

RIP IT UP

NO.64 NOVEMBER 1982

25,000 MONTHLY

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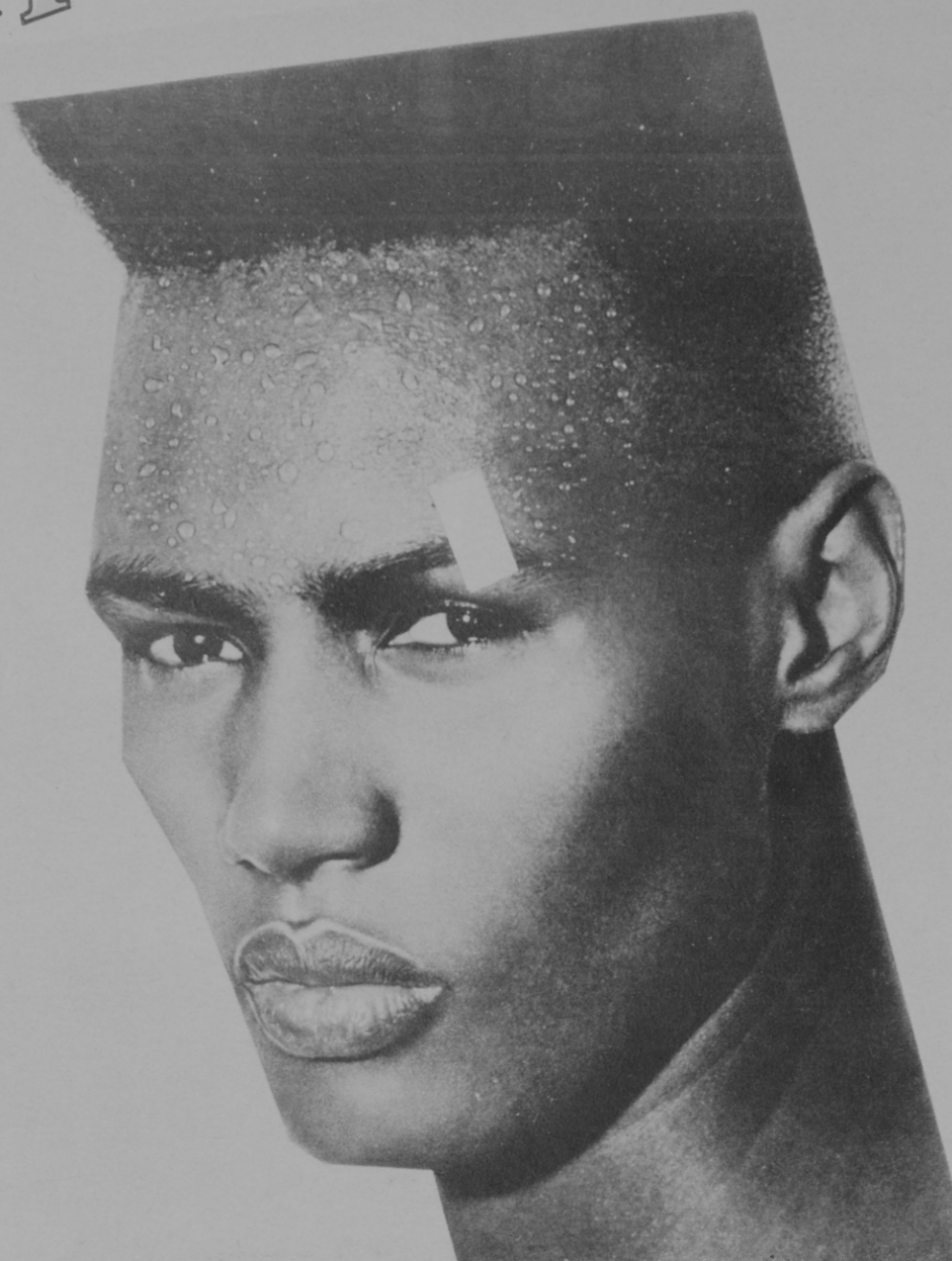
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Just Pics



This new publicity pic for GRACE JONES says it all ...

