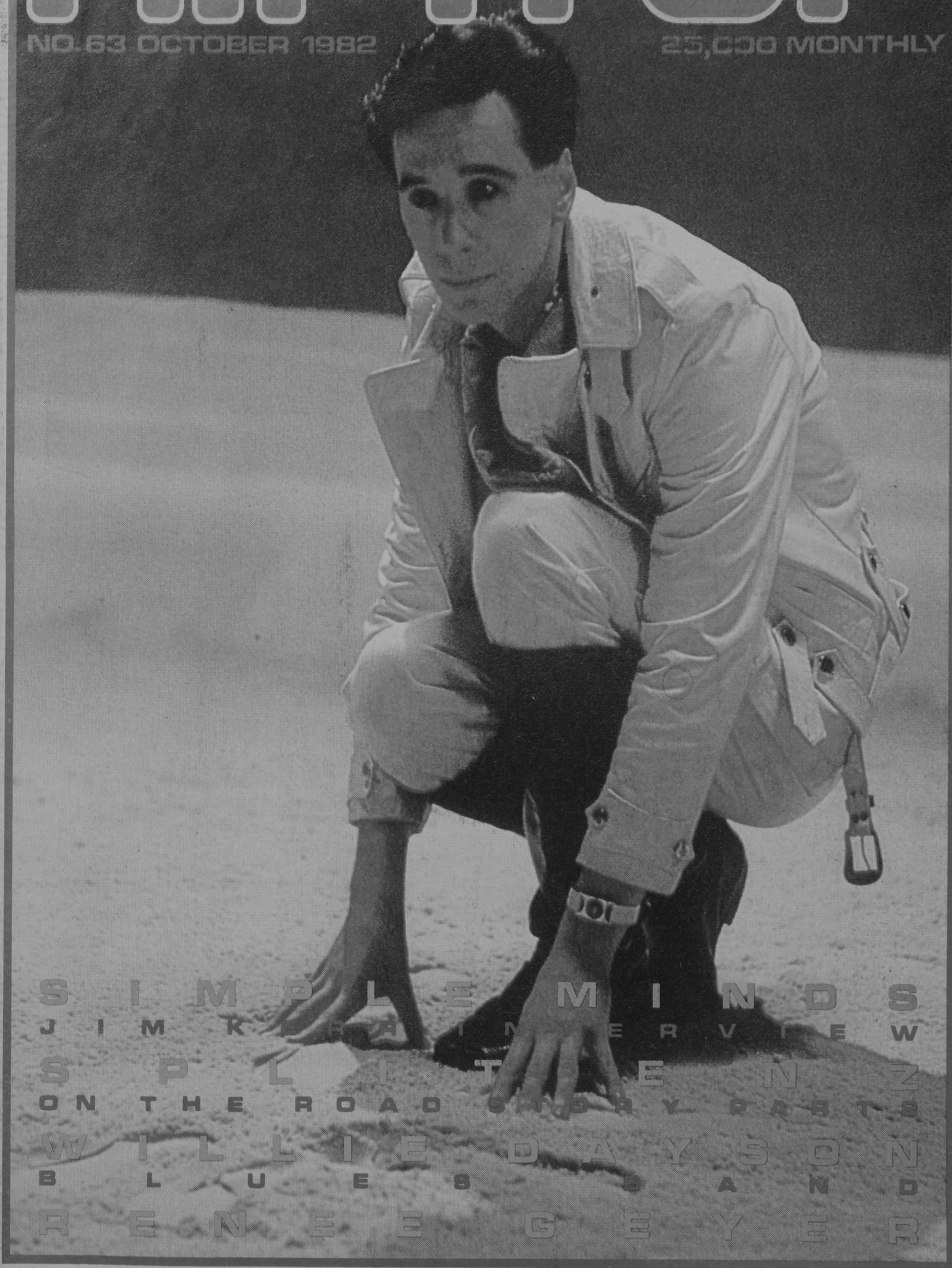


RIP IT UP

NO. 63 OCTOBER 1982

25,000 MONTHLY



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JUST PICS



Presenting, from the left, Neneh Cherry, Bruce Smith and Sean Oliver, three parts of RIP RIG & PANIC pioneers of the Noo Funk. *I Am Cold* is the LP to look for. Bruce's string vest is not for sale.



PETER

NAME VENUE

PICTURED BELOW?

Well the band's the Meemees! Is it Mainstreet? North Shore dance? Windsor Castle? NO! It's the Chateau Hotel, Ruapehu. Meemees played there the Saturday after their Waikato Uni gig.



TONY

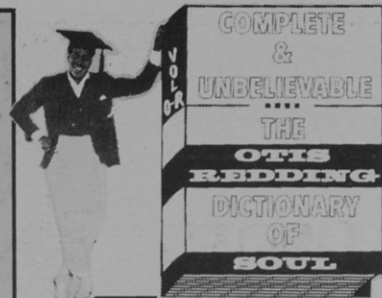
HOW DID THE GIG GO? Full-house, the downstairs bar was crammed with tanned ski instructors and partying weekenders. 'Not a Meemees crowd' — thought the pale band manager and crew. But they were responsive — three songs into the evening this photo was taken. HIGHLIGHTS? New songs, especially 'Dancing With Stars In My Eyes' (with trumpet) and Michael blowing up his amp. Where do you find another amp on a ski field? Ya don't. Mike was plugged in elsewhere. DID THEY SKI? No. It clouded over on Sunday.



Captain Sensible shows that old punks never lose their style, even under pressure from a hit single. 'Happy Talk' is currently playing on Radio 1. His album is entitled *Women and Captains First*. He is currently touring with The Damned, and is planning solo gigs in December with his own band.



Vince Clarke (left) and Alison Genevieve Moyet, affectionately known as Alf, are YAZOO whose 'Only You' is one good reason to turn on the radio. Their new single, 'Don't Go' and debut album *Upstairs At Eric's*, are on the way, Vince plays synth, Alf sings.



THE OTIS REDDING DICTIONARY OF SOUL

COMPLETE & UNBELIEVABLE

Ou - yea (ū' yā') adv.
to give in; a reply to get what one wants.

My - my - my (mī) poss. adj.
no longer yours; goody three times.

Ou - ni (ū' nī') adv.
to hurt so good.

Ni (nī) adv.
to do very quickly.

Leetle (lēt' l) adj.
just enough to make one want more.

Ou (ū) n.
ouchless excitement.

Yea - ni (yā' nī) adv.
an agreement to give in very quickly.

Oh - mi (ō' mī) interj + adv (comp)
to get it very quickly.

Weel (wēl) n., v., aux. v.
desire to give it or get it.

Gotta - Gotta (gōt' tā) v.
not able to do without it.

Give it (gīv' it) v + pron (comp)
absitively posilutely not.

Oh - naw - naw (ō nā') interj + adv (comp)
to let oneself go, under any circumstances.

Fa - fa - fa - fa - fa (fā) sad song.

Ou we ni (ū' wē nī) phrase
getting gooder by the minute.

ADAMANT



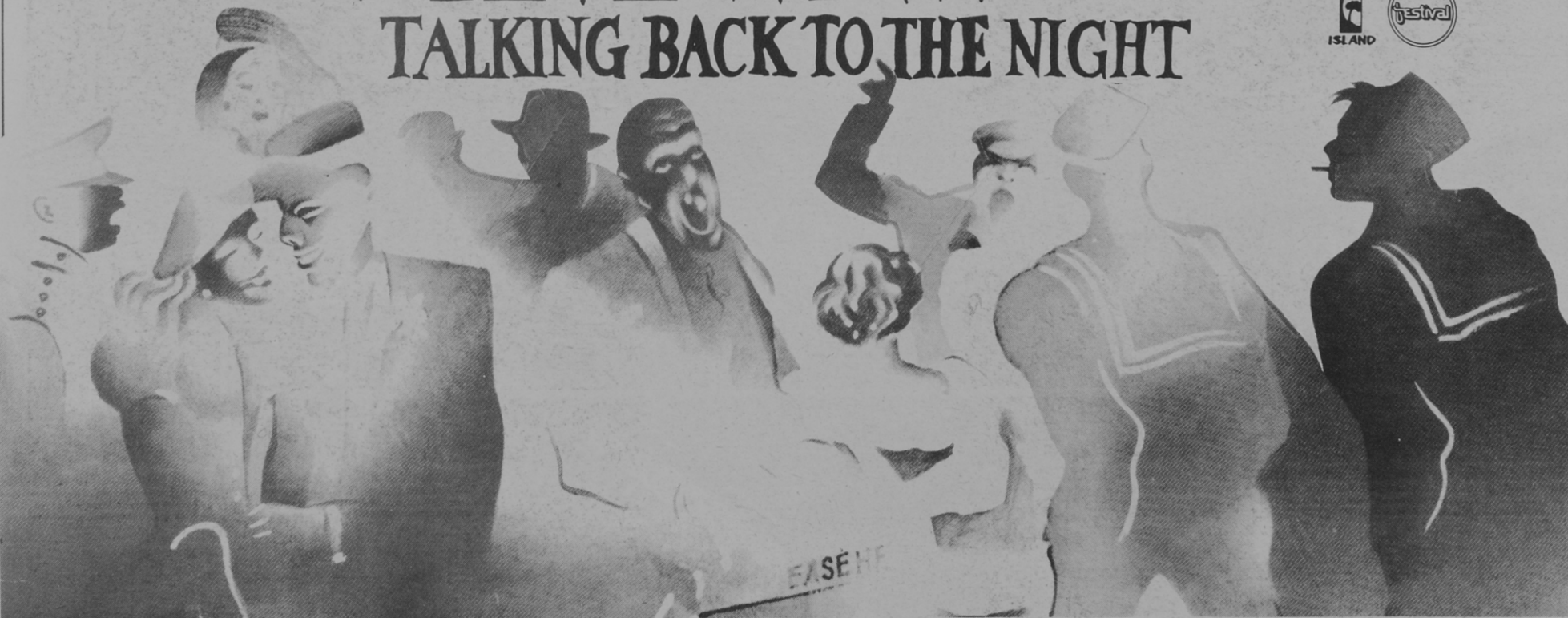
Is this the new corporate image for a once pirate rocker? No. It's the trademark emblazoned on the urinal, downstairs at the Chateau.

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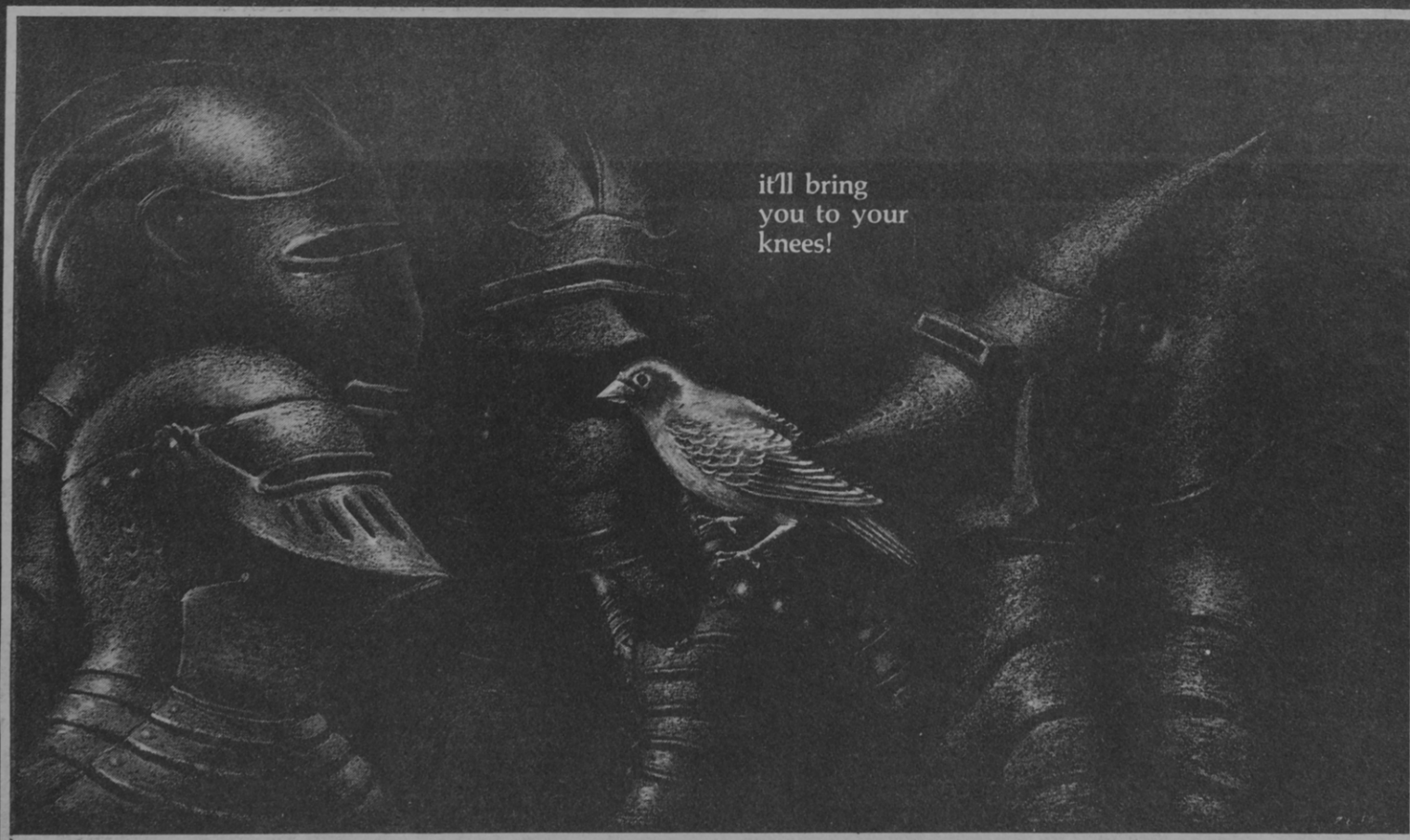
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T H E B L U R R E D C R U S A D E

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Mondo Rock's Ross Wilson cheerfully carries the burden of his past. Although not the band's main songwriter, to many Ross Wilson is Mondo Rock, due to his previous incarnation as frontman for that classic Australian band, Daddy Cool. Mondo's performance of 'Eagle Rock' was a showstopping surprise at this year's Sweetwaters. Did the other band members resent playing that song?

"It was their idea," says Wilson. "I was the one who was showing reluctance because I didn't like the idea of living on past glory, and I was trying to get new ideas across."

"But Mondo Rock had had a

couple of minor hits before this current lineup was put together, so I was feeling less reluctant about playing 'Eagle Rock', and it became apparent that people really wanted to hear it. And the other guys in the band wanted to play it, too."

One of the advantages of having a 'name' musician in the band is the cross-section of age groups you get in your audience.

"Daddy Cool has just experienced an incredible resurgence of popularity in Australia. I'm 35, so there are guys who have known me since then who are Mondo Rock fans. We've just done a series of concerts in theatres in Australia with no

licensing age restrictions and there was an amazing variety of people. Lots of young kids down the front, plus plenty of people my age and they all had a good time."

Wilson was not happy with Mondo's spot at Sweetwaters, mainly because of the time limit placed on their set.

"Even though we had only 45 minutes, I thought we acquitted ourselves quite well and I was more than happy with the response we got. But it was a bit of an anticlimax to travel a long way and hang around for a long time and only get to play 45 minutes. I felt there was a bit too much of a rigid approach to the

Mondo Talk-o

organisation. We could have had an encore, and I think if a group works hard, and the people want more, you should give them that extra number. That's just good manners. It cost us a lot of money to come across and do Sweetwaters and we felt slighted



Ross Wilson, Mondo Rock.

that we didn't get the chance to do one more number and really bring it home to the crowd."

How important is the live performance?

"It's very important to me. I'd like to make more records and perform less, but I definitely need to be a live performer and quite often the character of the songs we do will evolve more on stage than they would if we just sat around in the studio."

Mondo Rock are now making money in Australia, but what of the prospects further afield?

"Well, we're having our records released all over the place. Nothing's happened yet, but we're going to continue doing the best we can and something is bound to stick."

"I don't know where our market is outside of Australia. At home, everything's fine, hit record after hit record. I wouldn't care if we had hit records in Tibet, that would be fine with me. But I'd like to have them somewhere else."

The economics of touring is

raised. Wilson says while the live scene in Oz has vastly improved from the old days, it's certainly more complex and much more expensive.

"We're making enough so we can take a two-month break and still get paid while we're off the road writing and rehearsing. But it does get stretched a bit thin; sometimes you feel you're in the business of subsidising truck companies (laughter). Mondo Rock is like a little industry in itself and this one band must be supporting about 30 people."

Wilson isn't particularly interested in musical trends, preferring to follow his own instincts as to what people like.

"I reckon rock and roll everywhere is going through a 'Jeez, what's happening?' kind of a period. It's almost like there's too much music around. Everybody's capable of making music now, with all these cheap synthesisers and drum machines. All you need is an idea and it's easy to put into practice with home studios and things like that."

At Mainstreet Wilson takes his frontman role to heart, setting out to convert the ragged Auckland audience, so different from the typical Aussie reaction of rage-before-they're-on-the-stage.

Standout tunes are 'Queen In Me', 'Chemistry', 'Mondo-Sex-O' and 'State of Heart'.

For Wilson, there is life after Mondo. He'll be taking a break from the band soon to do some solo work and cut a single for his wife Pat. He's also enthused with his recent production of up-and-coming band the Dynamic Hepnotics, whom he'll be working with again.

"That band's really got good lately. They never had management, they were just this little R&B band who carried their gear in, set up a little PA and so on. But they're getting a bit more ambitious now."

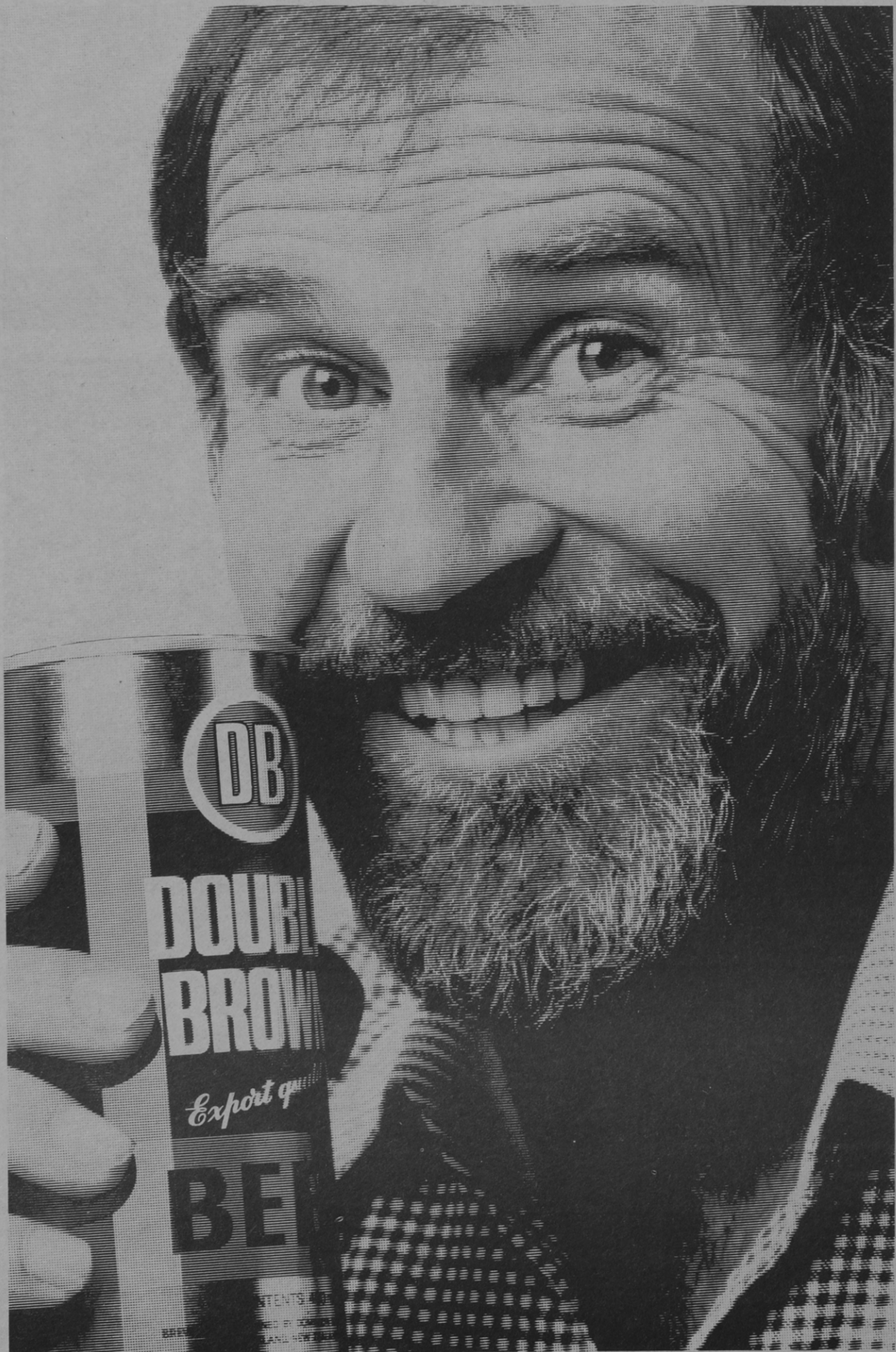
They must have taken lessons from Ross Wilson.

