

# Briefs

**Judas Priest**  
Screaming For Vengeance (Epic)  
The pick of this month's metal releases. Priest are continuing to improve with each outing and *Screaming For Vengeance* sees them at a peak of composition and performance. The album kicks off

with a slight instrumental, then it's head first into 'Electric Eye', a glorious Tipton/Downing boogie which sets the standard for the rest of the tracks. With Rob Halford's scream in top form throughout and their thunderous rhythm section, this album deserves to break Judas Priest in NZ.  
Gillan, Magic (Virgin)  
A misnomer if ever there was one. Sounding throughout like third-rate '71 Deep Purple, it's disappointing that one of the

fathers of hard rock can only come up with something as weak as this. It's not that these veterans can't still deliver (one listen to Heep's *Abominog* dispels that notion). Maybe Ian Gillan needs more inspired musicians surrounding him to push him to more satisfying results.  
Chris Caddick

## Aretha Franklin Jump To It (Arista)

Luther Vandross' self-produced, NZ debut album was such a successful vocal showcase that there was good cause to hope that, as producer for *Jump To It*, the latest Aretha Franklin album, he would create an equally sympathetic setting for her. Well, Aretha turns in her most impressive vocal turns, but it's very much artistry in a vacuum. She sounds disconnected from these backing tracks, they don't propel her, but merely bubble funkily in the background. The duet with the Four Tops' Levi Stubbs is just plain dull, it fails to raise even the spark Aretha struck with George Benson. So while this is a more than passable attempt at moving Aretha Franklin into a contemporary context, it really doesn't solve the problem of what to do with the premier voice of our times. Shame.  
Alastair Dougal



## Hulamen Beer and Skittles

A diverse loveable document from the Wellington aggregation with the fabulous *RWP* video clip. Many of the players featured in the Rodents who ventured North two years ago, as did Peter Marshall who guests on two songs, the standout, 'Barking Up the Wrong Tree' (exceptional vocal track) and 'Bulls to Texas'. Though the regular Hulamen vocalists are weak in places, the platter succeeds by virtue of its soulful playing and sympathetic production — strident horns, keyboards and bass are clearly on the vinyl. Pity Hulamen have gone their separate ways. *Beer and Skittles* is a must for fans and a pleasurable experience from afar.  
Prime Movers  
Crying Again (Propeller)  
Doug Hood captures Movers on 4 track in a spirited thrash through three Nick pop songs, aided by keyboards and a horn. With a better bass sound this'd be a good live recording. A bit dated, where to now?  
Murray Cammick

## Letters

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

Surely our indigenous, crowd boring, morale wrecking, simmering, sobbing, self-indulgent, spoilt

little brats of noise boys realise that the rest of the community aren't taking that much notice. I refer of course to bands in this incestuous little community who range from the pretentiously unpretentious to the unpretentiously pretentious.

Don't think that means promoters, journalists, disc jockeys are exempt from this criticism, nor for that matter Harry Ratbag, Chris Knox, Pongo Pede etc. The whole industry has degenerated into a mutual back-stabbing, masturbatory club, which by it's very nature, excludes that part of our community which counts the most. *The punters*.

Let's get one thing straight. All you egos-on-legs should have as your first and foremost goal, the entertainment of the public. Not to advertise your own hubris. It must be more than obvious that somewhere you are falling flat on your butts. The reason is as clear as Chris Knox's conceit and Propeller's impending demise. There is far too much concern in listening to what members of the family are saying to each for anyone to hear what members of the public are asking for.

There isn't a band in NZ that's worth \$2 or a promoter worth two bucks. The reason Dance Exponents had such a meteoric climb to national view was not because they were any good at all. Rather because they were the best of a very bad bunch.

Will not bands realise that their existence lies in the hands of those they are so keen to bite. Pub managers, for example who are stupid enough not to see the writing on the wall and still have bands playing in their vandalised bars (ruining accommodation, stealing drinks, tables, chairs, electric jugs, parts of in-house P.A. and lighting systems, adding insult to half deafened bar staff's injuries) are going slowly but surely bankrupt. The closing down of so many venues is proof enough.

You need pubs. They don't need you. This industry is in trouble. Within a year when there are no longer venues or interested public enough to sustain the dying trade all you'll be able to hear will be the whining excuses from the self sympathetic "family", casting their blames.

See you in Australia.  
Peter Waller/Jim Wilson  
Christchurch  
'Arry replies: Or Penang where it's cheaper.

It's times like these that make you realise just how bloody good the Swingers (with Buster) were. Here we go...  
The Observer Mt Albert

I would be obliged if you would allow me to use your journal to apologise to those Christchurch residents who have shown an interest in *Stranded In Paradise: A History of NZ Rock'n'Roll*, currently being broadcast by Radio 3ZM on Saturday afternoons.

Initiated by Radio 2XS, I was contracted to write twelve fifty minute programmes, each episode being self-contained. 3ZM, alas, have decided to broadcast each episode over the course of an afternoon in five ten minute segments, thus destroying any continuity the programme may have had. Of the eight radio stations broadcasting the series, 3ZM is the only one who have

adopted this approach.

Programme director Eric Selman's defence of this decision is interesting: "It is not 3ZM's policy to run specialist programmes during peak hours." One can only assume that 3ZM consider the special an interference to their all-important "format" rather than a worthwhile contribution to NZ rock'n'roll. Apparently, the "Sound of Christchurch" is not interested in the sound of NZ Music.

To those interested Christchurch listeners with the patience and endurance to put aside five hours for the sake of a fifty minute programme, by all means continue. But you deserve to hear the series as it was devised and as author, I disassociate myself from the series as broadcast in the Garden City.  
John Dix Foxton Beach

## ROUGH TRADE

FROM PAGE 4  
about sex. But I think I am subtle. I don't go flaunting my sexuality.

"Where I live, the province of Ontario, is very conservative. It's really sickening. You have to stop drinking by 1.30, they have very

strong film censorship and it just drives me nuts. Now that we've achieved a certain amount of success, every time I do an interview I start to badmouth the government and I say that Canadians are wimps who are being totally manipulated by politicians. And most people agree with me.

"I have developed quite strong political feelings recently because of the depression and the way Canada is being run. Trudeau just doesn't care any more and he's acting like a dictator. I think he's going to step down, but I don't know who's going to replace him."

Rough Trade already has a third album in the can with Staples playing most of the instruments. It's described as more sophisticated and funkier than the last one, but if you haven't heard the last one, that won't make much sense to you, will it?

So maybe in the meantime you should keep an eye out for an LP called *For Those Who Think Young*. If there's any justice left in radio, 'All Touch' should be thrashed. But I'm sure there will be those who find Carol just a little too overpowering. How pitiful. Carol Pope would probably feel quite at home in this country.  
Duncan Campbell

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