JAM SPLIT

The JAM are no more, after nearly six years, six albums and umpteen fine singles. In a statement to fans, PAUL WELLER said:

"I feel we have achieved all we can together as a group. I mean this both musically and commercially. I'd hate us to end up old and embarrassing like so many other groups do. What we (and you) have built up has meant something, for me it stands for honesty, passion and energy and youth."

The band will play a farewell tour late this month and early next month, finishing with two dates at London's Wembley Arena. No future plans have been announced, but Weller is keen to front a larger group, possibly including strings and girl backup singers.

I was hoping we'd make real progress
But it seems we have lost the power
Any tiny step of advancement
Is like a raindrop falling into the ocean
We're running on the spot ...

Early JAM pic (L-R) BRUCE FOXTON, PAUL WELLER, RICK BUCKLER.

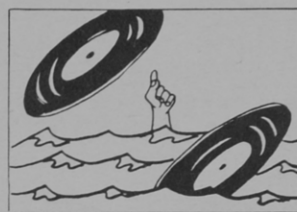


MILLTOWN STOWAWAYS release their EP 'Hired Togs' in December. They are left to right, Ben Staples (drums), Mark Dansey (bass), Syd Pasley (guitar), Fiona Anderson (vocals), Kelly Roger (sax), Grant Hughson (trumpet).

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Man Overboard



The column opening this issue is devoted to yet another consuming interest of mine, New Zealand and Australian music. Australia is enjoying a boomlet of global interest, from Rick Springfield to the Birthday Party, so it's not exactly suffering from inattention, and although there are some great recent Australian records, I'll deal with them later on. I'm starting with New Zealand, as neglected an English-language music scene as exists, but one whose diversity, exuberance, and volume of good music rivals any locality's.

Don't treat this as any kind of definitive guide to modern NZ music. Even in the U.S. there are enthusiasts like Ron Kane (without whose educative aid, along with the equally indispensable help of Rip It Up editor Murray Cammick, I couldn't have made it even this far) whose knowledge of NZ minutiae dwarfs mine. But I have been interested in New Zealand rock after acquiring (thanks to local historian Roy Colbert) a rather amazing selection of '60s records by artists like Ray Columbus & the Invaders, the La De Dads (both of whom have available reissue packages), Larry's Rebels, the Underdogs, the Pleazers, the Avengers and the Fourmyula (whose Chris Parry later went on to produce the Jam's early records and mastermind the Cure, who now seem to be a primary influence on the modern bands).

More recently it was Split Enz and their spinoffs the Swingers (whose mind-boggling 'Counting The Beat' is now a U.S. single) who rekindled my interest. But there's a lot more that hasn't escaped the country's borders until recently, when importers like Jem and Important started bringing in some current releases.

A good way to start acquainting yourself with NZ music today is with an anthology—the 'Hits & Myths' series, for instance, of which the second volume, *More Hits & Myths*, recently appeared. Besides odd Swingers and Split Enz tracks, you get 14 more songs, 10 of considerable interest—from the cavernous modern UK-style sounds of Danse Macabre and Penknife Glides to the sardonic XTC-ish rock of Blam Blam Blam's near-classic 'There Is

No Depression In New Zealand" to the chirpy pop of the Crocodiles (who have two interesting albums, one out in England). There's a haunting track by Graeme Gash, and best of all there's the Screaming Meemees' irresistible 'Till I Die,' which I wrote about in my June column.

You'll probably also enjoy Goat's Milk Soap, a sampler of spottier overall quality but featuring the Meemees, Swingers and Danse Macabre again (different tracks), plus the amusing 'Trendy Lefties' by the Mockers (good group), a fine Jam-like rocker by the New Entrants, and the best cut I've heard by the highly-touted, soul-oriented (and now, I think, defunct) New-matics.