Murray Cammick

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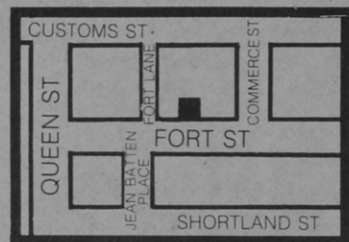
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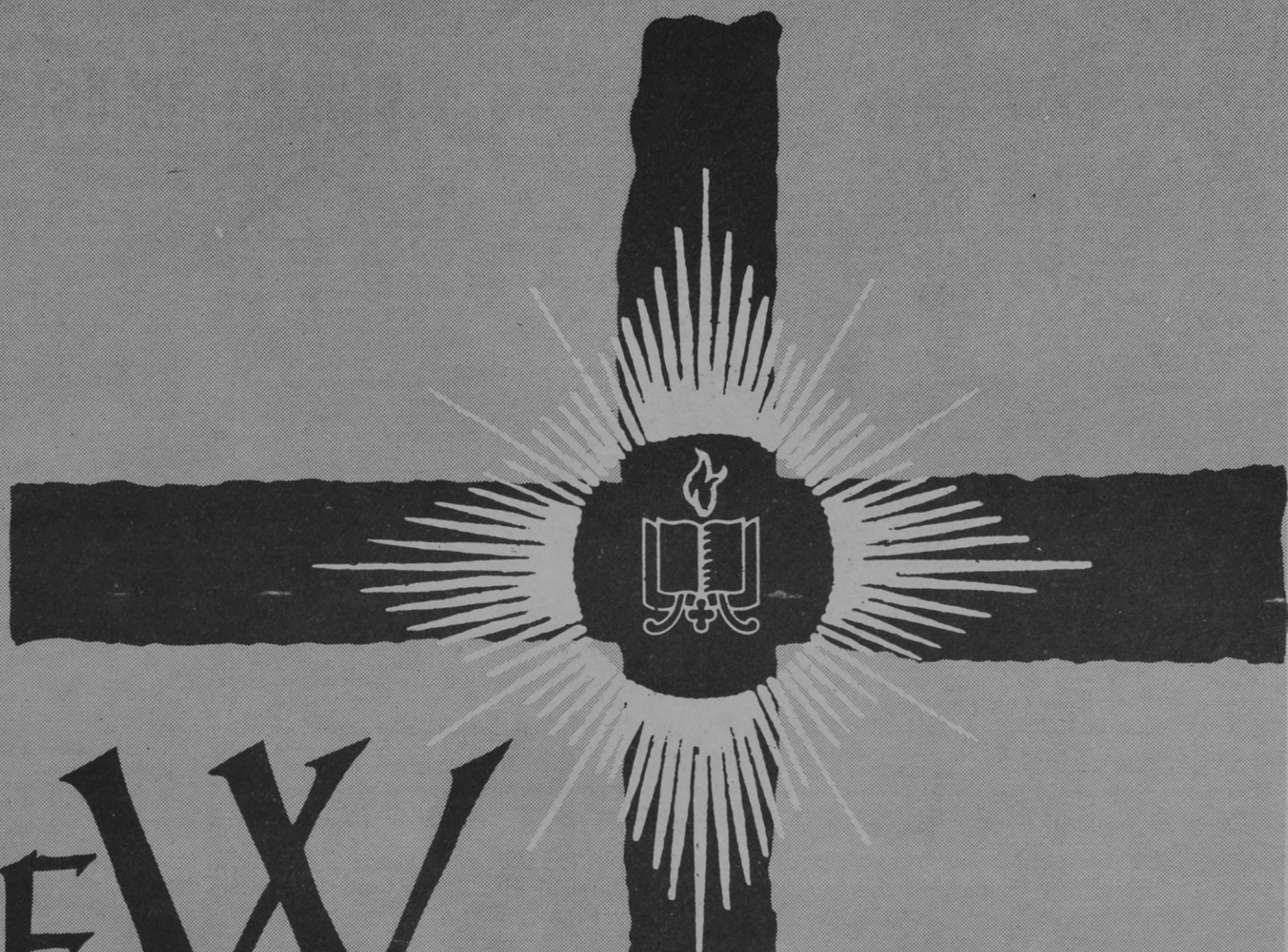
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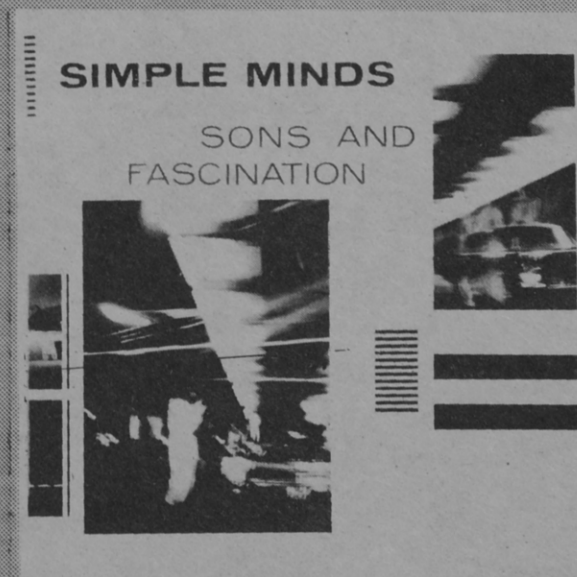
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RUMOURS

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Theatre of Hate have disbanded following Brandon and Stammers' dissatisfaction with the "way the band were interpreting the songs" ... Sketch has left Linx but David Grant will record as Linx ... leadsinger De Harris has left Fashion ... percussionist Mark Fox quit Haircut 100 prior to their commencing recording their new LP with producer Bob Sargeant. It's "less poppy" says Nick ... new Human League single is Mirror Mirror/Gold ... Siouxsie and Banshees are back in action with a new single (Slowdive) and November gigs. Siouxsie's throat condition has improved ... guitarist Jim and drummer Titch have left Altered Images due to musical differences ... Associates deny split rumours. Rankine and Mackenzie (solo 45 soon) have healed a rift. New live band includes ex Rumour drummer Steve Goulding ... ex Birthday Party drummer Phil Calvert has joined the Psychedelic Furs replacing Vince Ely ... Vibrators have reformed with original members ... new Dusty Springfield LP *White Heat* has compositions by Sting and Elvis Costello ... new Ray Manzarek album is produced by composer Phillip Glass ... Nina Hagen is writing a musical cross between *The Rocky Horror Picture Show* and *My Fair Lady* ... Theatre of Hate feature on a German album recorded live at a Rock Against Junk concert ... Pauline Black (ex Selector) has revived 'Shoo-ra Shoo-ra' while Belle Stars have revamped 'Mockingbird' as their new single ... Bauhaus have new 12 inch out featuring Bowie's 'Ziggy Stardust', Eno's 'Third Uncle', Lou Reed's 'Waiting for the Man' (with backing from Nico) and their own song 'Party of the First Part' ... Squeeze greatest hits LP out soon ... Pretenders' new single is 'Back on the Chain Gang' ... Spandau Ballet are working with a new producer in the Bahamas ... Warren Zevon bitten by dog needed six stitches in each lip. Zevon quipped "man

makes his living by singing 'ahoo' and dog bites back" ... new rock books. Mandy Afel *Death of a Rolling Stone: The Brian Jones Story*, Michael Ochs and Lester Bangs *Rock Gomorrah: Tales From Beyond the Grooves ... Rolling Stones* concert movie *Time is On Our Side* now showing in California.

Forthcoming vinyl: Adam Ant *Friend or Foe*, the Beat *Special Beat Service*, Grandmaster Flash *The Message*, Andy Summers & Robert Fripp *Advance Masked*, John Cale *Music for a New Society* (Ze), Ultravox *Quartet*, Nick Garvey *Blue Skies*, Blanc-mange *Happy Families*, Natasha Captured, Yukihiro Takahashi *The Beatniks*, Depeche Mode *A Broken Frame*, Rush *Signals*, Maximum Joy *Station MXJY*, Joni Mitchell *Wild Things Run Fast*, Sheena Easton *Money, Madness and Music*, Pere Ubu *Song of the Bailing Man*, Van Morrison *Soul Music*, Dionne Warwick *Heartbreaker*, Madness *Rise and Fall*, Alice Cooper *Zipper Catches Skin*, Dr Feelgood *Fast Women and Slow Horses*, Fall *Room to Live (Undilutable Slang Truth)*, Phil Collins *Hello ... I Must Be Going*.

Christchurch

Onset-Offset is recording follow-up to *Krypton Hits Vol 1* (compilation of material from bands the Riptoids, Bottletops, Wetoo and notables such as Bill Direen, Liz Cotter, Richard Cobcorn and Norman Duffy). Fifty copies of Vol 1 are available from PO Box 2764, Christchurch.

Gordons are negotiating distribution deals for their album in UK, Europe, N. America and Japan. They're planning a spate of public appearances soon. Alistair Parker (guitarist) has an exhibition of his painting ... Wiggy Cramps gallery, 501 Ferry Rd (7-9 pm) until Oct 16.

The Rock Resource Handbook being compiled for bands is near completion. Editor Dave Merritt would welcome any information from bands on their experiences, especially about PA and lighting hire and tales of hassles with the Social Welfare Dept. Write to PO Box 13-651 Armagh, ChCh. False Gods will visit Auckland to do *Shazam* video and allow

Steve (vocals, bass) to recover from a collapsed lung suffered during the band's West Coast tour. False Gods and D. Faction are starting a lower N.I. tour mid-October. D. Faction are recording their debut LP at Nightshift.

The Star & Garter will run a multi-band spectacular, Labour weekend. Sidewinder supported by fire-eaters etc, play through October ... Wastrels are semi-resident at PJs ... Eels (Newz minus Simon Darke) will appear at Doodles. Newz return to Australia in November, playing Hillsborough until then except Nov 5 & 6 when D.D. Smash appear. Touring bands will be booked after Newz leave ... Farfisa Beat have left Aranui. Breaking Glass are now resident.

Ballon D'Essai will record a new EP. Singer Mark Rastrick has *Ballon D'Comix No. 3* in progress and band plan to tour in school holidays ... David Swift (ex Mainly Spaniards) is drumming for newish Crystal Mice ... Ljion Mihell (En Can Ma) in custody waiting sentence on fraud charges. Shane (ex Desperate Measures) has joined remaining members of En Can Ma as vocalist.

Toerag will go to Auckland for Coloured Pencil gigs. Bottletops plan similar trek ... Edward England (a pirate who originated walking the plank) is a recently formed band who have recorded an EP at Nightshift ... Central Figures are new and feature ex member of Sydney's XL Capris ... Cowboys are installed at redecorated Gladstone ... musicians plan a 'dog party' sometime in October, see posters for details. GG

Auckland

Current lineup for the Legionnaires: Graham Brazier and Harry Lyon, plus ex Flamingos Dave McCartney and Paul Woolright, plus Lyn Buchanan ex Blind Date. To mark the occasion, a single, 'High Wind in Jamaica' from Graham's *Inside Out* album has been released ... with their single high on the charts, Herbs have organised a petition to accompany a copy of 'French Letter' they will

CONTINUED ON PAGE 24

NPs: Andrew (sound), Gordon, Graeme, Brett, Peter.



NOCTURNAL PROJECTIONS

Nocturnal Projections have effectively sneaked into New Zealand music from New Plymouth with a self-financed break-even single, follow-up EP and gigs in Auckland and the North Island - some to crowds numbering in hundreds. They're quietly, impressively promising.

They perform energetic originals notable for complex, overlapping melody lines from guitarist Graeme Jefferies, driving drumming executed with military precision by Gordon Rutherford, sometimes haunting, chanted vocals by Peter Jefferies, who can land on the notes and sustain them truly. Bass from Brett Jones adds depth to this quite densely structured music.

Their sound and structure are well worked out compared to most new Kiwi bands, but they're not as overbearingly stylised as, say, the Screaming Meemees. They've left themselves room to develop and this is deliberate.

Brett Jones says they haven't any restrictions on what they like doing. "If we create a big niche for ourselves we'll have more room to do different things in the future."

They say they don't have set ideas about what they want to achieve.

"To be open to things you've got to be prepared to be com-

pletely different in a year's time," says Peter Jefferies. "The songs are not set structures, the looser the structure of a song the more chance you've got of getting a good rendition."

"There's usually three melody lines in a song, from each person writing their own piece - bass, guitar and vocals. The singing lines don't particularly follow guitar or bass lines. With that interaction of band members, each member of the group makes a big difference to what it sounds like. If you've got four different ideas going into the songs you get better songs and everybody's happy with what they play."

Graeme interjects: "Of course everything gets thrashed over. If someone doesn't like someone else's part they say so. The songs never end up being the product of one individual, they always come out as a hybrid of the original idea."

If they're distinctive it's because of the way they play, they say, (nobody's special because they come from New Plymouth). They've been pleased with public response, feel they've had a lot of help and a lot of luck. Coming to Auckland was a big jump for them - these guys are modest but no way humble. They aim to make enough money to do what they want,

release what they want to release, to have "freedom - which costs money," Gordon says.

"Radio With Pictures doesn't think our EP is suitable for a video. Out next one will be more unsuitable," says Peter. (As their self-financed single 'Nerve Ends/Purgatory' paid for itself they seem to be arguing from a strong position.)

"The songs will be more extreme and less commercial," he promises. Gordon expands:

"On our first single and even on the EP we chose songs with a similar feeling about them which by chance were not as intense as our other songs." (By intensity he means the emotive content of the songs.)

Nocturnal Projections produced their five track EP *Another Year* themselves, with no experience. They learnt by doing it, they can claim the faults as their own. They'll be a lot more spontaneous next time they go into the studio, says Brett. They'll know more about what they're doing.

Catch them live if you like dancing, or listen to 'Out of my Hands' from the EP. Keep an eye on them. They have the potential to be compelling.

Jewel Sanyo

Kid Creole Winners

Those who receive a picture disc of Kid Creole's *Tropical Gangsters* album are J. Falconer (Gore), K. O'Connor (New Lynn), Greg Ferguson (Grey Lynn) and D. Reid (Feilding).

No prize for the reader who thought Ian Morris and Peter Urlich were the dudes in the band. They are August Darnell (Kid Creole) and Andy Hernandez (Coati Mundi). Their prior album on Ze Records was *Fresh Fruit in Foreign Places*.

Rip It Up No. 63 Oct '82

Post all correspondence to RIU, P.O. Box 5689, Auckland 1. Editor Murray Cammick Graphics Stefan Morris Advertising Enquiries 790-653 Rip It Up is typeset by Artspec Typesetting Systems and printed by Lucas Print, Paraparaumu.

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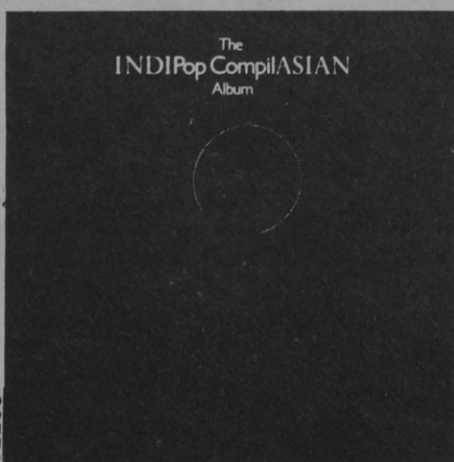
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DAVID SYLVIAN & RIUISHI SAKAMOTO — BAMBOO HOUSES /BAMBOO MUSIC



Blues fans are in for a treat when Johnny "Moose" Walker tours New Zealand with the Willie Dayson Band this month. Walker — known variously as Big Moose, Moose John and J. W. Walker — has been a mainstay of the Chicago blues scene for years.

Although best known as a sideman, the pianist/organist is also an able performer in his own right. With the Dayson band in support, he can be expected to provide an evening of rousing — and entertaining — blues in a style dating back to the 40s when he started working the juke joints of the American South.

A colourful figure, Walker was born June 27 in either 1927 or 1929 at either Stoneville or Greenville, Mississippi (depending on your source). Walker's best available recordings are on Volume 2 of the Alligator series *Living Chicago Blues*. His four tracks here, with fellow Chicago stalwart Louis Myers on guitar, promise much for Walker's visit, the first in these parts for far too long a time.

For a person who has appeared in the company of such blues greats as Lowell Fulson, Elmore James, Earl Hooker, Junior Wells and Otis Rush, relatively little is known of Moose Walker. The fullest biography is contained in Jim O'Neal's notes to the Alligator album, from which much of this derives.

Other Walker recordings worth

Moose Tour



checking are his work as an accompanist to Otis Rush on the traumatic *Cold Day In Hell* album on Delmark, with Junior Wells on *On Tap* (Delmark) and on Son Seals' first Alligator album. As Earl Hooker's pianist he backed Earl on *Don't Have To Worry*. He also contributes a couple of vocals, notably on the bizarrely titled 'Is You Ever Seen A One-Eyed Woman Cry?'

Indian blood and long, flowing hair ran in Walker's family. He acquired the nickname Moose as a youngster hanging around his local pool hall. "I wore my hair so long maybe I looked like a moose," says Walker.

He made his first music on a church organ, later played guitar in the cottonfields (yes, Virginia,

that really happened), took tuba (!) lessons, and once had visions of becoming a famous blues vibes player (now that is a wide open field).

During the 50s he became known as a pianist and bass player as he roamed through the Mississippi Delta and beyond. He joined Ike Turner's King of Rhythm in Clarksdale and sat in with the fabled King Biscuit Boys in Helena, Arkansas. He worked juke joints across Mississippi with Elmore James and Sonny Boy Williamson. He switched to guitar for gigs with Boyd Gilmore and Eddie Snow and lived with bandleader Tuff Green in Memphis and with pianist Pinetop Perkins in East St Louis.

He played with Lowell Fulson, as well as driving the Fulson band on the road. He travelled even more extensively with the master of the slide guitar, Earl Hooker.

At a drunken party in St Louis, Moose won a \$50 bet — with Ike Turner by jumping off the third floor of a building — it was just enough to cover the hospital bill. Clearly a man who covered a lot of ground, Moose also joined the army and went to Korea.

In the 50s — he recorded with Elmore James and Sonny Boy Williamson for the Jackson, Mississippi, Trumpet label. In 1955 drinking buddy Ike Turner taped Moose in a Greenville (or Stoneville) club. Years later two of the songs appeared on Kent credited to J. W. Walker. The same year he recorded his first 45, as Moose John, for Johnny Otis in Los Angeles.

Brought to Chicago by fellow pianist Sunnyland Slim, Walker recorded with Earl Hooker and others, then went to New Orleans to record with Elmore James.

As a front man, he recorded several singles, but did not make a big impression on the buying market (plenty of good artists fit the same bill).

A close partner to the late Earl Hooker, Walker has, since Hooker's death in 1970, played with several other Chicago bands, including those of Jimmy Dawkins, Mighty Joe Young, Eddie Shaw and Louis Myers. When he plays solo, Moose usually works with just a drummer.

Watch for The Moose. As one of his compositions attests, 'Moose is on the loose.' Ken Williams

WDBB: Rogues & Fools



Brian Glamuzina and Willy Dayson

Willy Dayson Blues Band, are about to release their second album, *Rogues and Fools*, a studio set recorded at Harlequin. To coincide with the release, the band is undertaking a national tour with Chicago bluesman Johnny "Big Moose" Walker. *RIU* interviewed Willy Dayson (guitarist) and Brian Glamuzina (vocals/harmonica).

What expectations have you for the tour?

"Hopefully it will attract a lot of people," says Dayson. "Personally I'm looking forward to playing with a black musician."

Glamuzina sees history being made.

"This will be the first time that an NZ band has played with a black musician, especially a musician like him. He's heard our tapes so he knows how good ... or bad we are. According to the telexes he's a pretty bubbly, crazy sort of a guy. When he parties, he parties. He's prepared to play two sets of 45 minutes. He will feature in one and we will do the other."

Who do you regard as your major blues influences?

"Mine tend to be white musicians," says Dayson. "Pete

Haycock of Climax Chicago, Ry Cooder, Tommy Bolin.

"I like to play the blues but I derive the blues from other sources than the blues. Blues to me is a feeling — just a pure, basic, animal feeling. To be a blues musician you don't necessarily have to be black just as long as you have the inner feeling to play the blues."

Glamuzina agrees.

"I listen to a lot of guitar players to get harp licks. You've got to search around and listen for sounds. There's no point in listening to Little Walter in say 1956 and then copy it — because that's not a feeling. Rather it has to be me, in 1982."

Are NZ record buyers hearing the best of the contemporary blues?

"No way," says Glamuzina. "They haven't heard any contemporary blues for the last 20 or so years."

