Hillcrest
Rock Extrusion DB Rotorua
Willie Dayson Bellblock

Mantra DB Onerahi
D Faction Cook &
Hatchcover, Dunedin

12
Narcs Lady Hamilton

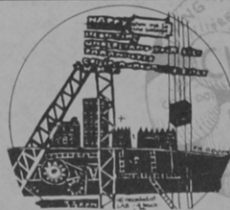
CONTINUED FROM ABOVE

for Tauranga, Rotorua, Hamilton gigs Aug 25-28 ... Royales do high schools Aug 16, 17 Te Puke and Mt Maunganui ... Neighbours include Queensdown (Aug 23), Greymouth (26, 27), Blackball (28) on their extensive Aug tour ... Rose Bayonet visit Mainstreet Aug 26-28 ... Nocturnal Projections go to the mountain (Egmont) for Bellblock gigs Aug 26-28 ... Sneaky Feelings, Verlaines play Reverb Aug 12-14, Windsor 19 ... Gurlz are back in action at Shazam YMCA Sept 3 and Right Royal Rage Sept 5. By the way if you go don't smoke inside the

theatre or you'll be asked to leave. MCs are Nick Hanson and Hattie. Record giveaways etc, too.

More To Come

Toots & Maytalls and Canned Heat tours cancelled ... Mondo Rock confirmed for Mainstreet Sept 17, 18 ... Simple Minds tour late Oct ... Radio B is on air from Sept 22 to Nov 27 ... Sept Rip It Up features This Sporting Life, Cold Chisel ... expect Japan Assemblage soon from RCA ... likely for next summer Rolling Stones, Neil Young and the Who ... Pop Mechanix are now known as the Zoo — expect



their album soon ... Auckland P.E.P. scheme musician project is well underway, line-up includes Ivan Zagni, Sid Newmatic, all Bongos, Mark Bell, Robbie Sinclair and more ... new band is Stranger Upstairs ... Danse Macabre have completed seven tracks for their album ... Tim Mahon has started play-

ing again, although his shoulder is reported to be a bit stiff, Carol is back practising with the Gurlz ... Herbs South Pacific tour great success. They are now back in the studio completing an album. Their single 'French Letter' got plenty of airplay in Fiji and Tonga.

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

ALTERED IMAGES

THE ALBUM

PINKY BLUE

FEATURES

'HAPPY BIRTHDAY'

'I COULD BE HAPPY'

& NEW SINGLE

'SEE THOSE EYES'

Hurry! Some stock of 12" 'I could be happy' still available