So far my favorite NZ group is the Screaming Meemees, an opinion formed earlier from a four-song EP and confirmed by their recent album, *If This Is Paradise I'll Take The Bag*, which is actually rougher-sounding than their earlier material but spotlights slabs of guitars that almost reach early-Who excitement levels at times. The first side is as raw and stirring as anyone could ask.

Other good records: The Penknife Glides *Sound of Drums* EP features a title track that's the equal of most Echo & the Bunnymen records. Danse Macabre's *Between The Lines* EP also echoes the Bunnymen, with 'Torch' and 'Conditioner' the sterling stand-outs. The Clean have a very raw single called 'Platypus' with a guitar break that crosses the Velvet Underground (apparently a big modern-day NZ influence, along with Television) with the 'Anyway Anyhow Anywhere' Who. A later 12-inch EP, *Boodle Boodle*, has a topnotch three-song side full of sprawling electric guitar riffs and interesting acoustic flavorings. (A more recent EP didn't impress me as much, and I think the Clean too are now defunct.)

Blam Blam Blam's self-titled mini-LP has the afore-mentioned 'Depression' and another exceptional track, 'Got To Be Guilty.' 'Walls Of Art' by the Knobz has a great chorus; and a double-album sampler with a side for each of four groups shows the *Sneaky Feelings* and *Chills* edging the interestingly named *Stones* and *Verlaines* (!) on a generally crude but promising set.

Some NZ artists could stand to be a bit less slavish in their emulation of British trends (Cure, Echo, etc.), but their innate melodicism and raw-edged guitar tendencies are to be greatly prized. I'm sure there are more great records to come. Meanwhile, if you care to open NZ lines of communication, the highly informative magazine *Rip It Up* is located at PO Box 5689, Auckland 1, New Zealand.

by Ken Barnes

40 NEW YORK ROCKER/NOVEMBER 1982

The best from MOTOWN

18 GREAT SOUL TRACKS

Temptations 'JUST MY IMAGINATION' & 'MY GIRL', Smokey Robinson & Miracles 'TEARS OF A CLOWN', Mary Wells 'MY GUY', Jimmy Ruffin 'WHAT BECOMES OF THE BROKEN HEARTED', Diana Ross & the Supremes 'LOVE CHILD', Jermaine Jackson 'LET'S GET SERIOUS', Diana Ross 'UPSIDE DOWN', Marvin Gaye 'HEARD IT THROUGH THE GRAPEVINE' ... AND 9 MORE.

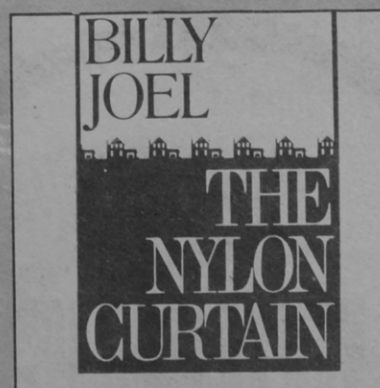


AVAILABLE AT MAJOR RECORD STORES

Break all the records, burn the cassettes,
I'd be lying if I told you that I had no regrets...

BILLY JOEL

9 superb new tracks including
the latest single 'Pressure' from



'THE NYLON CURTAIN'



If the name Carol Pope doesn't mean much to you now, it will before long. Her band, Rough Trade, already has a string of music awards and two platinum albums to its credit in its native Canada and is set for a breakthrough in this part of the world. A single, 'All Touch', has already been a sizeable hit in Australia.

The nucleus of Rough Trade is Carol and guitarist Kevan Staples, who between them write all the material. They formed the band in 1974 and achieved national notoriety with a musical they wrote and performed in 1978, entitled *Restless Underwear*. Star of the show was the enormous transvestite known as Devine and the whole show had a decidedly sexual overtone.

In fact, sex does play a major part in the Rough Trade sound, which Carol Pope cheerfully admits. Her voice is earthy and vibrant, the closest comparison being Grace Jones and her song lyrics are ... interesting.