Who is the best act around?

"Albert Collins," says Dayson. "He's got the 80s ah ..."

"Sussed," contributes Glamuzina.

"Yeah. What can you say about the 80s? It's a pretty rough time. He's got such momentum about his guitar playing."

How relevant is a white man writing blues lyrics in the 80s? Or black musicians writing about being down and out?

Dayson: "Maybe they got trapped into the down and out theme. The original players such as Bukka White were really down and out — so they wrote about it. Why should B.B. King write about being down and out when he's not?"

"I reckon I'm more down and out than he is," quips Glamuzina.

Any white blues artists you respect?

"Duster Bennet, he had great feeling," says Glamuzina.

George Thorogood?

"Terrible player, poor voice, good dancer," says Dayson. "Got a lot of energy but I wouldn't really consider him to be a good blues player."

"He's primitive — good on E," adds Glamuzina. "He's got every variation of E down to a fine art. But he's done nothing new for the blues. Elmore James was an innovator, now he's old hat and George is old hat."

What have you achieved with *Rogues and Fools* that you didn't achieve with your live debut album?

"We got more into debt with this one," Dayson explains. "We had to go into the studio to prove that not only were we a live band but that we could be a studio band. It's a tidier album, better produced. The equipment in the studio had a lot more knobs than the one at the Globe so it must be better."

"From a song point of view, it's more varied. Seventy percent of the album is original," adds Glamuzina who writes most of the songs.

The title is *Rogues and Fools*. Why?

Glamuzina explains:

"My old man had a saying: There are only two people in life, a rogue and a fool. I thought it was a harsh saying but I've seen so much backstabbing that I believe it."

Any possibility of overseas release?

"We're getting Australian release through Festival," says Glamuzina. "Alligator records in Chicago were blown out by how much we had improved from our first album." Pat Evers

mail blues

For anyone remotely interested in contemporary blues the situation in this country is a rather hopeless one. While just about every other form of music is blessed with a healthy supply of imports, blues lovers are being continually served a diet of records which have long been cut-out overseas (excepting, of course, the recent import of material from the excellent Alligator label). Viewing the dismal selection available in city shops one could think that 'da bluez' has long since died. Nothing could be further from the truth, thanks to the many small American, British, French and (amazingly enough) Japanese labels.

To overcome this shortage of blues recordings it is surprisingly easy to import records for one's

own use. The first thing to do is to obtain a Visa card. With this amazing device it is possible to charge all your purchases to the Visa number. For this to work all you provide is the number, signature and expiry date. This method is convenient and legal. Write to the following mail-order company:

Down Home Music Inc.,
10341 San Pablo Avenue,
El Cerrito, California 94530

Down Home stock over 320 different record labels — over 3000 records. They are fast and reliable. Write to them and request their 65-page catalogue airmail. Three weeks later you are in business. One word of caution, however. When ordering records do not order in quantities of greater than three or four, otherwise you might be lumped with Customs Duty. Pat Evers

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— FREE TIMES (BIRMINGHAM), JULY 82

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NOVEMBER

OCTOBER

THURS 21 DB ONERAHI, WHANGAREI
FRI 22, SAT 23 WINDSOR PARK, Mairangi Bay
SUN 24 MAINSTREET (labour weekend)
MON 25 GREERTON, TAURANGA
TUES 26 DB ROTORUA
WED 27 DB GISBORNE
THURS 28 MAYFAIR, HASTINGS
FRI 29, SAT 30 QUINNS POST, WELLINGTON

MON 1
TUES 2
WED 3
THURS 4
FRI 5, SAT 6
MON 8
TUES 9
WED 10
THURS 11
FRI 12, SAT 13

TERMINUS, TIMARU
BRYDONE, OAMARU
WAIKIWI, INVERCARGILL
SHORELINE, DUNEDIN
HILLSBOROUGH, CHRISTCHURCH
ALBERT, PALMERSTON NORTH
RUTLAND, WANGANUI
BELLBLOCK, NEW PLYMOUTH
HILLCREST, HAMILTON
MAINSTREET, AUCKLAND



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hunting & collecting



Let's get anthropological and discuss the implications of the name Hunters and Collectors, a new Australian band due out here in early November. They conjure up associations of restlessness, inquisitive tribal beginnings, something different, something individual and, in reality, on record, Melbourne's H&Cs are all of these.

Their music, stretched over their three track EP of last year and this year's debut album containing a two track EP, is simplicity itself. It usually begins with a skinny, straight-forward, up-beat guitar line from Ray Tosti and builds in pitch and tension until the whole six-piece drive to some sort of final natural climax. It's heady without being conceited or esoteric, it's sparse without being cold or ugly and there's a sense of humour in there somewhere.

Greg Perang, percussionist and one of the three lyricists (the other two being guitarist/lead vocalist Mark Seymour and keyboards player Geoff Crosby) left Picton, New Zealand, seven years ago and the band at the time of this phone interview, are in the midst of a tour in Sydney. Perang's Australian twang betrays little of his humble New Zealand heritage. But forget accents why did the band start up, was it a jumping on the funk bandwagon?

"No I get really annoyed when we're called contrived. Our only influences were the Talking Heads, who Mark liked and I really liked the Pop Group. We were playing here before most of the funk bands started playing in England. I came back from England and I used to be a drummer and I said to Mark that I just wanted to play percussion as I wasn't much good as a drummer. He already had these people playing with him and when I went along and started playing percussion we started working a lot on rhythm and it gave the others a chance to open out a lot more.

"When we started we were fairly amateurish and apart from a couple of the people we hadn't played that much before in groups and now that we've a lot more confidence we can put a lot more feeling into the playing."

After Hunters and Collectors' first performance in May of last year they rapidly became the band to name-drop and the

gig to be seen at. Have they subsequently managed to transcend the cult snobbishness?

"Yeah, we have a really big crossover audience now as we're doing the suburbs. But in the inner cities we do small places and so we still have a more selective audience but that's the venue more than us."

Accusations of self-indulgence have been aimed at the band: "Self-indulgence is a fairly tenuous term as you can call anything that's not directly mainstream self-indulgent. We have a distinctive sound where we work a lot off each other and we think of what each other's doing rather than just sitting there for the sake of playing."

Sparse is the operative adjective when considering the Hunters and Collectors' brand of ethnic entertainment:

"Yeah, the songs are fairly long and we like to work with plenty of space, so often there's only a thin thread that holds the sound together. It works better emotionally if you start off with something fairly sparse and build it up to some sort of climax rather than starting with a bang and ending with a whimper. It's much more stimulating to play that way too."

The band record on the White Label, a subsidiary of Mushroom Records. White Label logo and their sleeve designs are particular in reflecting Australian moods. Does that consciously extend to the music?

"It's an unconscious thing that comes out. It's a unique situation here where you've got a huge cosmopolitan population and so you're surrounded by European influences. But we'd like to be distinctly Australian, not necessarily patriotic, but rather than live a lie, we'd like to represent what goes on here rather than what goes on overseas."

The debut album, taking its name from the band, was recorded between October 81 and April of this year. With that sort of time span it must've been some sort of challenge to Sgt Peppers. Why did the album take so long?

"We started it off and put some songs down. Then, we went on tour and came back to change one song and mix it. We paid for it ourselves and so we had to tour to pay for it. Studio wise it only took us about three weeks and we were incredibly naive about recording but we wanted to do it our way."

Are you happy with the way it finished?

"To a certain degree. Obviously it came out much later than we wanted and it's still a bit flat in places. We've just done some recording with Mike Howlett who's worked with the Gang of Four and with him we took our fold-back system into the studio so we could all work off each other by just listening to what each other was doing rather than listening off earphones. So the stuff we've just recorded is more powerful and alive. But for our album and EP we used headphones and it just doesn't work for us because of the way we build our songs."

Has the album surprised people who expected only funk by numbers?

"Yeah, as the whole funk thing came about because we're very rhythmic. If you listen to the bass lines on the album they're not very funky, they're more in line with the things that PiL or the Velvet Underground have used where you get the basic feel and work over the top of it. We're a lot more eclectic than people like to think and with the new material especially there's a lot more pathos and emotion."

Hunters and Collectors are just beginning.

George Kay

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LOOK

5 STARS NO SWEAT!

MIDGE MARSDEN BAND: 12 Bars
From Mars (Peak Records)

And this is one of the best musical surprises of the year.

Live, The Midge Marsden Band is a lovely, raunchy, rough-and-ready, rocking blues combo.

Marsden has been around the Kiwi and Aussie rock traps for years, blowing his harmonica, singing and occasionally clutching a guitar with the long line of bands that stretches right back to Barri's Breakaways in the mid-'60s.

Last year he finally made an album in his own right with his own band The Midge Marsden Connection. It was a fairly patchy collection of old blues, stage favourites plus new, rockier songs. A thin sound didn't help.

The new album is a quantum leap. Recorded in Auckland's Harlequin studio under the producership of Lee Connelly, it's nothing short of stunning.

They've moved from blues to rhythm and blues — and rhythm and blues with a fire, a sway and sweet melody, we're all probably just not prepared for.

The opening Carry My Blues Away has the raunchy rocky sound down pat, as has the beefy I Wanna Be With You.

Track four side one, and Hard Town, penned by Marsden and guitarist Michael Farrell, is prime knee-jerk boogie, steaming along on a surging wave of guitars and tight bass and drums.

One Wheel in the Sand, up next, is the one to stand us all on our heads, though. From the pen of keyboards player Liam Ryan, it's a sad ballad of magnificent proportions. The sort of song either Tom Waits or Randy Newman — sometimes they're not that far apart — would be proud to

Colin Hogg on rock albums

rest their voices on.

As it is, Marsden turns in a wonderful performance as the song surges to a peak with a stirring saxophone solo from Dennis Mason.

Even after that, side two stands as the stronger.

Starting with Wayne Mason's Shooting in the Dark, a strong mid-paced rocker lifted by some sneaky Dire Straits guitar from Farrell, the side just goes from strength, stretching all the remaining three tracks out to five minutes plus.

Someone Else's Cars — another winner from Ryan — rumbles in on a Bo Diddley drum pattern from Ross Burge and uncurls one of the best choruses of an album full of good choruses.

The album's magnum opus, Don't Stand in Corners/Ask that Mountain, swirls in on a piano phrase Split Enz's Eddie Rayner would be proud of before it takes to the air on the thrust of John Dodd's bass guitar.

This is the track that really leaves the roots behind, developing as it does, into a piece of singular beauty and a showpiece for Ryan's wonderful keyboard textures.

Finally, Blue Murder, a slinky R&B piece of the sort Ry Cooder would be most fond. Sax from Dennis Mason and acoustic guitar from Lee Connelly shimmer alongside Farrell's slide guitar.

A marvellous album, no question. Terrific songs, exciting and successful excursions into new musical areas, stand-out performances from everyone in this fine band and great sound from Messrs Connelly and engineer Steve Kennedy.

Five stars — no sweat.

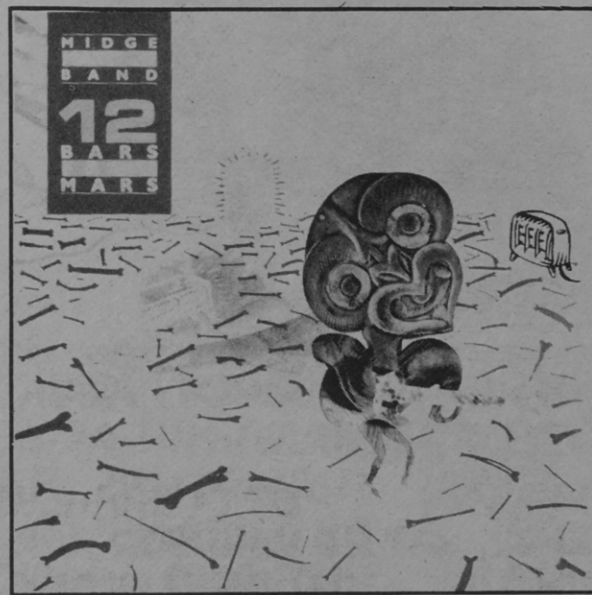
MIDGE MARSDEN BAND

NEW ALBUM

12

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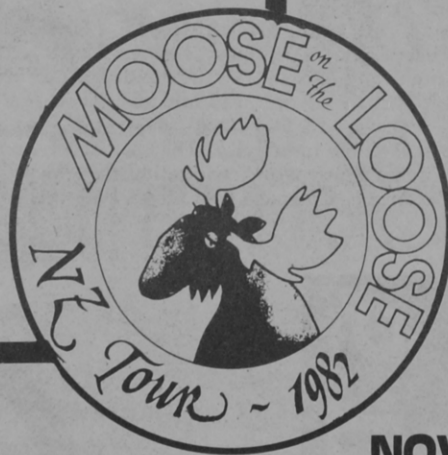


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15,16	GLUEPOT, AUCKLAND
19	MANAKAU ARMS, AUCKLAND
20,21	FRAMPTONS, HAMILTON
22	DB TURANGI
23	RUTLAND, WANGANUI
25	ALBERT, PALMERSTON NORTH
26	CLYDE QUAY, WELLINGTON
27,28	CABANA, NAPIER
29,30	ALBION, GISBORNE

NOVEMBER

1	TAINUI, WHAKATANE
2,3	DB ROTORUA
4	GREERTON, TAURANGA
5,6	ESPLANADE, AUCKLAND
9,10	GLADSTONE, CHRISTCHURCH
11	BRYDONE, OAMARU
12,13	CAPT. COOK, DUNEDIN
16,17	BELLBLOCK, NEW PLYMOUTH
18	FRAMPTONS, HAMILTON
19,20	GLUEPOT, AUCKLAND

SUNDAY, AUGUST 29

10.00 am: Leave Invercargill by car. The crew departed at 7.00 am this morning. They have gone straight to the town hall, Dunedin, to set up the equipment for the show tonight.

Arrive Dunedin about 1.00 pm, where we wait in line at reception behind the beautiful Miss World. I wish that I could wear a dress more often.

Down at the theatre, a shallow town hall stage without a proscenium, presided over by grand organ pipes. The lighting truss needs to go 10 inches higher to allow the balcony audience a good view, but the extension ladder that Kevin uses to reach the truss will not extend that far.

The show tonight is the best so far this tour — magic — it's impossible to estimate whether a performance is to be so, however the ingredients include a responsive audience. Several Miss NZ contestants are backstage after the show and later join us in the bar, grouped singing around the piano.

MONDAY, AUGUST 30

The day passes in a blur. I buy some woollens for the cold NZ weather, despite reports that the temperatures are already soaring in Melbourne. Yesterday John and Bear arrived back from their excursion to the jet boats, attired in new souvenir cardigans with tiki patterns.

TUESDAY, AUGUST 31

11.30 am: Fly to Wellington, check into hotel. 2ZM have invited the band to a 'cocktail party' at which the entourage arrives dressed wholly as though they've just been fished from a washing machine, crumpled. In marked contrast are the general public, celebrities and MPs, all beautifully dressed in their cocktail party finery.

Mr Rowling makes a speech about the band's influence in NZ, managing to slip in one line for self-promotion. Tim whispers that he'd make "a brilliant Santa Claus." Marilyn Waring's speech was quite moving, and her best phrase was "...we're all fans, but we don't know how to tell you." The boys are struggling hard with their tears — let one roll and there might suddenly be a torrent of howling throughout the room. The cake is cut (an unusually painted 10th anniversary sponge cake), the band are presented with double platinum albums with silver kiwis set between them. Black and silver, the emotion of nationalism is flowing proudly in the band's veins.

Glen goes grizzling to the town hall at 11.00 am to rig the backdrops and sail — it seems that everyone except he is out partying.

The three lighting techs, Kevin O'Connell, John Griffiths and Michael Hedges (Hedgy), have arrived in Wellington after an overnight drive from Dunedin. John and Michael insist on stopping at several roadside fishmonger stalls with the intention of selecting a perfect crayfish. They are late arriving at the ferry, the ramp is just about to be raised as they drive the truck on.

WEDNESDAY, SEPTEMBER 1

Get up, walk to the dairy for supplies for breakfast, after which I spend the rest of the day at the town hall. Capital city shows always make me nervous. The crew have been working since 9.00 am. By Friday they will have forgotten the details of the town hall despite spending the best part of 15 hours there today.

THURSDAY, SEPTEMBER 2

Events are beginning to fuse in a blur, indistinct details. The band are visiting a young man in hospital, returning to sound-check feeling humbled and uneasy about the apparent inequality of fate.

Soundcheck, dinner, show.

FRIDAY, SEPTEMBER 3

Wake up at 8.00, load the cars and arrive in Napier by 1.00 pm. Finish setting up in theatre, lighting focus, soundcheck, dinner, show, coffee with some friends, bed at 2.00 am.

SATURDAY, SEPTEMBER 4

Go for a run with my brother around the old racecourse that we used to frequent on horseback many years ago.

The road crew and band have spent the day walking the Marine Parade and exploring Hastings. They discuss their activities backstage while making ready for the show.

It's surprising how different two consecutive performances in the same theatre may be. Pre-show, during the preparations and powdering backstage, it is an idle speculation to try and gauge the calibre of what will happen on stage tonight.

SUNDAY, SEPTEMBER 5

Up early and drive to Gisborne. The sun is shining, we stop for a swim in some hot pools near Wairoa, buy some pies and cakes for breakfast and move on, passing the others doing the same thing. We wind our way between rugged hills, fluorescent green with bush and pasture, to arrive at a modern Chinese-roofed hotel, our accommodation for the next two nights.

The wooden stairs and flooring in Gisborne's YMCA become the ship's deck for the night.

MONDAY, SEPTEMBER 6

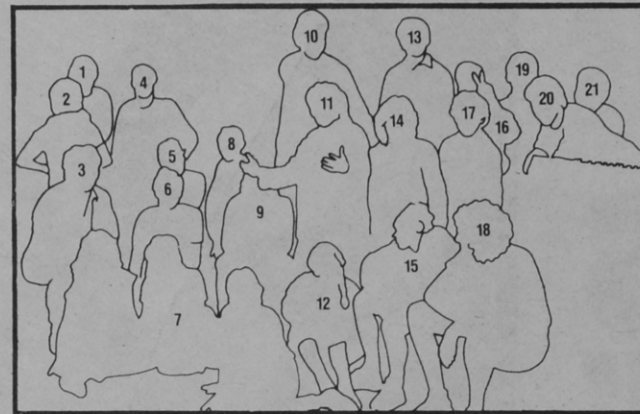
Day off, get up late and take a drive up the coast with Tim,

SPLIT ENZ

ON THE ROAD STORY

Raewyn Turner has been Split Enz' lighting director since 1975. This is Part 2 of Raewyn's feature on the staging of the 1982 Time & Tide Tour.

RAEWYN TURNER



1 Grant Thomas (Tour manager). 2 Kevin O'Connell (Lighting tech). 3 Ian Magan (Tour promoter). 4 Greg Peacocke (Oceania managing director/sound tech). 7 Balloon-put-er-uppers, Mainstreet. 8 NIGEL GRIGGS. 9 Laurie Bell (Production manager). 10 NOEL CROMBIE. 11 TIM FINN. 12 Raewyn Turner (Lighting director). 13 NEIL FINN. 14 Wendy Boyes Hunter (Promoters' secretary). 15 Jem Raynor (Stage manager). 16 B. Bear (stage). 17 Clark Flannigan (Polygram promotions manager). 18 Paul Jeffrey (Sound tech.). 19 Glen Nacey (set, projectors tech.). 20 EDDIE RAYNER. 21 Peter McArthur (lights tech.).

Noel and Eddie. We pass a 'murder house' and Tim becomes nostalgic for the fear and dread of primary school dentistry. Everything in Gisborne is as it was in the 1950s, the childhood years of the band.

5.30 pm: Check out of hotel and fly to Auckland. Check into hotel, dinner, bed.

TUESDAY, SEPTEMBER 7

The last page of the itinerary. Up early, Eddie and I drive up to Whangarei via some coast roads.

In Whangarei's large, rectangular Kensington Stadium, Laurie and Glen make an impressive proscenium arch, suspending black and green velvet tabs and drapes around and above the stage. Tonight the gym and weightlifting room serves as the dressing room, but no one attempts to stage any feats of muscular fitness.

WEDNESDAY, SEPTEMBER 8

Tonight is the second show at Kensington Stadium. Noel, Eddie and I drive up to some hot springs near Kaikohe where we soak for hours in the bubbles, enjoying the privilege.

Back for the soundcheck, dinner with Eddie's folks, the show — which I go to town on, savouring the last treats of the full stage set. (It probably won't be used after Mainstreet, and the small amount of space in Mainstreet doesn't allow for the full set).

Drive back to Auckland, check into hotel at 3.00 am.

THURSDAY, SEPTEMBER 9

8.00 am, wake up call, arrive at Mainstreet at 9.30 am. The crew have had very little or no sleep between load out in Whangarei last night and driving to Auckland this morning. The truck has a puncture on the way and doesn't arrive till 11.00 am.