Rough Trade's second LP, *For Those Who Think Young*, will be released here in the near future through WEA and Carol Pope

passed through Auckland recently on one of those exhausting meet-the-media jaunts. As she struggled to fight off the jet lag, we discussed the state of Canadian music. I asked her whether it was still being overshadowed by the USA.

"Not any more because there are more MOR rock bands that are really doing well in the States, like Loverboy, Rush, April Wine and Chilliwack.

"There's a good club scene in Canada, but the record companies normally won't sign anything that's different, because they're just branch offices of the American companies. But records are very cheap to make and distribute and there is a radio station which will play new things.

"We haven't had to compromise to succeed at home, which is why the Americans haven't picked us up. But we've signed with Boardwalk (Joan Jett's label), so we'll see what happens."

Rough Trade got its start playing bars in the sleazy part of Toronto, gaining a reputation for rather over-the-top stage acts with satirical-sexual overtones. Carol prefers audiences that are a bit



Carol Pope, Rough Trade

juiced up and able to move around ("I find them more responsive").

Carol has no qualms singing about sex. I ask her which is the more dangerous subject: sex or politics.

"Neither. I think religion is more dangerous than politics. When I'm performing on-stage, I do it with a sense of humour. I'm self-mocking as a performer. If people are offended, that's their problem.

"When we performed in Europe recently, people ignored the sexual aspect. All they asked me about was politics. It's only in America that people are really hung up

CONTINUED ON PAGE 18

'Arry chats to JOHN COOPER CLARKE

It's after midnight and I'm biting my nails till there's nothing left at all. Ed sez interview at 12.30. So after half a dozen Steinies it's time to pick up the phone and speak to the Thin White Fluke.

Ullo, is John Cooper Clarke there please?

"Yes, this is he."

Late as usual. On the other blower, were you. So 'ow did it all begin. Did what begin, I ask myself. We start with a three-second delay. Was it the so-called punk explosion?

"Yeah, that was a big break for me. I was working in nightclubs, a totally different environment from the punk scene."

Aha, another early starter. But people didn't grasp it — as they usually don't.

"I was a bit before me time, really."

Maybe three months. Things used to be pretty impromptu in the earlier days — no formal commitments, just wherever one happened to be at a certain time. A lot of gaps were filled by Cooper Clarke at gigs while bands were changing over. Nowadays it has changed.

"I get booked beforehand now, things 'ave changed, been dragged upmarket. It's not as spontaneous as it used to be, but that's to be expected, really. That was a good way of getting initial attention."

So what's 'e been up to lately?

"There 'asn't been a lot of work in England lately. It kind of eases off between the months of July and October. It's all because the students go 'ome for summer. That kind of affects gigs an 'ell of a lot in England. But I've been working in Europe a lot. I've just finished a short tour of 'olland, that was really good. I don't know what they get out of it, given the language barrier, but they seem to enjoy it all the same. I've been around Scandinavia, Italy, New York, Toronto. They all went really well also."

No mention of Downunder. "Well, I believe a lot of shows in Australia are sold out already."

Pity we can't offer the same, but that's the promoter's problem. So what about backing — maybe some music per'aps?

"Possibly tapes, but definitely not a band. I never tour with a band. Per'aps some of the new stuff I might do with tapes — some of the stuff from *Zip Style Method*. Most of it will be just raw poetry, you know — plenty of roughage."

This poses another problem — radio airplay. We don't 'ear much down 'ere, so what's it like over there?

"I 'ave a problem over 'ere with airplay meself. Only me clean stuff ever gets on air and there aren't that many without at least one swear word in them."

What about the music press then?

"Well, between the three main ones: *The Face*, *NME* and *Sounds*, they are probably pretty accurate about what is happening, but as you say, you're three months behind. I mean, do you know John Lennon is dead?"

Yeah, that was in June, wasn't it? So which form of media is most vital to the modern poet, such as yourself?

"TV. I definitely want to work in TV. I do much more work in TV than I do in radio. They're much more liberal than the radio stations, the TV companies."

What about the Poetry Olympics.

"It was the first time I met a lot of European Poetry Establishment — people like R. D. Laing, the famous psychotherapist."

What about Attila the Stockbroker.

"Yeah, there's 'im and Seething Wells and Little Brother — seems there's quite a few people at it now."

And Linton Kwesi Johnson.

"Yeah, I did an hour with him about six months ago, which went really well. There was two different styles of delivery — while I was fast and furious, 'e was slow and intense, but the two styles complimented each other very nicely. It was very successful. We kind of mutually admire each other and I'm sure I'll work with 'im again."

And New Order — they seem to be very quiet about the tour.

"Well, I better keep my trap shut as well. I've worked with them before, when they were Joy Division."

Yes, old Manchester townfolk never die, they just come down 'ere. 'Ave things changed much since then?

"Yeah, the music's changed quite a bit."

But nothing said about the feeling. So what about Manchester — a very industrious city?

"I'm living in Chelsea now and I 'aven't been back for a few months. There's about three times as many unemployed and about three times as many bands since I was last back there. People seem to 'ave a lot more time on their 'ands. Entertainment and the breweries flourish in times such as these."

So is one looking forward to coming to these parts.

"Yeah, it will be a break from the English winter."

You've got the sunglasses, but 'ave you packed your shorts?

"Nah, I look a cunt in shorts."

Will we be 'earing any new poetry, written especially for down 'ere?

"Nah, but I'll probably have a bit of new stuff written by the time I reach there, yeah."

I think once you've seen the Queen St nightlife, the Zephyr boys, you'll probably have a whole new record's worth to go 'ome with.

"Zephyr Boys?"

Arry

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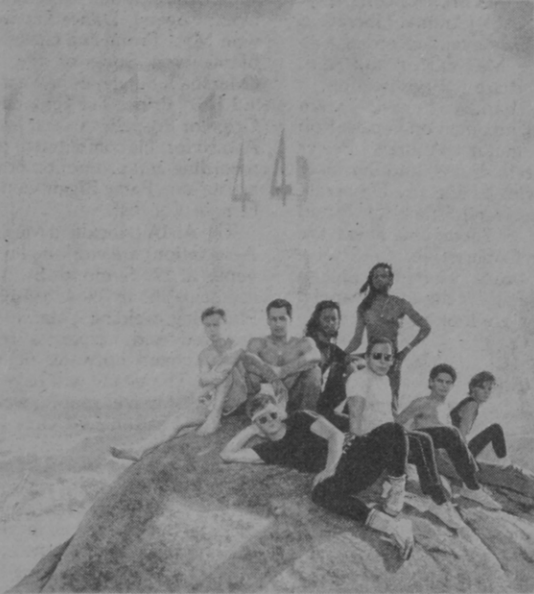
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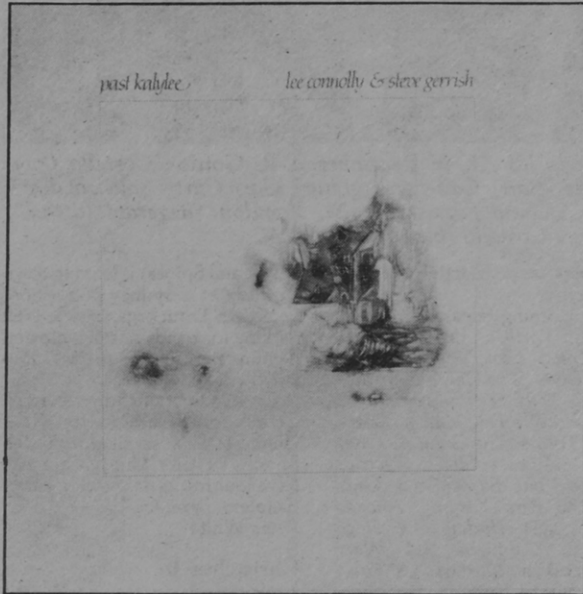
TWELVE NEW RELEASES