All day the club is a hive of activity. The crew work on the stage and the builders finish work renovating the place. Jill, Ian Magan's wife, strings streamers and blows balloons for a party atmosphere.



The equipment is shifted piece by piece, like a Chinese puzzle, each piece must be shuffled and reshuffled into place, due to lack of space.

The finale of a season of public entertainment draws to a close and the men who worked behind the scenes were:

JOHN FARRELLY (Sound mixer): Born before 1945. Grandfather of the crew. Has a secret past, hates accountants, but there is a rumour that he is one himself. Cigarette with a man on the end of it, he is devoted, loving, caring, hurting, unquestionably loyal. Has a small vocabulary with big words in it. He is the scrabble supremo. Also a crazy eightr.

JEM RAYNER (Stage manager): Born London 1958, left school at 16, worked in a hifi factory building speaker cabinets, worked in studio instrument rentals in London, played in bands in Cambridgeshire. Owns and wears the 'most patched' jeans (bellbottoms) and holds a degree in impersonating elephants and barking like a dog. Has an extraordinary repertoire of funny jokes.

B. BEAR (Stage): Wayne Rafferty, Jack of all, Australian born, most impressive chest in crew. A qualified A-grade mechanic who used to build swimming pools and worked as a landscape gardener. Earrings in both ears.

KEVIN O'CONNELL (Lighting tech): Young, boyish, hardworking and of small stature. Has been employed many times, the most daring job was fitting windows in multi-storey buildings. This is how he got his head for heights. Used to work with a Wellington band, the Steroids. Often to be spotted swinging upside down in the lighting truss, trying to do the impossible and succeeding.

LINDSAY McTAVISH (Lighting tech): Almost a pharmacist, youngish, boyish, 26, hardworking, also of small stature, nicknamed 'Greenlegs' once at Sweetwaters. Drinks only white tea with two sugars. Can't help laughing a lot.

PETER McARTHUR (Truck driver and lighting tech): A pharmacist, he studied at the same tech as Lindsay. The biggest and strongest on the crew, with freckles. Drives the truck and owns the lighting company, which he built up from scratch.

GREG PEACOCKE (Sound technician): Signs the cheques for Oceania PA, used to fire Glen at least five times a day for bad coffee making. Obsessed with hygiene, wears white and takes his coffee black. Rolled his car twice on the way to Nambassa and escaped without a scratch. Likes Mickey Mouse.

PAUL JEFFREY (Sound technician): A well-respected techno wizzo from

Auckland. Very interesting person, and man with a double first name. Played keyboards in Schtung, has a degree in electrical engineering, builds sound mixers and maintains everything, including PA gear and studio equipment. Has produced the best stage sound so far this tour (includes USA).

GLEN NACEY (Stage set and projectors technician): Tauranga born, Auckland resident, now aged 24. Once went to Australia. Worked for Swingers, Dudes, Flamingos, Lip Service. A relaxed, happy person who's always got a crescent in his pocket.

LAURIE BELL (Production manager): Born in Auckland 27 years ago, has worked as a fireman, fought with fire, worked with bands in America (Hollywood, actually). Straight, doesn't drink or smoke, sometimes called the 'father of the crew', his favourite activity is relaxing with several Phantom comics. A really nice bloke (like the others) — highly efficient, fairly bossy, has a nice smile. Wears sunglasses often when the sun's gone in, shows strong macrobiotic leanings and wears a digital watch.

IAN MAGAN (Tour promoter): A pre-war baby, he spent three and a half years working in private radio, after working as a teacher. Has been in broadcasting for 16 years, promoting for six years and sails plastic boats in the bath. Married with two children. Big loud voice, a handsome macho man, he wears pink booties to bed and eats his pudding with a teaspoon. An opera-maniac.

GRANT THOMAS (Tour mangler): Another really nice bloke who doesn't drink or smoke or do anything vile. Married with a son and lives in Sydney. Worked for years as a hotel manager in Invercargill, before he was snapped up by Magan. Since then he has become Sharon O'Neill's manager and tour manages acts in Australia and NZ. Honest and endearing, this man won the 'best jeans' competition.

ROBERT from Christchurch: Lives in Christchurch. Caught a bus from there to Invercargill. Hitch-hiked to Dunedin. Flew from there to Wellington. Hitch-hiked to Napier, then to Gisborne. Lost after Gisborne. Was a helping hand to everyone, thank you, Robert.

...And this shall be for music when no one else is near
The fine song for singing, the rare song to hear:
That only I remember, that only you admire,
Of the broad road that stretches and the roadside fire.
Robert Louis Stevenson

nocturnal projections

"another year"

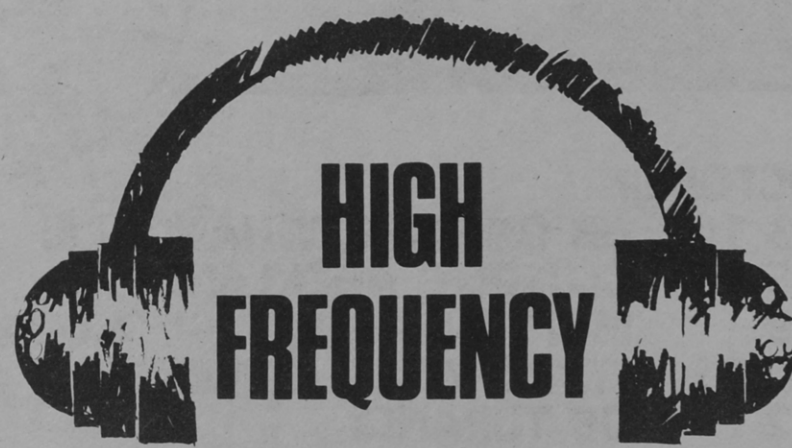
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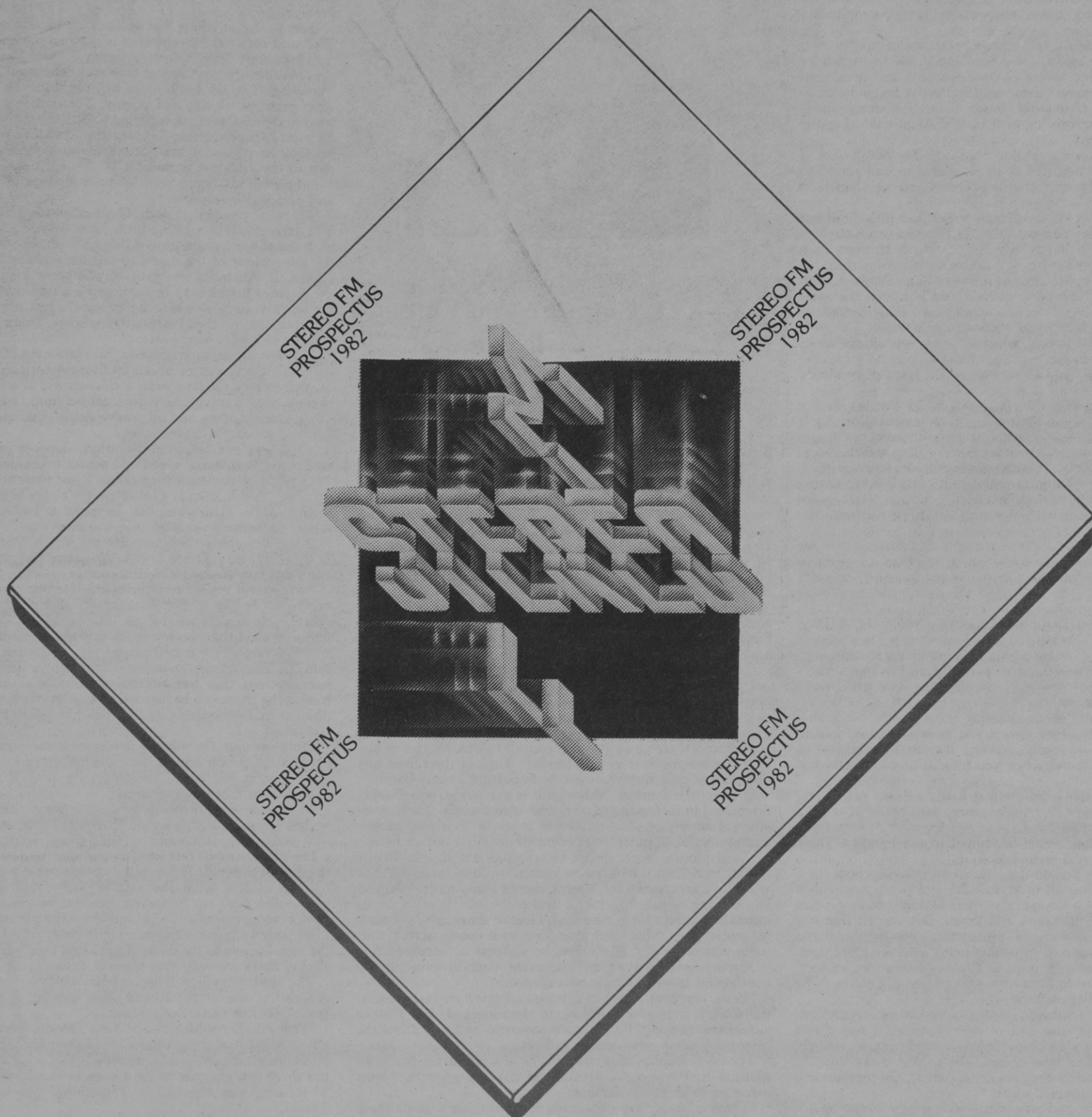
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Along with the Associates, Glasgow's Simple Minds are the leading exponents of the Bowie-Ferry style in music manifesto. It's a hard road to walk as it's fraught with accusations of pretension and pomposity from the more traditional observers of rock'n'roll. A lot of it is overblown and over-groomed (Ultravox and that whole passé new romantic bag) but the best has a newness and a true aura of importance and ambition that relates to the times without being self-consciously moderne.

Simple Minds are a band with substance and sanity. And imagination. They sprang from Scotland in 1979 with *Life In A Day*, a derivative album of serious intent and since then their output has become increasingly impressive and individual. Their fifth album, *New Gold Dream*, is out this month and it was just after the recording of it in mid-August that I spoke to vocalist Jim Kerr.

New Gold Dream is subtitled 81-82-83-84. Why?

"Because we felt that this is the start of a second period to take us through the next couple of years and we wanted to signify this."

Kerr's soft-spoken Glasgow accent sounds a little tired but he and the band are content with the finished product:

"We're more than happy, we feel it's much stronger than anything we've done before. The accent's much more melodic. I don't think the whole thing's as lightweight as 'Promised You A Miracle'. There are a few in that vein but even the more heavy songs have very strong melodies as I think before we were sometimes a bit too subtle with the melodies."

'Promised You A Miracle', which is on the new album, looks like lifting the prizes for the year's most accomplished single; it has soul and sweat and a tune that swirls. Is it Simple Minds' first soul song?

"Yeah, someone said that it sounded like Bowie's *Young Americans* period. I can't consciously remember planning it out but when we were doing 'Miracle' I thought we better toughen up because the drums weren't crashing and the vocal wasn't as deep as usual. It hasn't got our usual characteristics. But then I thought, hang on, because it's sad if we're saying that this is us already tied up in a box at the age of 23. So we relaxed and did things naturally and 'Miracle' is the first song in that direction."

"The only planning we did for this album was that we wanted ten songs with melodies so strong that it's going to make them obviously attractive on the surface. And hopefully the technique, the production and the words will supply the interest below the surface."

Go back three years and we encounter *Life In A Day*, modest, copyist beginnings. I read, somewhere, that Simple Minds are ashamed of that album and would like to disown it:

"No, that isn't true. I think we're one of the few bands that's really honest about the work we've done and what we're trying to say is that nothing of us shone through on that album and it just came out as us imitating other bands. I wouldn't disown it as to get where we are just now we feel we had to go through all those roads anyway. It's just like the sort of embarrassment you feel when you look at an old photo, but it's still you."

The second Simple Minds' effort *Real to Real Cacophony*, was a different story. It remains unreleased here but we can glean sufficient evidence of its power from this year's *Celebration* compilation. What happened to the band's attitude between the first and second albums?

"At that time in Britain there didn't seem to be room for a band like us. It was all mod and ska and punk was still in vogue, so the journalists said that there wouldn't be any future for bands like us, Ultravox and Japan. But we felt that our time had to come and one of our reactions was to retreat and do what we wanted to do instead of being too keen to impress. Because of that we went back to a basic foundation, a sound that was us. *Real to Real*, that was the period, the strength we have now really began then."

It must've been a struggle finding some sort of recognition. "Yeah, it was, because at that time it seemed a real closed shop and most people were into nostalgia. It was really depressing for me as I never liked the mod and ska thing."

The Simple Minds' influences are apparent. On *Empires and Dance* Kraftwerk loomed large:

"Yeah, definitely, and other non rock'n'roll people who were doing atmospherics, like Can. And others like Peter Gabriel, Robert Fripp and early Roxy Music — they were all a big driving force."

Style and presentation are widely used by Simple Minds as a means of evoking images and emotions. Fair comment?

"That's a really good way to put it. Although we've got a totally new sound on the new album I feel that phrase you've just coined also applies again. We want to evoke feelings and emotions but in a modern sense."

Your attitude to live work?

"Playing live has become a drug. The whole tour thing has been an education and walking on stage for me is getting easier than walking down the street because I look forward to it so much. It's equally important for us to get across live as it is

style and evocation



a n i n t e r v i e w w i t h s i m p l e m i n d s' j i m k e r r

on record. Mike, our keyboard player and Charlie, our guitarist, do a good job of being able to capture every studio effect live."

The constant touring must've honed the band into a fine unit?

"Yeah, and we're aware, in the last year especially, of the high expectations of us. We're looked on as one of the top new bands in the world and that's demanding. It's the same as making records — everything is getting harder to make instead of easier because the standard is getting harder each time. And I tend to get much more credit than I deserve because I'm willing to do the press. The other guys in the band are every bit as important as me and they really deserve the attention now."

One person who's consistently backed Simple Minds is NME's Paul Morley. For the last three years his faith in the band has been dogmatic and you've got to admit that this faith has been vindicated. But how close is the band to Morley?

"I think Morley is one of the few great Englishmen around, but apart from the pieces he's done over the years telling the non-believers that our day would come we don't know him that well as we're from Glasgow and he's in London. He's managed to coin our feelings well for us and put them into print and if there's a British scene at all I think Morley is one of the prime motivators in all fields. Some of the things he's done in the past five years are as important as any band."

Simple Minds' music, although it is accessible, isn't market orientated in its treatment of themes and sounds. There is an ethereal almost cerebral quality in much of their past music, and moods of disquiet and optimism:

"I'd like to think that there's been light and dark sides in our music. In Britain there's a new accent on love songs and the word love gets used a lot. I think there's many more things to be afraid of in life than just a broken heart. There's a lot of quiet things and a lot of darkness. I like to show light and dark no matter how ethereal it is as long as it comes across with some sort of beauty as opposed to ugliness or harshness."

Atmospherics played an important part in evoking the continental feel of *Empires and Dance*:

"Yeah, we spent a year in Europe and every city we went to there were riots and a feeling of decadence. When I write stories for the songs I use certain scenarios and they show the atmospheres we came across in Europe."

The title *Empires and Dance* I've always taken to be an allusion to the escapist attitude of dancing your problems away while empires crumble:

"That's a great way of putting it. In the night clubs there people were partying away to disco and soul music with pretty inane lyrics and I thought it would be great for people to dance away their problems to songs with lyrics that spoke about their condition and their present. I just thought that they didn't have to dance to clichéd, black American sayings as you could dance much more to your own problems and admit to them."

Lyrical Simple Minds walk that fine line between getting people to think, provoke discussion and what many people call pretension. Is the band aware of that line?

"Yeah, I'm very aware of it. Pretension is a funny word for a start. In Britain a couple of years ago they'd call someone like us pretentious and you'd get someone like Graham Parker or Elvis Costello who weren't called pretentious but to me they

were just English guys singing with American accents and we were the ones that were meant to be pretending. Just what we were supposed to be pretending I don't know. It's a case of instead of writing about hotel rooms and that whole clichéd life on the road thing we just get much more into the people and the atmosphere of the cities and places we come across. And I just know that by doing that we could hardly be pretending."

It seems that anything that deviates too much from American R&B and rock'n'roll beginnings is deemed pretentious:

"That's very true. Growing up in a place like Glasgow I couldn't identify with any of that rock language, songs about 'ma baby'. I could much more identify with the atmosphere from pictures, stories and poems. The first few bands who tried to do what we're doing tried to be too precious and that's no good as people see you as arty prats and they were too arty for their own good in their attempts not to be rock'n'roll. It's best to do what comes natural."

Simple Minds' songs seem to be a mixture of observation and personal involvement?

"Yeah, they're a bit of both. Quite often I feel like a reporter and each day I'm writing little lines down in a book and amongst those I put my own thoughts. In recording I match the atmosphere of the music to the atmosphere of the words I have. In Australia last year we did some long drives. We drove from Brisbane to Sydney and I found that staring out the window became a trance-like state. I just started to think about things and then I wrote them down. That's the way I've been working for two years."

Did that journey give rise to 'In Trance As Mission'?

"No that was written about all those American highways. I wanted to take the repetition and loneliness of a highway and because you're travelling you've got no roots, no bearings — you just keep going and all you've got is your own thoughts."

What about 'Sweat In Bullet'?

"That was a song about ambition, about a person whose career comes first and greed and power takes control of him. They're fairly common themes but I just present them in my own way and this leads a lot of people to see abstract stuff in them and I'm glad when that happens as I wouldn't like to report on common themes in a common way."

In some quarters the fourth Simple Minds' album *Sons and Fascination*, was greeted with a lukewarm reception. Was the band disappointed with the reaction?

"No we still make music primarily for ourselves and when other people like it then it makes us feel good. In times of criticism or neglect we just get into ourselves. When *Real to Real* came out there wasn't much said about it but now there's so much respect for it and people are just getting into it now. I dunno what it is at the moment in music, maybe it's fashion, but anything that has content is deemed as boring before having the chance to be listened to as a lot of people are of the opinion that everything said in rock has been said. But that's not true."

On *Sons and Fascination* it was as if the band had rediscovered the power and purpose of rhythm and yet it was still an extension and consolidation of the aura of *Empires and Dance*. Was that the intention?

"It wasn't our intention when we went into the studio because in most things we do there's not too much planning — it's mainly intuition and we build things up in the studio as we go along. After *Sons and Fascination* was done I felt it was the end of a period for us but I couldn't really say why as I had no idea of what the next period would be. There's a connection between *Sons and Fascination* and *Empires and Dance*, one portrays Europe and the other portrays America. I feel there's a fugitive character in those albums constantly on the run. I'd love to see those albums tied together in a gatefold sleeve, that's the way they deserve to be."

The closing track of *Sons and Fascination*, 'Seeing Out The Angels', is one of the band's most moving songs and very reminiscent of early Roxy Music:

"Yeah, it's Roxy Music's *For Your Pleasure* period, it has an ethereal feel that Roxy used a lot in their early period. It has a haunting melody. It's an incredibly sad song in some ways but there is a glimmer of light even in the darkest moments. That song was the end of something that began with 'I Travel'."

The interview has gone full circle, we're back to the Simple Minds, their present and their attitude to the Associates, another formidable crew:

"I'm glad you asked about the Associates because of all the other bands they're about the only ones we feel connected with. McKenzie and Rankine came down to the studio when we were doing the album and they stayed about a week. We just sat up at night till about daylight just talking and talking. I feel spiritually close to McKenzie. For me the immediate future of interesting music no longer lies in the hands of the Bowies, Ferrys or Byrnes but more in the hands of the McKenzies."

And the Kerrs.