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UB40, UB44

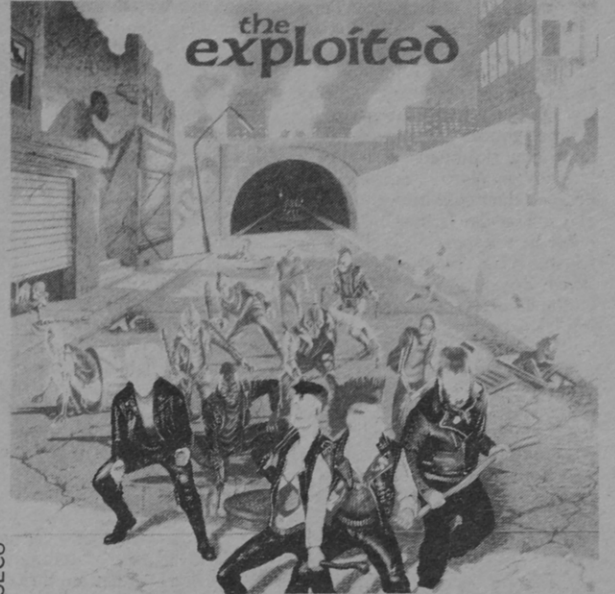
At last — the new UB40 album ... simply brilliant!



KTLP1002

LEE CONNOLLY & STEVE GERRISH, Past Kalylee

Local duo demonstrate a broad spectrum of different atmospheres. Musically this comes through as rock'n'roll, straight pop, jazz ballad, a touch of reggae and a few surprises. Quality musicianship, superb production — this is the NZ Recording of the Year!



SEC8

EXPLOITED Troops of Tomorrow

The Exploited, a fast playing bunch of sloganeers with a Scottish singer whose accent is as thick as a lard sandwich. Features 'Sid Vicious Was Innocent'.



CAD211

COCTEAU TWINS Garland

This exceptional debut LP reached No.2 on the UK independent charts. The Cocteau Twins have arrived.



V2228

RIP RIG & PANIC I Am Cold

Storm the Reality Asylum, with esoteric British ragers! Includes 'Asylum' & 'I'm Your Kind of Climate'.



V2239

DAF, Fur Immer

Super shock teutonic cult duo with their final exercise in sadofunk.



ROK909/ROKC909

CHAS & DAVE Mustn't Grumble

Classic Rockney from chart topping duo. Contains 'Ain't No Pleasing You'.



V2237

CAPTAIN BEEFHEART & THE MAGIC BAND Icecream For Crows

The Captain & his Magic Band with their long awaited new recording



TOWLP2/TOWC2

NATASHA, Captured

British chart topper with a great collection of pop songs featuring NZ smash 'Iko Iko' plus 'The Boom Boom Room'.



V2238

GILLAN, Magic

"All the guts and passion that have become Gillan's trademark ... but there's a new sense of discovery here as well." 5 stars. *Record Mirror*



V2255

EDGAR FROESE Kamikaze 1989

Tangerine Dream's Froese's unique talents have been utilised to the fullest. Soundtrack from a sensational new thriller movie.

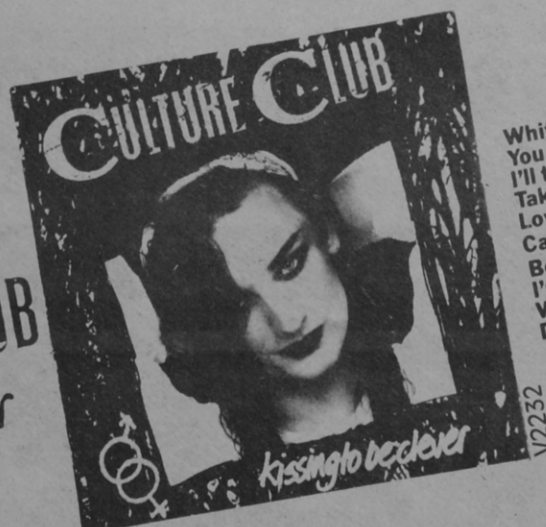


OVED10

TELEPHONE, Telephone

The biggest French band in France! Produced by Bob Ezrin of Pink Floyd and Alice Cooper fame.