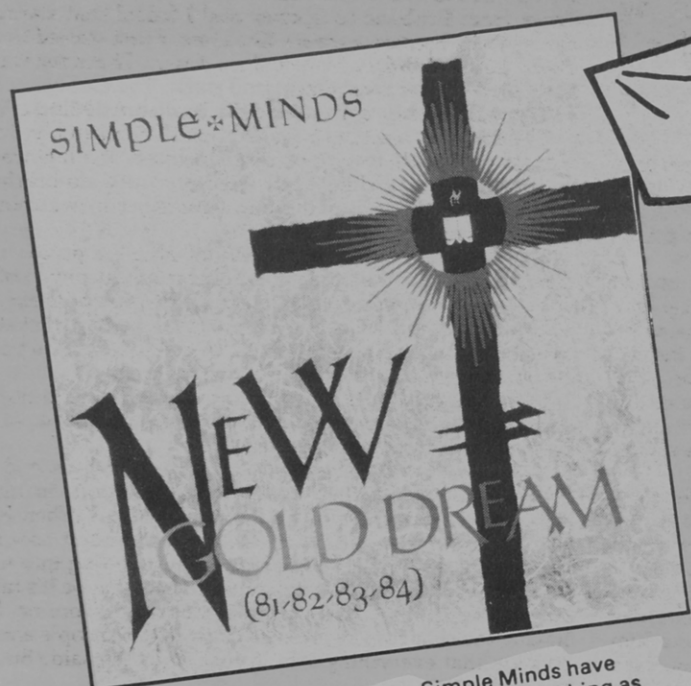
George Kay

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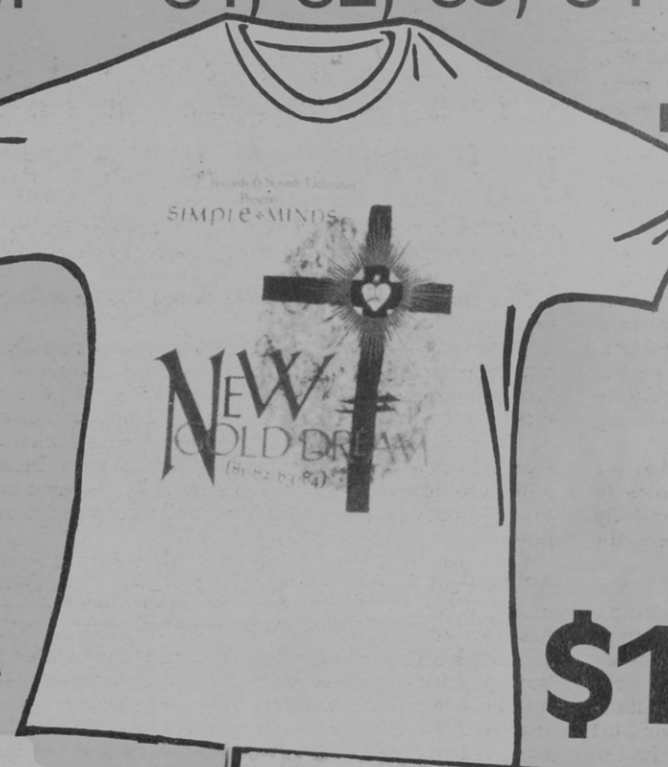
New Musical Express
18th September, 1982

SIMPLE MINDS

New Golden Dream
(81-82-83-84) (Virgin)

THIS RECORD is something of a glow. Whatever your preference you will find it memorable and instructive. Find its qualities and fix your place. Be swept, be drained. . . This is really all I have to say, but I shall not stop on that account. Indeed, I shall begin again.

Simple Minds have produced something as inventive, as cleansing, as suggestive as anything by the musicians, The Heroes, who first inspired them to form around the days and nights in Glasgow. This will thrill them, for it is still in them to be thrilled. And what will thrill you is that it is possible to pluck something as special and triumphant as this out from amidst all the painful failures. Its uses are abstract, but its signficance is universal. And the feeling grows, as I listen, that they're just beginning.
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Paul Morley



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It's just after twelve on a Mainstreet Thursday night. Renee Geyer has left the stage after one encore and despite the ravenous applause, doesn't look like returning. The house lights come on and the roadies appear. It's all over but the guy next to me won't quit. "Are you staying around for the next set?" he asks and keeps clapping.

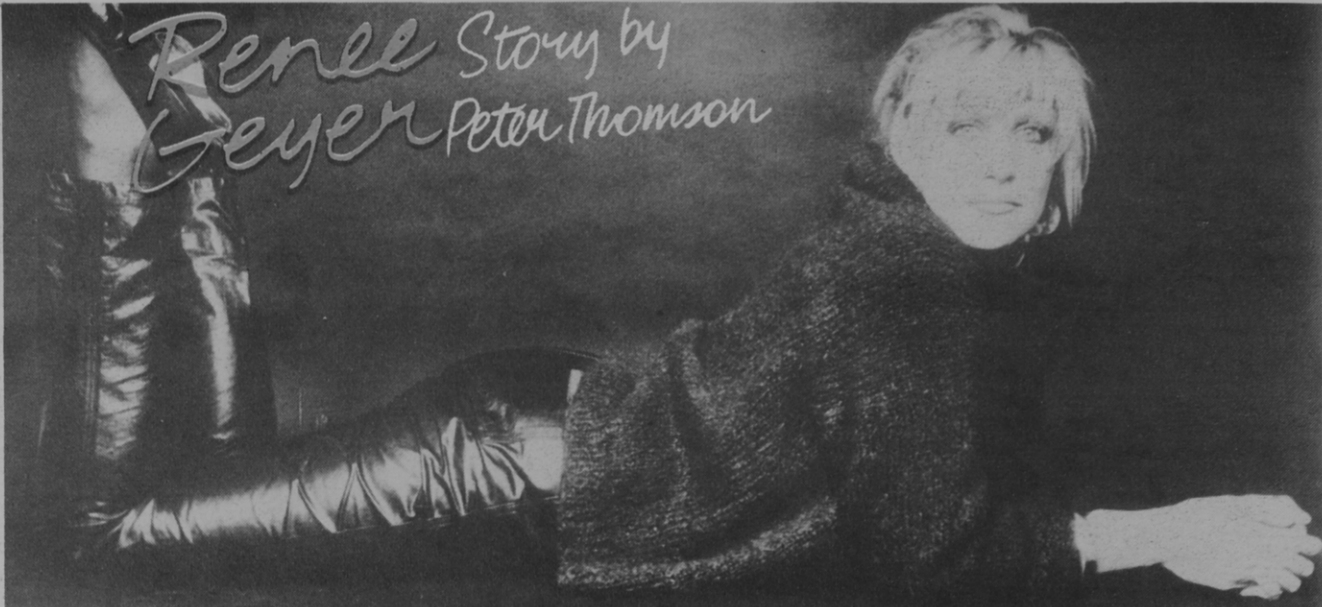
We all thought the show was too short, but then even with another hour, most of us would still have clamoured for more. Geyer's singing was, as always, simply stunning. Moreover she looked far more relaxed and assured on stage than in her concerts here last year. Perhaps it was the superior band she was fronting — a nine-piece unit incorporating three brass, two keyboards and renowned backing vocalist Vanetta Fields.

Ms Fields, who was recently working with Boz Scaggs, has a pedigree that stretches back to Ike and Tina Turner's original Ikettes and includes a period supporting Aretha Franklin. That Fields should now be backing Renee Geyer is only fitting, a small sign that, in musical circles at least, the 29 year-old Australian is slowly becoming recognized as one of the world's great singers of soulful R&B. To hear these two women trade lines on 'Heading In The Right Direction' was a musical treat of rare delight.

But it was a very strong support she received all round and Kiwi pride was there too with Dennis Mason on alto sax and expatriates Kevin Borich on guitar and Mal Logan on electric piano.

In fact New Zealanders seem to be figuring rather prominently in Renee Geyer's music these days, as she'd told me earlier that evening while the band was completing it's sound-check. We'd sat, huddled in the murky depths of the nightclub's mezzanine floor, trying to escape the thunder of amplified drums, talking about her present recording situation.

"Both tracks on the current single are by New Zealanders,



both by ex-members of the Crocodiles. Tony Backhouse wrote 'Love So Sweet'. He's been submitting songs to me for a long time and this one really got to me because it's an R&B thing that normally you'd expect to find about the late 60s, early 70s. Usually you'd have to cover something that sounds like that yet he's writing them now. He's one of my favourite writers at the moment. I'm going to use some on the album."

I said how much I liked the second track, 'I've Got News For You' by bassist Jonathon Zwartz, with its distinctly Little Feat-ish rhythm.

"Oh yeah, a great feel, very self indulgent."

So these two numbers are not from any new album then?

"No. I'm doing a studio album in November in Sydney. In October, though, we're doing a live album of the current show. That'll be in Melbourne. Actually I'm going to have three albums coming out. There'll also be a 'Best Of'. I'm not sure what they're trying to do but I hope it's the right thing." Her laugh sounds just as smoke-and-whisky cured as her speaking voice.

The single was produced in Sydney by Mark Moffatt and American Ricky Fataar. Fataar, a one-time Beach Boy (the *Holland* album), drummer with the Bump Band, also played on and co-produced Geyer's last album. Will these two be producing the new album too?

"Yes. A lot of *So Lucky* was Ricky's influence production-wise. I have a lot in common with him."

She has not always been so lucky with her producers however.

"At the time," Geyer reflects, "I was happy with all the work I'd done. At the time. Now I look back and there's a few albums I loathe, that I'd never go through again. The ones with (producer) Frank Wilson were..." She pauses, finally letting the words out in mock whisper, "... pieces of shit."

I express surprise. 1978's *Winner* is one of my favourites.

"Well the songs were fine. I've always picked songs I wanted. It's more the way we recorded that I couldn't stand. First there were studio musicians who'd been booked for their three-hour call. Then later I came in and sang over that. It was like singing a jingle. And all the horns or strings where an arranger would come in, pick up the tape in the morning and have to return a chart that night — the pizza man delivers — there was no real communication of feeling to get into and I think that ends up coming through on the record. I'm not proud of that period of my life."

I recall a similar tale Randy Crawford had recently told about how unhappy she'd been, having to leave recordings totally in the hands of a producer. Is the recording process still so little in the performer's control, even with major artists?

"Yeah, I would say so. Especially for solo artists. And not just in America. I think it's that way in every country. Unless you know what you want. It's taken me a long time. I still don't always know how to put my finger on exactly what it is that I want but I sure know what I don't want. So I can eliminate. And I've worked with bands for so long that I feel almost like a band singer so that background helps. When I work it's very much a unit. We work the arrangements out together."

"That's what makes the last album so special. It was done live in the studio. I'd call it a live album. Most of the vocal tracks were put down with the rhythm tracks. We didn't have partitions up between instruments. The tapes we ended up with maybe had a few fluffs but the spirit was more important. Direction-wise too, it's the best album I've ever done because it doesn't nail me down to one style and yet it does have a unity. Technically it's the roughest thing." Geyer rolls her eyes. "Especially for California (where it was recorded) but that's the way I want to work from now on. With that gutsiness."

Will the next album be as diverse?

"Probably. We're going to approach it the same way. With *So Lucky* I'd been preparing — so called — for about a year and ended up doing songs I'd found a month before. So I'll see what comes up around the time we're due to record. It'll capture where I'm at at that time."

So there's no thought of tailoring the record for a specific market?

"Oh no. I don't consider myself clever enough to be able to pick what a market would want from me. I knew 'Say I Love You' was a great party song but I didn't know whether it would be a big single or not. You've just got to do what comes natural and hope for the best."

How importantly does she regard commercial success then?

"It's important because it makes everything else very easy. You get nice hotel rooms, better transport. People are nice to you. But I've had a lot of things that weren't commercial successes and life goes on. I've spent a lot of years without record success, touring and getting over to people. We've established a small but really strong following and that's success to me."

The new single, for instance, is not doing very good business. The solid fans are loving it but it's not reaching the huge audience that snapped up 'Say I Love You'.

"'Love So Sweet' maybe takes more listening to. You've kind of got to be more of a hardcore R&B fanatic to like it straight off. I'd really be..." — Geyer throws her arms out wide and grimaces, miming the agony of being stretched on a rack — "... like this if I went in all the directions that people reckon I should."

Does she ever get frustrated and covet an everyday life of quiet obscurity?

"Sometimes maybe. When I'm being bugged by somebody when I go out to a restaurant or club or something. People can

CONTINUED ON PAGE 30




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RECORDS

Simple Minds New Gold Dream Virgin

With the release of *New Gold Dream*, their fifth album, Simple Minds have left behind their formative phase (*Life in a Day* and *Real to Real Cacophony*) and the travelogue images of *Empires and Dance* and *Sons and Fascination*.

Taken literally *New Gold Dream* is a realisation of the need for a new approach, a desire to avoid stagnation and formula. It's also the acceptance of commercial potential and the power of accessibility and melody.

If *Sons and Fascination* was locked into the drive and repetition of rhythm, the new album with three different drummers in tow, offers beauty and Jim Kerr's private fears without losing the band's determined bottom line.

The sirens first: 'Promised You a Miracle' ('love waits for fame') the new single 'Glittering Prize', 'Someone, Somewhere in Summertime' and 'Hunter and the Hunted' ('and I do get to see the light of day') are glorious tunes, seductive and triumphant belying and reinforcing the lyrical doubts/hopes that underlie them.

The remaining tracks bear a more traditional yet still aching blend of past and present Simple Minds. 'Colours Fly and Catherine Wheel', 'Big Sleep', 'King is White and In the Crowd' and the title track all combine the ethereal and the intangible with the more familiar Simple Mind's existence of pulse beat.

In reality, *New Gold Dream* is the most compassionate and moving album Simple Minds have achieved. It moves beside the Associates' *Sulk* as the album(s) of the year. George Kay

Dexys Midnight Runners Too-Rye-Ay Mercury

Let's get one thing straight — this album isn't going to shake things up the way *Searching for the Young Soul Rebels* did.

Kevin Rowland's anti-rock dance stance is chic now — it wasn't when *Soul Rebels* came out in late 1980. To boot, gaelic folk isn't near as strong a peg to hang your allegiance on as the first album's soul sass.

In fact, Rowland's step from blasting horns to violins (and from donkey jackets to dungarees for that matter) seems at first a long and arbitrary one. But a

bit of digging shows this album and the "new" style have been a long time in the making.

'Celtic Soul Brothers', a policy statement in the same manner as 'Burn it Down', was released as a single last year and 'Plan B', 'Let's Make This Precious', 'Until I Believe in My Soul', 'Liars A to E' and 'Soon' (the untitled intro to Side Two) have been around for as long as 18 months.

Horns haven't disappeared, of course, merely sat back a bit. They are used to exhilarating effect on tracks like 'Precious'. The Emerald Express violin section is integral to most of the music. Expect it to be there in the background on the next Dexys album, whenever that may be.

'All in All', 'Until I Believe in My Soul', 'Precious' and the stomping 'Come On Eileen' are

probably the best tracks, but the quality is so even it's almost impossible to pick.

The album's greatest strength — Rowland's voice — is also perhaps its only discernable fault. His emoting occasionally makes embarrassing listening, but as he says in 'I'll Show You': 'If these words sound corny, switch it off, I don't care.' Russell Brown

Icehouse Primitive Man Regular

It would be easy to low-rate this album, given the methods used in its recording. The Lin Drum Computer features largely, three of them being used in the recording process. In fact, most of the songs were actually 'programmed' before they got anywhere near a studio. Songwriting by machine. Vapid, no soul, maaan. You can hear people decrying such things.

But pause for a moment to consider the skills needed to master such new technology. Then listen to this album carefully. It's quite a breakthrough and by no means bad listening.

Icehouse (formerly Flowers) now consists solely of Iva Davies, who was always the kingpin of the old band anyway. He wrote the songs with the aid of the drum computer and an eight-track recorder, transferred them to 24-track tape and then did the final mixing at the Westlake and El Dorado studios in LA. Giorgio Moroder's and Roger Linn's computers were also used.

The result is an album of 10 subtle and distinctive songs, varying from the sweeping vistas of 'Great Southern Land' and the Ultravox influences of 'Uniform Street', to the almost-Ferry-style vocals of 'Street Café' and 'Hey Little Girl'. 'One By One' and 'Mysterious Thing' could both do well on 12-inch disco mixes. 'Break These Chains' recalls the earlier days, using more conventional instruments and those who saw the last Icehouse tour will recall the wonderful 'Goodnight, Mr Matthews', a song reminiscent of Sergeant Pepper-vintage Beatles.

Davies uses modern technology to his own ends, unlike Gary

Numan, whose personality (if he has one) is subjugated by it. *Primitive Man* needs several listenings to bring out its virtues and is actually best appreciated on headphones. The rhythms lend themselves to strolling in the summer heat, taking in the scenery.

What Iva Davies has done is create the first Walkman record. Duncan Campbell

Psychadelic Furs Forever Now CBS

With the departure of two key members after *Talk Talk Talk*, the Furs found themselves in a major quandry, whether to break up or continue as a four-piece. Never having achieved much recognition in their native England, they chose to follow up minor American success and record their third album *Stateside*.

The importance of a third album is undeniable, so it is no surprise that the Butler boys brought in Todd Rundgren to engineer and produce. On one level this has been tremendously successful, witness the Furs' strongest single yet in 'Love My Way', a song I can't praise enough. But on the other hand, even the best producer can't disguise substandard material, and there is some on *Forever Now*.

Although you can't deny Richard Butler's obvious charisma, he's no great shakes as a vocalist and it's often his retreaded phrasing that lets the average songs down. On the title track (actually a killer cut) he sings:

*Doesn't this remind you
Of these things we've done
before...*

All things aside, this album features some of the Furs' strongest ideas yet. 'Forever Now', 'You & I', and in particular 'No Easy Street' all are a marked departure from the overbearing heaviness that marred much of the previous two albums. It's depressing, but it's an optimistic depression (I don't understand either). It envelops the listener and leaves you elated, rather than deflated.

Well, with Flo and Eddie on backing vocals, you can't stay unhappy forever, now can you? Mark Phillips



Simple Minds

Iva Davies, Icehouse



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RECORDS

Midge Marsden Band 12 Bars From Mars Peak Records

At the bottom, or top, of every rock culture you strike a few who continue to adhere to the initial precepts of R&B. Midge Marsden, along with Hammond Gamble, are New Zealand's conscience, the bedrock of fashion where lack of hype and entertainment through instinctive emotion are the only true goals. In another language it's goodtime music and, although it takes few risks, on a good night it hits the spot.

That said it has to be noted that the Marsden Band's 12 Bars From Mars isn't narrow in perspective. The original material therein touches on a number of other artists' variations of the R&B idiom with a dexterity and suppleness hard to ignore. 'I Wanna Be With You' is Dr Feel-good in delivery, 'Someone Else's Car' has that easy slide wallop associated with Little Feat and 'Blue Murder' is acoustic blues

courtesy of Ry Cooder. If a criticism had to be levelled at the band it would be that they haven't unearthed their own particular identity.

Leaving the blues and the 12 bars we arrive at another term, rock'n'roll — and the best is a deft Wayne Mason song 'Shooting In The Dark', the badass 'Hard Town' and the album's best/most ambitious arrangement, 'Don't Stand In Corners/Ask That Mountain'.

So, on 12 Bars From Mars Midge Marsden continues to do his job and that little bit more. George Kay

Dire Straits Love Over Gold Vertigo

Dire Straits' debut album established Mark Knopfler as a songwriter of considerable power, mixing up a concoction of bitter-sweet lyrics, carried by sparkling guitar playing and a clipped rhythm section. All those ingredients are present on *Love Over Gold*, but they appear in a more complex and extended form.

Side One opens with the 14-minute 'Telegraph Road', a kind of epitaph for man's folly.

Knopfler's acerbic observations are complimented by a dazzling array of guitar solos. Whereas in the past the band seemed merely a vehicle for Knopfler's visions, they knit together on this track and feed off each other in a smoking cauldron of sound.

'Private Investigations', an ambitious choice for a single, completes the side. Here Knopfler narrates the lyrics about a squalid occupation over a changing pattern of moods.

Side Two opens with 'Industrial Disease', and finds Knopfler in a light-hearted and witty mood. The title track is largely a continuation of the 'Romeo and Juliet' saga. Far more embellished, but not at the expense of subtlety. The ironical 'It Never Rains' completes the album — shades of Dylan's *Highway 61* period.

Love Over Gold is Dire Straits' most satisfying album to date. Knopfler has concentrated on beefing up the sound, adding Hal Lindes on guitar and Alan Clark on keyboards. Playing with absolute confidence, Dire Straits have created a masterpiece, with the most stunning side of popular music released this year. David Perkins



Positive Noise



Dire Straits' John Illsley and Mark Knopfler.

Positive Noise Change of Heart Statik

When self-confessed deep thinker Ross Middleton left Glasgow's Positive Noise last July to form Leisure Process, he took his literary pretensions and Joy Division/Magazine artiness with him. Now a four piece, with guitarist Russell Blackstock also doing the vocals, the two remaining Middleton brothers, Graham (keyboards) and Fraser (bass) and drummer Les Gaff, the band have evolved into a convincing song and dance unit.

So *Change of Heart* is a clever riposte to their debut *Heart of Darkness* in more than just the title. As a singer Blackstock is fresh out of the Martin Fry Academy of making the best of a limited vocal range and tight, polished songs the likes of 'Feel the Fear', 'Get Up and Go', 'Waiting For the 7th Man', 'Out of Reach' and 'Tension' are a far cry from the affected pessimism of *Heart of Darkness*.

The emphatic 'Positive Negative' did big business in the *Billboard* Disco Charts last year (don't let that put you off) and originally Ross Middleton was scheduled to do the vocals but as his brother Graham reminisces:

"He was so drunk we had to bodily carry him into the studio and then all he did was make chimpanzee noises."

The new-look, new-sound Positive Noise sure don't lose any sleep worrying over brother Ross. Finally they've found what they're good at and a good *Change of Heart* is worth checking out. George Kay

Hunters & Collectors White Label

Patience is a virtue, so they say, and in this case I'm not one to argue.

I was first introduced to Melbourne's Hunters and Collectors via a 12-inch EP I brought back from Australia six months ago. The lady from Mushroom (who own the White Label) said this band was going to be big, but record company people often say things like that. However, I have to admit I was fairly easily seduced by its nagging, insistent, almost funky — but slightly too slow for that — rhythms.

Here's where patience comes in. When the album arrived, I was pretty damn disappointed. On first and even second listening, it sound repetitious and self-indulgent to an extreme and I duly filed it away. But the fact

that I was asked to review it, coupled with so many people extolling its virtues, meant that I pulled it out and listened again. About three playings on, something clicked. A great record!

It's got to the stage where nine minutes of 'Run, Run, Run' on the 12-inch included with the album, is not enough. Every track on this album is essential.

Rock music may now change the world, but certain records can change my world and this could well be one. This band should be huge, but maybe they're just too good for that. Simon Grigg.

Bow Wow Wow Original Recordings EMI

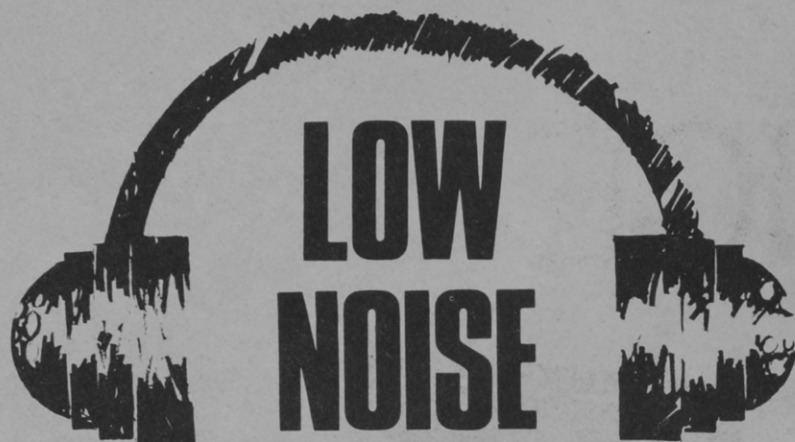
When Bow Wow Wow first appeared on the scene, under the watchful eye of Malcolm McLaren, they were signed to EMI and created much ballyhoo by saying their music would be released on cassettes only. The coupling with EMI didn't last long and neither did the 'tape only' claim. Bow Wow Wow moved on to RCA, vinyl and, in England anyway, chart action.

So EMI decided to put out all the group's 'tape only' music (never before available in this country) and their one foray into vinyl, on to one album. A worthwhile compilation.

What do you get? The infamous debut cassingle 'C30, C60, C90, Go', an energy-filled little ditty about the record buyers' revenge, extolling the virtues of home taping and its B-side, 'Sun, Sea and Piracy'. There are all eight songs off *Your Cassette Pet*, and the one vinyl release, 'W.O.R.K. (Demolition Of The Work Ethic)', plus its B-side, a Spanish version of 'C30'.


Bow Wow Wow only released 12 songs on EMI, so the remaining four are heard for the first time. Three instrumentals, 'Theme A', 'Bow Wow Wow' and 'Sex', all showcase the excellent musicianship of the band, but really need McLaren's witty lyrics to make them more than filler.

So listen to the *Original Recordings*, it's worth it. 'C30, C60', 'The Mile High Club' (produced by Colin Thurston of Duran Duran fame), 'Louis Quatorze' and 'W.O.R.K.' are all prime Bow Wow Wow. Barry Morris



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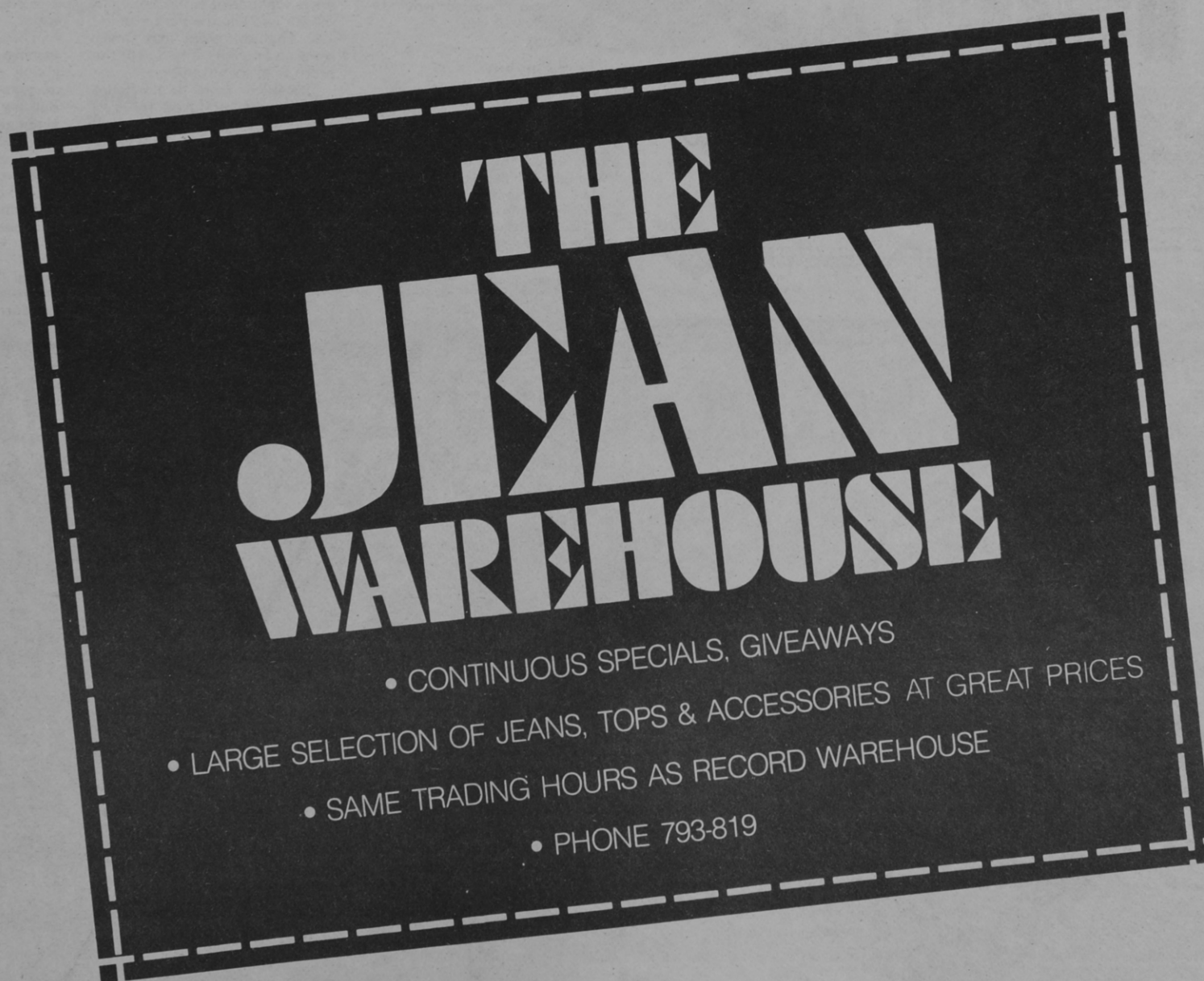
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Graham Parker
Another Grey Area
Vertigo

What's needed here is a rethink. This is not the Graham Parker we all knew and some of us loved. What we have here is a polite Graham Parker.

On his last album, *The Up Escalator*, Parker drowned in the excesses of Jimmy Iovine's production. Instead of cleaning up Parker's style for the US market, as Iovine was meant to, he blunted the drive and stunted the project. The album flopped, Parker retreated while the Rumour went off to join Garland Jeffreys.

After a two-year break, Parker recorded *Another Grey Area*, with Jack Douglas as executive producer and New York studio musicians like Hugh McCracken and Nicky Hopkins replacing the Rumour's go-for-the-throat approach. In fact it's the polite rock-R&B approach adopted here (close to, say, Bryan Ferry's *The*

Bridge Stripped Bare) which is the problem.

Robbed of the intensity and passion the Rumour provided, Parker's torn up runt railing against the world can sound awfully like a whining brat. The standard and stodgy rock rhythms used sink the weaker songs and make those that skip on a lighter reggae beat stand out.

But Parker delivers as strong a set of songs as he's written in some time and that strength ultimately shines through. Commercially, this album might well find itself in the grey area of the title, but artistically at least, it finds Graham Parker back on the right track.

Alastair Dougal

The League Unlimited Orchestra
Love and Dancing
Virgin

An album of dub/dance versions of the best of *Dare* (where's 'Get Carter'), or is this the debut album by producer extraordinaire Martin Rushent, of Pete Shelley, Altered Images and Human League fame?

He's taken the best of the *Dare* album, eight songs in all, and added, altered, subtracted until he's come up with, not worse or better, but alternative versions. And the surprise is that these are just as valid as the originals.

As basic tracks for songs, one does actually cut the original. 'Seconds' here is much more powerful, with amplified shot and delayed echo. 'Don't You Want Me' is rendered listenable again after the blanket radio coverage it received, but 'Do or Die' still sounds like a filler. Not even Rushent can hide a duff tune.

Warning: 'Hard Times/Love Action', 'Don't You Want Me' and 'Open Your Heart' are the same dub versions from the respective 12-inch singles.

Barry Morris

T-Rex
Sold Gold Easy Action
EMI

Have you got T-Rextasy? Here's ten pins from the Bolan alley and on the other side, ten more! Twenty (almost!) hits from the man who made the



Steve Winwood

early 70s listenable. Everything you always wanted to hear from the Electric Sliding Warrior, plus 'I Love To Boogie' (1976), which no one in their right mind would want to hear twice.

I've got a sneaky feeling (two bucks for the plug, boys) there's an obvious hit missing, but I'm probably wrong. There's nothing from *Zinc Alloy*, but who needs that stuff, only yer trueblue, hardcore, walleyed Feldmaniac, who's already got it (and knows what 'Feldmaniac' means). Everyone else can rest content with 'Ride A White Swan' through to *Tanx*-period stuff, which is covered reasonably thoroughly.

The cover's a mess and the liner notes are useless, but the music's good. This, *Electric Warrior* and *The Slider* would be a good place to start.

Chris Knox

The Sunnyboys
Individuals
Mushroom

Underestimating the Sunnyboys is a mistake easily made, well that's my excuse. After wrongly dismissing their 'Happy Man' inclusion on the *South Pacific* compilation, their two subsequent singles, 'Alone With You' and 'You Need A Friend', proved that they were much more than just summer pop or

dumb revisionists.

Sure, musically they've taken their cue from the Flamin' Groovies 'Shake Some Action' (listen to 'No Love Around' on *Individuals*, it's as close to 'Action' as you'd get without piling up law suits) but for current pop there's no finer launching pad than past Groovies classics.

Guitarist and vocalist Jeremy Oxley writes the songs and *Individuals* is their second album. His best songs are full of teenage angst, what else? 'Individuals' is identity crisis, baby, and a good tune; 'You Need A Friend' is a gem, a real plea of inadequacy ('I cannot help and I cannot share and I cannot follow') and 'It's A Sunny Day' and 'I'm Not Satisfied' are full of self-doubt, bitterness and even irony. This is pop.

The rest of the album though is pretty lame. 'Days Are Gone' and 'You Don't Need Me' are catchy but insubstantial. 'This Is Real', 'Leaf On A Tree' and 'Colour of Love' don't really get off the ground.

So it's only a good album but the best of *Individuals* is true pop from the heart.

George Kay

Jimi Hendrix
The Jimi Hendrix Concerts
CBS

Once and for all, this superb double album of live material should confirm Jimi Hendrix as the 'genius/innovator' who altered the 'understanding' of guitar playing for his time and there after.

Hendrix's role in changing the perception of his instrument — and of music as a whole — was not dissimilar to the influence on the saxophone of Lester Young in the 30s and Charlie Parker in the 40s. That statement may anger some and mystify others, but the proof is in the grooves.

Compiled from tapes from 1968-70 and 'produced' by Alan Douglas (no signs of studio tomfoolery, just an incredibly gutsy sound), this is the album fans of Hendrix the musician have been hoping for.

The cover sticker promises new versions of 'Hey Joe', 'Stone Free' and 'Voodoo Child', only the Hendrix completist would have many of these renditions already.

And all are 'new' in the sense that even such warhorses as 'Fire' and 'Red House' are given stimulatingly fresh treatments. 'Little Wing' never sounded so mellow, nor 'Voodoo Child' so storming. And 'Bleeding Heart' is simply one of the best examples of blues guitar playing ever. Perhaps only 'Wild Thing', with its destruction orgy, suffers the rigours of time.

Does it qualify as album of the year?

Ken Williams

Steve Winwood
Talking Back To The Night
Island

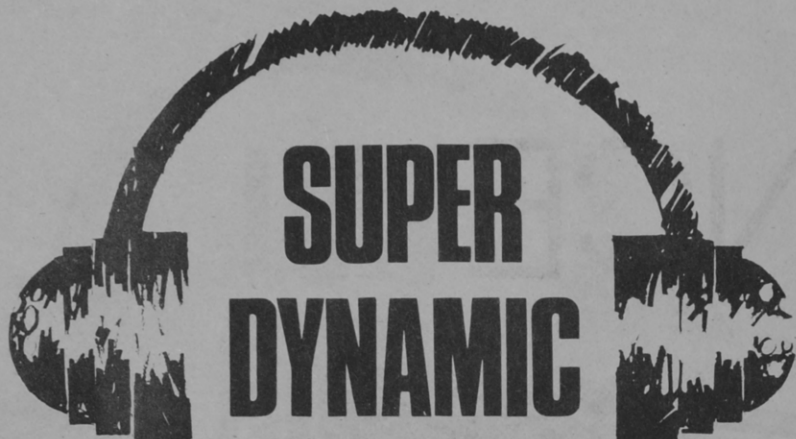
Steve Winwood's previous album, *Arc of the Diver*, re-established his reputation after a long spell in the cold following the demise of Traffic. Combining with a number of lyricists, Winwood produced a varied album of catchy melodies and foot-tapping tunes, highlighted by the Jennings/Winwood songs 'Night Train' and 'While You See A Chance'.

This time around, Winwood has plumped for a complete collaboration with Jennings and the results are not entirely satisfactory. The freshness and vitality of *Diver* has given way to an overall bland presentation of synthesised funk and milky ballads. As with the Elton John/Bernie Taupin partnership, this one is also running into problems. At times the stilted lyrics seem to have led to the music being tailored to fit.

However, there are some saving graces. The title track almost captures the urgency of 'Night Train', 'There's A River' is a fine gospel-tinged ballad and 'Valerie' has all the credentials for a successful single, with Winwood's voice in fine fettle. 'Still In The Game' drives along, with Jennings' best lyrics on the album, giving Winwood room to manoeuvre. There's A Candle Burning' is saved by an exquisite keyboard arrangement, while 'And I Go' hints of Traffic days.

A somewhat disappointing follow-up. There are no risks taken here. While the album may well emulate the sales success of its predecessor, can we afford the 'Play it again, Sam' sound in 1982?

David Perkins



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SIDE TWO

SOMETHING BETTER CHANGE 1977

NICE 'N' SLEAZY 1978

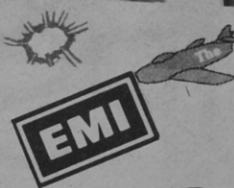
BEAR CAGE 1980

WHO WANTS THE WORLD 1980

GOLDEN BROWN 1981

STRANGE LITTLE GIRL 1982

LA FOLIE 1981



ORIGINAL

RECORDINGS

16 TRACKS

C-30 C-60 C-90 GO

I Want My Baby
On Mars

LOUIS

Sun, Sea and Piracy

Quatorze

Uomo Sex Al Apache

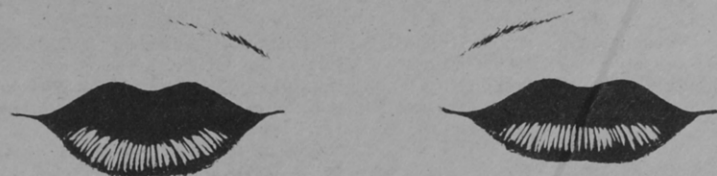
Sexy Eiffel Towers

THEME A

Fools Rush In

Giant Sized
Baby Thing

T A L K
T A L K

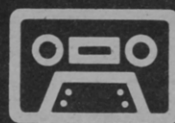


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ARISTA

Jazz!

Ornette Coleman
Of Human Feelings
Air
80 Below 82
Antilles

What a tremendous year it's been for jazz. Enthralling concerts from the Von Schlippenbach Trio and Mike Nock, ECM continuing to set the pace with a brace of spine-tingling releases and now a limited import of the Antilles label from Festival. These two simply rate as supreme examples of contemporary music.

Ornette Coleman is the inventor of the harmolodic style, popularised by James Blood Ulmer. The discipline in Coleman's compositions is plain in this, a long-awaited release after a lean period of recording — the sessions are actually three years old.

The tunes (and there's melody to spare) are lead away by Coleman's fluent alto, skating along the rhythmic plain, while the Prime Time Band (two drummers, including Coleman's son, two guitarists and a bass player with at least 20 fingers) lay down the parallel funk lines and sympathetic melodies.

The rhythm is irresistible (and danceable), the tunes so logical and accessible. Will this man be a cult figure the rest of his days? I guess so. He's just too good.

Air are a trio, comprising Henry Threadgill on alto sax, Frederic Hopkins on bass and Steve McCall on drums. The strength of their music lies in its simplicity, the unstated being as important as the stated.

The sound is a modern urban landscape, often using old blues-based stanzas as a starting point of expansions. The playing often rises to steaming crescendos. There is fury, passion, elation and finally, peace. Pictures in sound.

The compositions are Threadgill's, with the exception of the opener, a sweat rethread of Jelly Roll Morton's 'Chicago Break-down'. Utterly disarming music and a gamut of strong emotions at work.

Duncan Campbell

BRIEFS

Holly and the Italians
Holly Beth Vincent (Virgin)

A second album from one of the smarter women working within the conventional pop framework. *Holly Beth Vincent*, the album and the woman, mix vague nostalgic 50s elements with contemporary bite and

imagination. 'Honolulu' a good song punctuated by John Gatchell's incisive trumpet playing, then there's an effective reinterpretation of Stills' 'For What It's Worth'. The best songs though are of the love bites mould, namely 'Samurai' and 'Courtesan' and 'Unoriginal Sin'. Not an essential album but don't be in a hurry to overlook it. GK

Santana, Shango (CBS)
Santana offers few surprises these days. In fact, the old Latin percussion, poppy vocals, flash guitar solo formula is sounding pretty stale. Carlos' guitar continues to be the band's reason for being, but mostly he sounds as if he is re-running his best ideas.

Alexander Ligertwood remains one of rock's least charming vocalists, so attention must focus on Santana's instrumental work — and, sadly, that arouses only a flicker of interest. KW

Various Artists
The INDI-CompilASIAN Album (Virgin)

I'm an unashamed fan of Harrison's experiments with Indian music (Beatles and *Wonderwall Music*), plus the Stones' and various Yank pop-sidedelic bands' dabbings, but most of this British/Eastern seripop leaves me cold. It appears to be hastily thrust together by Virgin after Monsoon's chart success and the first of their two songs is one of the four tracks on it that I can get close to enjoying. It's all too clean, too polite, too serious. Maybe you need to be Indian. CK

Bob Dylan/The Band
Before The Flood (CBS)
Recorded on a 1974 American tour, this double album was originally on the Asylum label before Dylan returned to CBS. Dylan drastically — even perversely — reworks his classic songs. In a solo setting it sometimes works, often doesn't. For their part, the Band on their own sound rather stiff. But it's the other half of the album, Sides One and Four, which is the real meat. Here Dylan drives the Band, and vice versa, until songs such as 'Most Likely You Go Your Way', 'All Along The Watchtower' (in sound, a tribute to Hendrix), and 'Highway 61 Revisited' become the music of the tempest. Ripsnorting rock 'n' roll from the eye of the hurricane. KW



Rowan (Dabs), Nigel (Macabre), Wastrels.

RUMOURS

'AK RUMOURS' FROM PAGE 6
send to President Mitterand. Sign at stores. New single, 'Jah's Son' is released early November, prior to their album.

The Danse Macabre album is entitled *Last Request*, produced by Trevor Reekie and engineered by Tim Fields at Mandrill, tracks: 'Skyline', 'Nexus', 'Each Day Sees', 'Terminal', 'Sanctum', 'Web' and 'Ambassador' ... Screaming Meemees have delayed the release of the extended mix of 'Day Goes By' while they record a new track 'Dancing With Stars in My Eyes'. Both will appear on a 12 inch.

Tomorrows Parties have recorded three tracks at Innovation ... Alastair Riddell will release an album soon entitled *Positive Action*. He will perform live as Alastair Riddell and Modern Contours. Bookings 579-009 Ext 885, or 565-631 ... DD Smash won Group of the Year in NEOA awards and *Cool Bananas* is now the biggest selling album by an NZ resident band ... David Cole (*Abacadabra*) is remixing Grammar Boys LP in Sydney.

Smelly Feet is no longer. He has been absorbed by Kiwi Animal ... Mark, Bones, Andrew are looking

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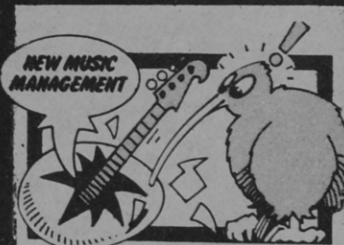
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Depeche Mode
The Meaning Of Love (Mute)
After 'See You' comes Martin Gore's second attempt at a hit single. Not as vivacious as the last one, it lacks the necessary oomph. However, if you can get a 12-inch it's a totally different story, as there's a whole dub passage totally surpassing the rest of the song.
Yazoo, Don't Go (Mute)
Vince and Alf follow up the



wistful 'Only You' with a slice of pure dance music. Taken from their debut *Upstairs At Eric's* album, 'Don't Go' leans towards the disco of their club hit 'Situation'. Fun, white funk with a powerful vocal from the large lady, could be one that makes them here.
Simple Minds
Glittering Prize (Virgin)
Second single to be culled from *New Gold Dream*, an album that demands intensive listening. Not as immediately accessible as 'Promised You A Miracle', 'Glittering Prize', on repeated playings, proves to be subtle and engaging.

Roland Howard & Lydia Lunch
Some Velvet Morning 12" (4AD)
Birthday Party lungs and Ms Lunch of Teenage Jesus and the Jerks fame combine on an old Lee Hazlewood/Nancy Sinatra duet. Treated by the likes of these two, the song becomes compelling, macabre, even faintly masochistic. With its sudden time changes and harsh vocal differences, you're given the impression of two songs awkwardly meshed together with neither winning. Whether you love or hate it, it causes a reaction.

Kid Creole & the Coconuts
I'm A Wonderful Thing, Baby (Interfusion)
I have a lot of respect for August Darnell and his ability to hang in until style came back into fashion. Exuding plenty of it, he launches into this like he means business. But somehow his garters fall loose and his tie comes undone - it goes limp - buy the album instead.
Fashion, Love Shadow (Arista)
From Birmingham, Fashion made their name supporting Duran Duran. There are similarities, but they're not really evident on this slick effort. Smooth, Americanised radio funk, but still distinctly British, it sports a great bass line, a strong

chorus and precious little else.
Mark Phillips

Otis Mace
Legend of Otis Mace/Kitten (cassette only)

Two Mace classics. First up, the self-deprecating 'Life Story' of Otis, tracing his passage from NY city to wherever. Humorous lyrics over excellent guitar lines. Flip is 'Kitten', Otis' version of the Kitty toilet paper advertisement (hope all working in advertising agencies take note). Once again, nice guitar picking, but secondary to the lyrics. One of the more intelligent (and funny) local releases this year.

Midge Marsden Band
Shooting In The Dark (Polydor)

This one just doesn't cut it. Taken from the album *12 Bars From Mars*, it has predictable, cliché lyrics (try a chorus of 'Yeah, yeah, shooting in the dark' ad infinitum) over standard tune. Clean production though. Flip is two non-LP tracks, 'Never Wanna Lose Your Love' (was on RWP and is much more catchy) and 'Upright Man'.

Barry Morris
The Netherworld Dancing Toys, 4 track tape.

Recorded at Dunedin's private radio station 4XO's studios, this tape represents the free studio time the band won as runners-up in the Battle of the Bands.

It falls well short of showing the band in their true form. The horns are tentative and off-key and the sound in general lacks the punch/dive of their live performance. But that said there are more than enough redeeming features. Malcolm Black's singing on Sam and Dave's 'Hold On I'm Coming' is sterling stuff and the three original songs, 'Without You', a ballad and 'Max's 8'69' and 'Sheer Thrill', all sung by Nick Sampson, are classy tunes. The potential is definitely there.
George Kay

LETTERS

Post to 'RIU Letters', PO Box 5689, Auckland 1. Best letter each month will now receive an album of your choice.

There aren't many places left in Auckland to see bands but there are plenty of places to record a record - with great dreams of fame and fortune as you do it. To sell the record you must get known. Playing gigs is a good way. Buy a radio station is another.

We've just done a record. We're happy with it. We had a choice of about 15 bloody studios to do it in, yet we've only got a choice of three venues to play in. Two pubs (Reverb and Windsor) and Mainstreet (\$3 a jug to see us?). Dances are a nice idea but get people with low IQs who think it's clever to be heavy.

So if you're thinking of opening a new studio to help us struggling musicians, please don't! Spend your money and time opening a safe, well run club. We've got too fucking many recording studios.
Gary Rodent Auckland

What blatant hypocrisy JC & BH spout in their epistle in the Sept RIU. Whilst running RIU into the ground they have no qualms about advertising their book in it.

It's all very easy to hide behind your initials and sling insults at all and sundry, some of whom are the most hard-working and poorly paid people in this country. Those who have attained any financial security have only done so after years of hard slog and dedication.

Certainly the music situation in this country has much to be desired, but knocking all those involved won't achieve much in

the way of change.

So JC & BH, if you're so greatly endowed with talent, as your letter implies, get off your butts and do something instead of moaning and slinging off at those who are.

Robyn Harris-Iles Colville

Dear JC & BH - it's a rather boring Sunday evening and I've just read your rather boring letter in Sept RIU. The people you call has-beens and tired, old swindlers and the magazine itself have spent the majority of the last five years making it possible for jerks like you to have venues, local records and a magazine to write one sided put-down letters to.

A Music Loving Heroin Addict Auckland

One big yay! for JC & BH. They are so right. I'm glad someone has finally told the truth to the establishment. Radio B you can wipe your smug grin off your face. Congratulations JC & BH.
DWW

In the Sept RIU I was surprised to see in your brief review of *Hysterical Rochards* that Crossfire is a "now disbanded Sydney-side sextet." Surprised, because I heard Crossfire playing their usual Saturday afternoon gig at a Double Bay pub last week.

They were playing as a quintet (no sax), their usual percussionist replaced by Sunil de Silva. The Australian magazine *Jazz* (August) gives the current line-up as Mick Kenny (keyboards), Greg Lyon (bass), Jim Kelly (guitar), Mark Reilly (drums), Ian Bloxson (percussion) and Tony Buchanan (sax).

Phil Scorgie who played bass with Crossfire for two years is now touring South-east Asia with the Errol Buddle Quartet - a Dept of Foreign Affairs sponsored tour.

Lorna Dunningham Avondale

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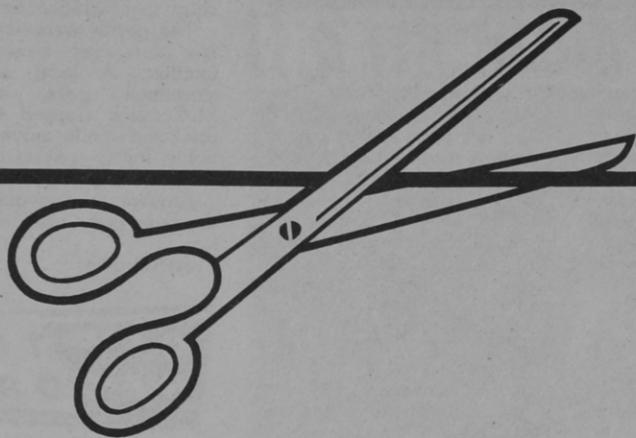
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LIVE

Whizz Kids
Lipstick Collar
Hillsborough, Sept 10.

For all the trumpeting about the reformation of the Whizz Kids, the chief significance of this gig was the return to the stage of Tim Mahon.

The Blams' bassist had not played in public since he was

injured when the band's van crashed in June. He is still walking with a stick, is missing some fingers and has to thumb-pick the bass strings.

Because the main act had not had a chance to learn many songs, Lipstick Collar were placed in the unusual position of having to play about an hour and a half as a support band. They made it seem like two and a half.

When the Whizz Kids (finally) hit the stage, the first standout was the old number 'Factory'. Andrew Snoid sounded better



Rose Bayonet, Gluepot.

than he has for ages.

Ex Swinger Bones Hillman shared bass-playing duties with Mahon, coming in on a Blams' style 'Dr Who', the night's crowd pleaser.

The repertoire went through more Blams, Whizz Kids and Swingers' songs and finished on a nostalgic note with the Suburban Reptiles' 'Saturday Night Stay At Home'.

When it was over, it was over. No big deal. Just a good night out with some old friends.

Russell Brown

Rose Bayonet
Titan

Gluepot, Sept 23-25.

Hey! Metal at the Gluepot. I thought Auckland had forgotten what hard rock was all about. At last local headbangers were given a chance to do some powerful brain damage and get rid of the dandruff.

Know something, they loved it. And screamed for more. Wellington's Rose Bayonet showed Auckland how to rock out ... in true British heavy metal 1980s style. The boys looked right and sounded even better. Leather and studs. Clenched fists. Long hair. Dry ice and explosions. It was all there along with excellent lighting and some good original songs like 'Leather & Chains' and '6 ft Under'.

Their cover songs were all good choices well delivered. But for me, Judas Priest's 'The Stalker' stole the show. Rose Bayonet is



Marc and Todd Hunter, Mainstreet

precisely what heavy metal is all about. Loud, brash and aggressive.

Thanks for the three great nights of metal. See you at Mainstreet - along with Titan I hope. Titan really got the Gluepot jumping with a well-paced set of good, hard rock numbers. An excellent new band on the Auckland music scene.

John Andrewes

Various

Ponsonby Community Centre, October 2.

A programme of alternative entertainment organised by Brent Hayward and presented to an audience of about 150 white urban youth willing to spend \$3 to hear highly diverse music. A night unmarred by long breaks, technical hitches or fights.

This is the voice of Auckland straight off the streets, music played from uncompromised points of approach that people never get an opportunity to think about because conventional musical outlets are controlled by commercial consideration. From dire to inspired it's real, it's exciting, it is what it is.

The Ha Has - all played assorted percussion instruments. Z - taped feedback, pots, tubes, trumpet. Steven - tabla, tambourine, clackers. John - guitar, bulbs, discarded bric-a-brac. Gaylea - drums, voice and sticks. Rhythmic sound effects, life in the bush without ghosts - percussive distorted guitar, wails from trumpet.

Poet - David Eggleton. Self assured, rapid fire John Cooper Clarke-style delivery to humourous effect.

Red Cross - Si White (vocals),

Fat One (bass), Paul Briggs and Chris (guitars), Tony Dawn (drums). They actually stood on stage, safe place as they play toe stomping music, standard rock, strong bass from Fat One. Significant effect on the audience: half left and half got up and pounded. Some original lyrics. 'Red Squad', 'Ponsonby' (a funny, fundamental tribute) with political overtones. Red Cross have more integrity than oi tag implies.

Jellymen - take four girls from next door who are learning to play instruments ... and they won't play songs as such - Adrienne (guitar), Tennessee (keyboards), Barbie (drums) and Raewyn (bass). Their rendition of 'God Defend New Zealand' is a true NZ youth manifesto!

Fishschool - jazz influenced, modern music from three erratic geniuses: Kevin Hawkins (guitar), Jessica Walker (bass), Chris Plummer (drums). Too much indicated but left unplayed; they had their moments. People who can jam this well should really play better in public. Assistance from Christine Voice, Tim Wareham (vocals), Kerry Hessel (saxophone), Tim Rait (drums).

Blue, Green, Browns - Brent Hayward (vocals, guitars) with Julie Cooper providing distinct drumming and some lovely singing over a continuous conversational background - tape, accompanied by Z on trumpet and Kerry Hessel playing sax with great delicacy. Theatrical folk art, disciplined without sacrificing spontaneity. Featuring the drama of 'Dennis the Fire Engine', simple and comic. Recommended.

Jewel Sanyo

Gary McCormick

Old Mill, Timaru, Sept 15.

Timaru's dozen or so cognoscenti and a handful of drunks chortled at McCormick's stories of other people in other towns, an easier way of laughing at themselves.

The real Gary McCormick, not the white-suited apologist on the Sweetwaters stage. No stage tonight, just a clearing among empty tables. Timaru was the name to be fitted into the jokes tonight. Next week it'll be Christchurch, or Hokitika. Same jokes.

The poems were surprisingly few in number, most of them familiar. A local sang and strummed guitar whenever McCormick stopped to get a drink and wander around making polite, lonely conversation.

Very weary, very worthy.

Afterwards, everyone went to the same party until very, very late.

Russell Brown

OFF THE RECORD

The Police, A Visual Documentary by Miles (Omnibus)

A large format floppyback on Police (\$18.95) that's as classy a fan-bio as I've yet seen. Not too much print - mainly chronology and quotes from the boys - but the pictures are something marvellous. Monochrome and full colour, posed and candid, from postage-stamp size to double page. An absolute delight for all fans. The rest of us can only wish that our favourites would become the subject of such a treatment.

Auckland Jazz News

A publication you won't find in your bookshop is the fine Auckland Jazz News. This is a free monthly mag and, like RIIU is distributed via record shops and musical venues. Unlike RIIU it is small in format, so don't overlook it if you're interested in jazz. Besides covering all local news, it includes musician profiles and very good record reviews. The October issue is No. 4 and if you can't find a copy try writing to the editor - 19 Scott Ave, Birkdale, Auckland 10.

Peter Thomson

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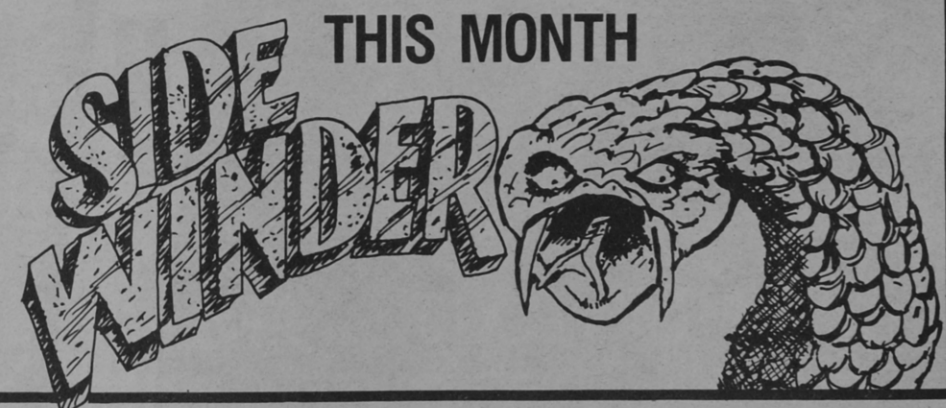
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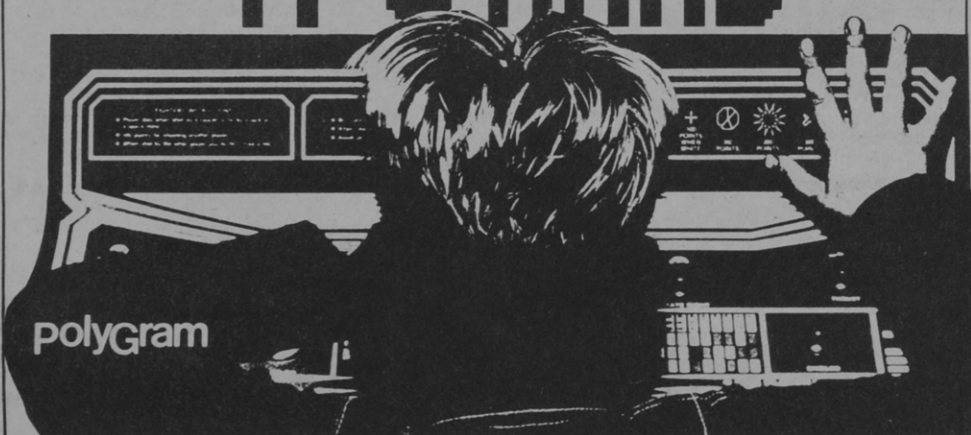


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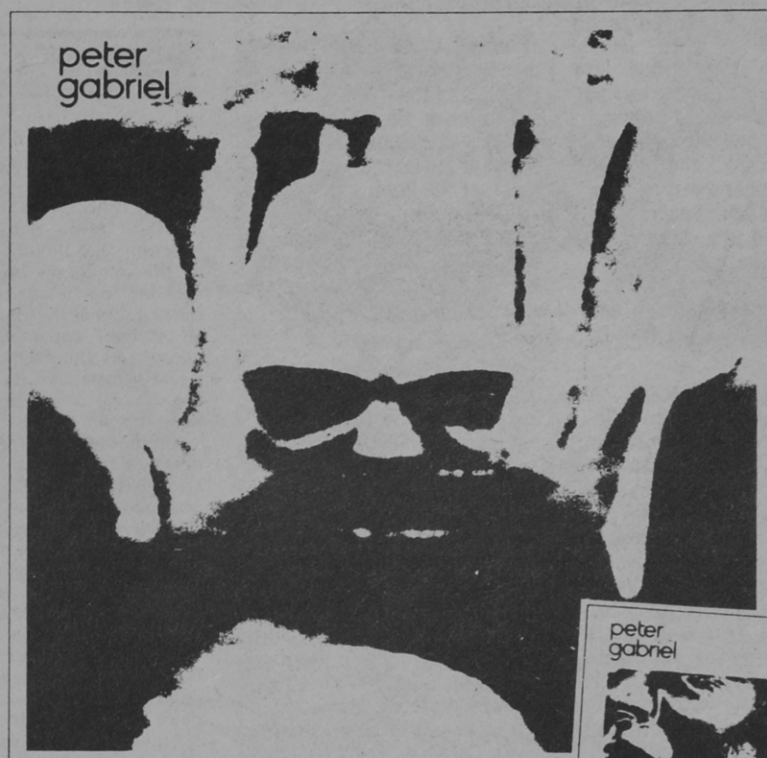
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KINGSHAG COLUMN

Well this month has been a bore and if Arry is a bore, then there is not much to write about. But there was the grand opening of the brand new Mainstreet. Of course it is really the same old Mainstreet, but the dance floor is smaller and the bar is bigger — a very good sacrifice of space — and the tap beer has been changed from 'orrible watered-down Leopard's piss to 'orrible watered-down Lion's piss, but ah, heaven — Steiny Blues. Stranger and the Banshees are just finished and now there's another band on who have this fetish about *Rip It Up* writers. And yes, what would Mainstreet be without the Screaming Meemees. Still plugging Keans' clothing and their debut album, *If This Is*

'RENEE GEYER' FROM PAGE 16
pester you but I can handle it. I just tell them to fuck off and that's that. I'm really not your most graceful celebrity. I don't feel any duty other than when I'm singing."
But doesn't she feel, as a public person, that she has an image?
"Maybe." She measures her words carefully. "Possibly I've an image as an aggressive person. Which at times I suppose I am. Only people who really know me know that most of the time I'm not. In this business you have to know how to be firm about what you want to do. To be strong. Especially with some of the people in this business. And that, from a woman, would be interpreted as aggressive by some men. Wouldn't it?"
She fixes me with a cool stare, then suddenly grins.
"But I would never trade this job in because I love singing so much."
Peter Thomson



Deborah Harry & Pat Benatar in 'Union City'.



F I L M

Four Friends
Director: Arthur Penn
Initially, Penn's film looks as if it is going to be an exercise in a familiar vein of sub-Kazan lyricism, with its first few scenes of the immigrant boy, Danny, growing up in East Chicago, Indiana. But as the film progresses it becomes apparent that this account of the problems of the Great American Dream during the sixties is a quintessential Penn movie.
On the surface there's the same nostalgic trappings as a film like Lucas' *American Graffiti* with marvellously evocative use of popular songs of the period, such as Ray Charles' version of Hoagy Carmichael's 'Georgia On My Mind'. But there are darker moments: one is totally unprepared for the violence that erupts at the wedding scene or the San Francisco LSD sequence and the racist taunting at a teenage beach party is similarly disturbing.
The film is being advertised as being "by the director of *Bonnie*

and Clyde" as if Penn had never made the subsequent *Little Big Man* or *Night Moves* (a film very close to *Four Friends* in feeling). *Four Friends* is a fine movie, stylish, intelligent with its eloquent and moving vision of the sixties — and one of the best pieces of cinema to get to New Zealand screens so far this year.
Time Bandits
Director: Terry Gilliam
Gilliam was the young American responsible for all those cut-out animations that linked various episodes in the television series, *Monty Python's Flying Circus*. He co-directed *Monty Python and the Holy Grail*, designed *Life of Brian* and wrote and directed *Jabberwocky*, all of which starred John Cleese and his fellow Pythons. Now he has co-written and directed his most ambitious work, a Pythonesque time-war fairy tale called *Time Bandits*.
The plot involves a dotty band of dwarfs who take the young hero off, with the aid of a secret map, in search of... who knows? Then follows a series of adventures in different centuries and various bizarre situations.
The film stands or falls, in part, by its special effects and these are brilliantly and inventively handled right through to the ship which becomes a novel piece of millinery for a giant.
William Dart

FORTHCOMING FILMS
Union City ... Debbie Harry apparently proves to have some acting talent in this tale of murder and paranoia, set in 1950s industrial USA. A claustrophobic setting for a tense tale, based on the Cornell Woolrich short story *The Corpse Next Door*. *Rear Window*, *The Bride Wore Black* and *Phantom Lady* were also Woolrich stories that became films. Deb plays the

bored wife of a jealous accountant (Dennis Lipscomb). Pat Benatar also appears, making her screen debut and Deb's beau, Chris Stein, writes the music. Sounds promising. Classic Theatre Oct 22.
The Thing ... John Carpenter (*Escape From New York*, *Halloween*, *The Fog*) sets up to scare the hell out of people once again, as an alien creature is discovered under the ice in the Antarctic. A remake of the classic *The Thing From Another World* Nationally Oct 22.
E.T. ... stands for *The Extra-Terrestrial* and looks set to be the summer box office smash. This Steven Spielberg giant starts Dec 3.
Prince Of The City ... dark tale of the pressures of being a cop. Based on a true story, stars Treat Williams (*Hair*) and directed by Sidney Lumet (*Scorpio*, *Dog Day Afternoon*, *Network*). Oct 15.
Neighbours ... swansong of the great John Belushi, teamed up again with fellow Blues Brother Dan Aykroyd, along with Cathy Moriarty and Kathryn Walker. Based on Thomas Berger's novel, it's a comedy about the upheaval in a very average suburban household, caused by the arrival of zany new neighbours. John G. Avildsen (*Rocky*) directs. Oct 22.
Deliverance ... reissue of a fine film, this time in 70mm and Dolby sound. Jon Voight and Burt Reynolds meet southern rednecks head-on. Starts Nov 12.
Chariots of Fire now ranks as the highest-grossing imported film in US box office history, with a take so far of \$27.5 million ... producer of *Chariots*, David Puttnam, has now undertaken production work on *Local Hero*, the new film from Scottish director Bill Forsyth (*Gregory's Girl*) ... meanwhile, *Chariots*' director, Hugh Hudson, is now filming

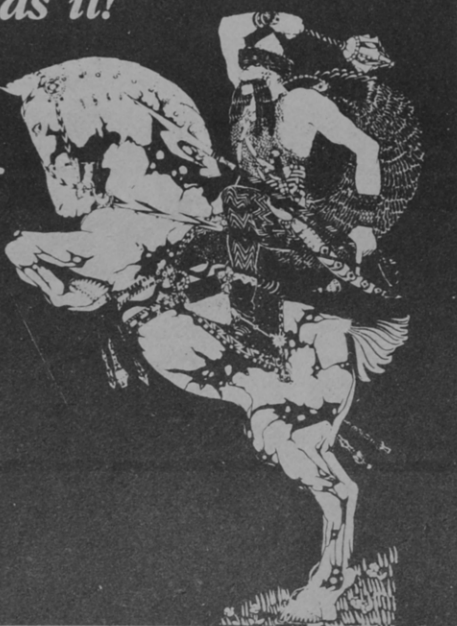
Greystoke: Tarzan of the Apes from a screenplay by Robert Towne, based on the novels of Edgar Rice Burroughs ... *Peter Weir* (*Gallipoli*) is now finishing up *The Year Of Living Dangerously*, a film set against the collapse of the Sukarno government in Indonesia. Film stars Mel Gibson and Sigourney Weaver ... newest Woody Allen film is titled *A Midsummer Night's Sex Comedy* ... Francis Ford Coppola is at work on *Rumble Fish*, based on the novel of the same name by S. E. Hinton. Coppola's just completed work on the filming of another Hinton novel, *The Outsiders*. Both films feature young US actor Matt Dillon ... scriptwriter Dennis Potter is adapting thriller *Gorky Park* for the screen ... Steven Spielberg Presents *The Twilight Zone* is a compendium film based on the old television series. There will be four segments in the film. Directing one each are Spielberg, Joe Dante, John Landis and George Miller ... Sergio Leone's *Once Upon A Time In America* now shooting, with Robert De Niro, Louise Fletcher, Treat Williams and Tuesday Weld ... *Psycho II*, which is a sequel rather than a remake, is in the making. Norman Bates is once again played by Tony Perkins. Direction is by Australian newcomer Richard Franklin ... in the works are a biopic of Ethel Merman's life ... and, of course, *Superman III* ... Franco Zeffirelli has completed work on film adaptation of Verdi opera *La Traviata* ... Herbert Ross has completed a further film starring Marsha Mason, from a play by Neil Simon. Newest edition is titled *Mag Dugan Returns* ... Norman Jewison is directing Burt Reynolds and Goldie Hawn in *Best Friends* and ... sigh, Olivia Newton-John and John Travolta team up romantically again in *About A Week*.

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- 57 The Clean, Pretenders, South Island bands, Mental As Anything, Chas Jankel
- 58 Blams, Teardrops, Hall & Oates, Bill Wyman, Kottke/Redbone interviews
- 59 Human League, Men At Work, Chills, Tim Finn, Motels interviews, Elvis Costello and Furtive EP bands
- 60 Split Enz in Canada, John Hiatt, Dance Exponents, Narcs, Moving Pictures, Lindsay Anderson
- 61 Graham Brazier & Harry Lyon, Fall, Jim Carroll, Daggy & Dickheads, Hip Singles, Dropbears
- 62 Split Enz On Road Part 1, Fall's Mark E. Smith interviewed, Altered Images, Randy Crawford, This Sporting Life, Cold Chisel

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FROM THE ARCHIVES!



EXTRA 1

Split Enz 2 page pic history, Cramps, Toy Love (pic, last gig photos, TL by Toy Love), Ramones (interview, pic, NZ faves), why Spelling Mistakes split, Zwines Family Tree (2 page history AK bands 1977-80, by Simon Grigg), Cure, XTC, Tom Petty, Life in the Fridge, ChCh band history.

EXTRA 2

New Wave dates (75-80), Last Weekend in Auckland (Newmatics, Pop Mx, Penknife Glides, Techtones), Kinks profile, mod Ray Columbus, David Bowie pic, UK Scene by Jeremy Templar, Newtones, Heavenly Bodies, Chris Knox pic.

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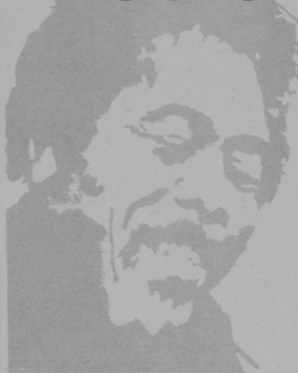
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CORUBA CALENDAR

RIU, OCTOBER 14 TO NOVEMBER 14

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

TOURS



SIMPLE MINDS
MAINSTREET OCT 18,19.
D.D.SMASH
NATIONAL. OCT 21 to NOV 13
'MOOSE' WALKER / WILLIE DAYSON
BLUES BAND
NATIONAL. OCT 10 to NOV 20
HUNTERS & COLLECTORS
NOV 1,2 CH. 4 WGTN. 5,6 AK.
JOE COCKER
NOV 13 AK, 14 PN, 16 CH, 17 DN.
MIDGE MARSDEN BAND
To OCT 23. 15,16 HN. 21-23 AK.
NEIGHBOURS Northland OCT 22-30.
DON McLEAN
OCT 23 AK, 24 WGTN, 25 CH.

OCTOBER 14

Grammar Boys Gluepot
Midge Marsden Bellblock
Dance Exponents Tauranga
Herbs Tainui, Whakatane
Bing Crosby dies 1977.
Cliff Richard is 42.
Mantra Windsor Castle

15

Chills Empire
Narcs Windsor Castle
Herbs Albion
Neighbours Cricketers,
Wgtn
Big Moose Walker, Willie
Dayson Gluepot
Midge Marsden Hillcrest
Hip Singles DB Rotorua

16

Chills Empire
Narcs Windsor
Neighbours Cricketers
Big Moose Walker, Willie
Dayson Gluepot
Midge Marsden Hillcrest
Hip Singles DB Rotorua

17

Tomorrows Parties Cabana
1926: 'The marijuana
menace' is first publicised
in the USA.
Radio B: 4-7 Jazz, 7-9
Reggae, 11-1 Oi.

14,15,16

Legionnaires Esplanade
Newz Hillsborough
Cowboys Gladstone
Ikista Doodles
Rose Bayonet Mainstreet

D. Faction, False Gods
Waikiwi, Invercargill
Guerilla Biscuits, Green
Eggs & Ham Reverb

TRY A CORUBA
AT THE 'GLUEPOT'

18

Simple Minds Mainstreet
Sharps Jazz Gluepot
Hip Singles Whakatane
Neighbours Palmerston N.
Tomorrows Parties Taupo
Herbs Palmerston North
Chuck Berry is said to be
56, but hotly disputes this.
Bruce Springsteen's
'Nebraska', Rip Rig &
Panic's 'I am Cold' and Beef-
heart's 'Ice Cream' for
Crows released.

19

Simple Minds Mainstreet
Hip Singles Whakatane
Guerilla Biscuits Gluepot
Tomorrows Parties DB
Rotorua
Herbs Clyde Quay, Wgtn
Midge Marsden
Whangaparoa
Moose Walker, Willie
Dayson Wiri
Ex-Wailer Peter Tosh is 38.

20

Titan Windsor Castle
Newz Hillsborough
Ikista Doodles
Herbs Bellblock
Narcs Tauranga
Midge Marsden Onerahi
Moose Walker, Willie
Dayson Framptons
Members of Lynard
Skynard die in plane crash
1977.

Nocturnal Projections
'Another Year' 5 track EP
released.

DEMAND A CORUBA
AT THE 'STATION'

21

DD Smash DB Onerahi
Titan Windsor
Midge Marsden Wiri
Narcs DB Rotorua
Herbs Wanganui
Moose Walker, Willie
Dayson Framptons

21,22,23

Legionnaires, Guerilla
Biscuits Gluepot
Newz Hillsborough
Cowboys Gladstone
Ikista Doodles
D. Faction, False Gods
Shoreline
Mangaweka BB Cabana

22

Herbs Hastings
DD Smash Windsor Park,
Mairangi Bay
Out to Lunch, Leptoid
Animal Empire
Hip Singles Windsor
Dance Exponents Esplanade
Midge Marsden Mainstreet
Narcs Hillcrest
Picture This DB Rotorua
Meemees Bellblock
Moose Walker, Dayson
Blues DB Turangi
Neighbours Onerahi
'Union City' commences,
Classic Cinema 'The
Thing' and 'Neighbours'
open.

23

Meemees Bellblock
Picture This DB Rotorua
Narcs Hillcrest
DD Smash Windsor Park
Don McLean LCC
Out to Lunch, Leptoid
Animal Empire
Hip Singles Windsor
Dance Exponents Esplanade
Neighbours Onerahi
Moose Walker, Dayson
Blues Wanganui
Midge Marsden Mainstreet
Al Jolson dies 1950.

24

Don McLean Wgtn TH
DD Smash Mainstreet
Bill Wyman is 46 (si, si).
Radio B: 4-7 New Jazz,
7-9 Ethnic, 11-1 Oi.

25

DD Smash Greerton
Don McLean ChCh TH
Neighbours DB Kaitaia
Moose Walker, Dayson
Blues Albert, PN
Sharps Jazz Gluepot
New band special
Hillsborough
Nick Drake dies 1974.
Culture Club's 'Kissing To
Be Clever' and new
D.A.F. released.

26

DD Smash DB Rotorua
Midwinter Gluepot
Screaming Meemees
Cabana
Neighbours DB Kaitaia
Moose Walker, Dayson
Blues Clyde Quay, Wgtn
Beatles get their MBE's
1965. Lennon claims they'd
had a number in the royal
bog. Picasso dies 1975.

27

DD Smash DB Gisborne
Dabs Windsor
Midwinter Gluepot
Newz Hillsborough
Ikista Doodles
Neighbours DB Waitangi
Moose Walker, Dayson
Blues Cabana

28

Dabs Windsor
DD Smash Hastings
D. Faction, False Gods
Brydone
Neighbours DB Waitangi
Moose Walker, Dayson
Blues Cabana
Dance Exponents Gluepot

28,29,30

Paris DB Rotorua
Sound FX Esplanade
Newz Hillsborough
Cowboys Gladstone
Rose Bayonet Esplanade

29

DD Smash Quinns Post
Stones, Gamaunche Empire
Neighbours DB Kaikohe
Herbs Windsor C.
Moose Walker, Dayson
Blues Albion, Gisb.
D. Faction, False Gods
Brydone
Dance Exponents Windsor

Meemees Hillcrest
Narcs Bellblock
Royales Cabana

30

DD Smash Quinns Post
Stones, Gamaunche Empire
Dance Exponents Windsor
Moosewalker, Dayson
Blues Albion
Meemees Hillcrest
Narcs Bellblock
Royales Cabana
D. Faction, False Gods
Terminus, Timaru
Herbs Orakei Marae
Neighbours Oruru

31

Radio B: 4-7 New Jazz,
7-9 Reggae, 11-1 Oi.

CORUBA FEST
ANYTIME

NOVEMBER 1

DD Smash Terminus
Legionnaires Tauranga
Moose Walker, Dayson
Blues Tainui
Hunters & Collectors
Hillsborough, ChCh.
Beatles open at the Star
Club, Hamburg, 1962.
Stones release first record
'I Wanna Be Your Man'
1963.

2

DD Smash Brydone,
Oamaru
Screaming Meemees DB
Rotorua
Hunters & Collectors
Hillsborough, ChCh.
Moose Walker, Dayson
Blues DB Rotorua

3

DD Smash Waikiwi
Legionnaires DB Rotorua
James and Carly tie knot
1972. Stanley presumes it's
Livingstone 1871.

TAKE IN A CORUBA
AT THE 'GLOBE'

4

DD Smash Shoreline
Hunters & Collectors
Victoria Uni, Wgtn.
Moose Walker, Dayson
Blues Greerton, Tauranga.
Legionnaires Gisborne

4,5,6

Hammond Gamble Hillcrest
Neighbours Gluepot

5

DD Smash Hillsborough
Hunters & Collectors
Mainstreet
Moose Walker, Dayson
Blues Esplanade
Legionnaires Cabana
Texas Rangers Windsor

6

DD Smash Hillsborough
Herbs Otara
Hunters & Collectors
Mainstreet
Legionnaires Cabana
Moose Walker, Dayson
Blues Esplanade
Texas Rangers Windsor

7

World record for guitar
picking set 1975 (114
hours and 17 minutes).
Radio B: 4-7 New Jazz,
7-9 Reggae, 11-1 Oi.

8

DD Smash Albert, PN

9

DD Smash Rutland
Gurlz DB Rotorua
Moose Walker, Dayson
Blues Gladstone, ChCh.

INSIST ON A CORUBA
AT THE 'HILLCREST'

10

DD Smash Bellblock
Moose Walker, Dayson
Blues Gladstone, ChCh.
Screamin' Lord Sutch born
1940.

11

DD Smash Hillcrest
Moose Walker, Dayson
Blues Brydone, Oamaru.
Mose Allison born 1927

12

DD Smash Mainstreet
Legionnaires Windsor
Dance Exponents Hillcrest
Gurlz Cabana
Moose Walker, Dayson
Blues Dunedin

11,12,13

Royales DB Rotorua
Hip Singles Bellblock
Rose Bayonet Gluepot

13

Gurlz Cabana
Joe Cocker Logan CC
Rose Bayonet DB Rotorua
DD Smash Mainstreet
Legionnaires Windsor
Dance Exponents Hillcrest
Moose Walker, Dayson
Blues Cook

Daggy & Dickheads
Tauranga
Narcs Explanade

14

Joe Cocker Palmerston
Nth Stadium
Keith Relf (ex Yardbirds)
found dead 1976.

Watch Out For ...

Legionnaires now features three-
fifths of Hello Sailor, now Dave
McArtney has joined. They now do
'Virginia'. Catch 'em Gluepot 21-23 ...
Willie Dayson Band celebrates 2nd
Anniversary at Gluepot Oct 15,16
with guest 'Moose' Walker ... No Tag
will record a live album at the Reverb

Room Oct 22,23 ... Screaming
Meemees jaunt around N.I. takes 'em
to Hillcrest, Hamilton Oct 29,30 as
Newz do final week at Hillsborough
... Hammond Gamble plays Hillcrest
Nov 4-6 ... All Electric Mainland
tour, D. Faction and False Gods hit
Dunedin's Shoreline Oct 21-23 ... by-



the-way, heavies, Rose Bayonet play
Mainstreet Oct 14-16 ... Herbs tour
dates include Clyde Quay, Wgtn Oct
18 and Bellblock, New Plymouth Oct
20.

LATE NEWS: next Jam album is a live
single album. Sting has just released a 45
'Spread a Little Happiness'. Police record
Dec-Jan, Monseuratt with Hugh, again ...
expect a Specials AKA before Xmas. Other

forthcoming albums: Split Enz and Renee
Geyer Best Of compilations. Enz may
feature new track. Jo Jo Zep Cha, Ultravox
Quartet, Robert Palmer Pride, Joan
Armatrading Busker at Heart, Gregory
Isaacs Night Nurse (Island), Grace Jones
Living My Life. K-Tel issue a Motown
recrds Best Of this month with classic stuff
such as 'My Girl', 'Tears Of Clown', 'Let's
Get Serious'.

RADIO B WEEK
DAYS 4PM-12

WEEK
ENDS 7AM-1AM 1404

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

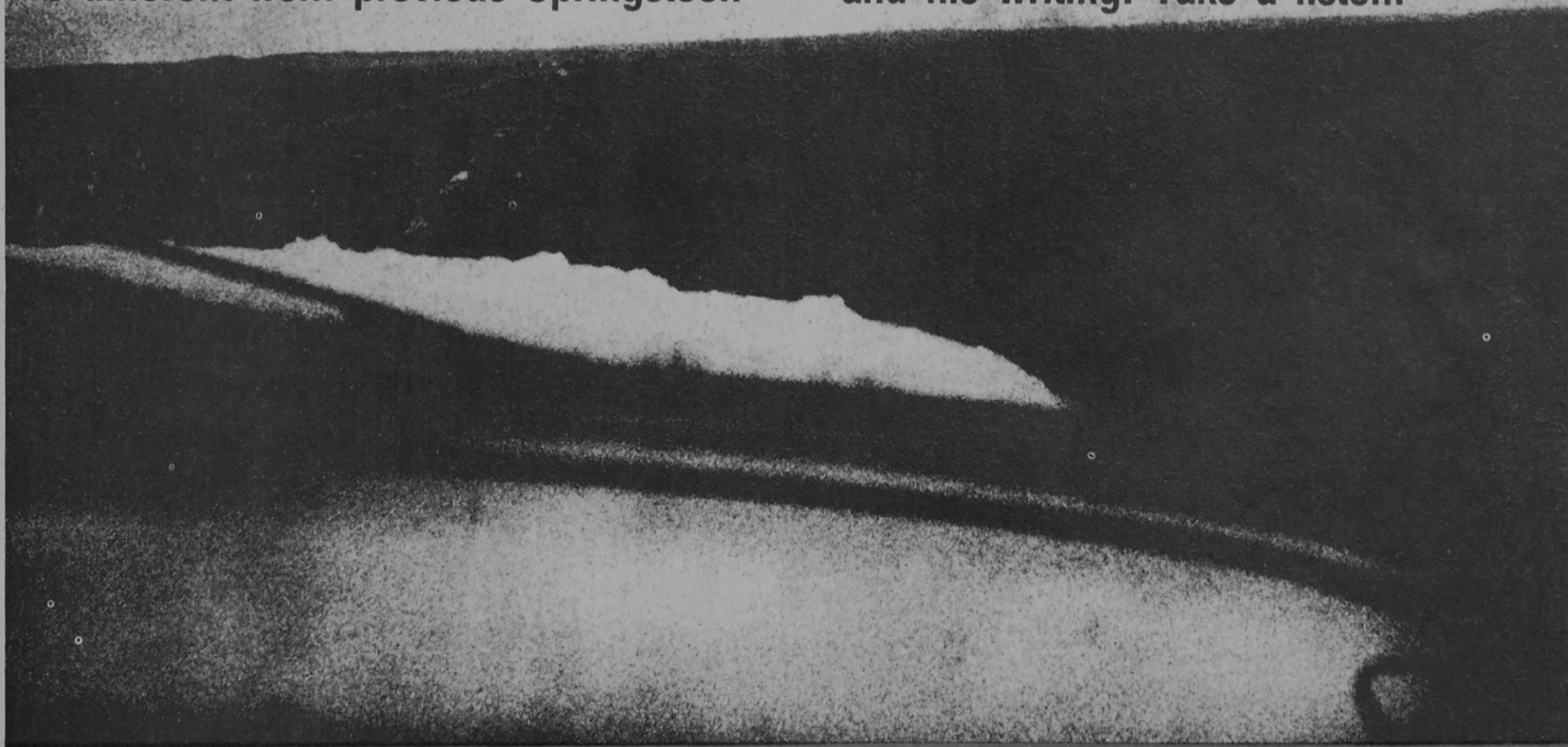
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- All songs and lyrics were written by Bruce.
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