COMING SOON
CULTURE CLUB
kissing to be clever



White Boy (dance mix)
You know I'm not crazy
I'll tumble 4 ya
Take control
Love twist (featuring Captain Crucial)
Boy, Boy, (I'm the boy)
I'm afraid of me (remix)
White boys can't control it
Do you really want to hurt me

V2232

Rumours

UK & USA

The Jam have split, see *Just Pics* for details ... Jackie Wilson ('Higher and Higher', 'Reet Petite') is said to be showing some signs of consciousness, having lain in a coma for some years ... Boy George of Culture Club narrowly escaped injury during a fracas involving skinheads at a North London gay disco ... Squeeze have delayed their split long enough to play a three-day festival in Jamaica, other acts appearing include the Clash, B52s, Black Uhuru, the Beach Boys and Aretha Franklin ... the Church are currently touring UK supporting Duran Duran ... Wah! are back in action with a new single, 'The Story of the Blues, Part I and II' ... a post-humous Led Zeppelin LP, containing previously unreleased tracks, is being released. Title is *Coda*. Tracks are 'Bonzo's Montreux' (an eight-minute drum solo by the late John Bonham), the Page/Plant compositions 'Poor Ten', 'Walter's Walk', 'Ozone Baby' and 'Wearing and Tearing', a group composition, 'Darlene' and covers of Ben E. King's 'We're Gonna Groove' and Willie Dixon's 'I Can't Quit You Baby'. Jimmy Page produced ... current big LP in the US for Walt Disney Productions is *Mousercise* ... Squeeze are disbanding, saying they feel "the band as a horse has run its course," but it is expected Glenn Tilbrook and Chris Difford will continue their partnership ... ex-Teardrop Troy Tate has joined Fashion replacing De Harris ... huge No.1 hit in Britain called 'Pass The Dutchie' by Musical Youth a reggae band whose members range in age from 11 to 15 ... Associates (Billy McKenzie and Alan Rankine) have separated temporarily to work on their own projects, but will reassemble in the not too distant future ... new Neil Young LP features experiments with electronic hardware ('I've always loved machines') ... Phil Collins is playing London soon with a band that includes the Earth, Wind and Fire horn section ... Durutti Column's Vini Reilly forced to pack a tour in because of anorexia nervosa ... Adam

Ant has decided to go back on the road, band as yet not named ... Mike Chapman producing new Bow Wow Wow ... Kirk Brandon and Stan Stammers (ex Theatre of Hate) have formed new band Spear of Destiny ... Jimmy Page got an unconditional discharge on a charge on possessing coke ... Ian Gillan is trying to buy the Reading football club ... Jah Wobble now leading eastern funk band entitled Invaders of the Heart ... Quotable quote: "I've got a really strong feeling that we're about to become the next Adam Ant." The source: Rat Scabies of the Damned ... ex-Blondie guitarist Frank Infante tours Britain next month with Iggy Pop ... Heaven 17 currently recording follow-up to *Penthouse and Pavement*, new single is called 'Let Me Go' ... controversy over British reissue of Beatles' classic 'Love Me Do', apparently an alternative take not seen before, featuring Andy White on drums, with Ringo playing only tambourine ... Syd Barrett was recently cornered by journalists at his mum's home saying he didn't want to play music again, he'd just had a minor operation and he spends most of his time watching TV ... WEA chiefs in Britain threaten to withdraw ads from any publication supporting home taping ... Marc Bolan's girlfriend Gloria Jones still wanted on drunken driving charge arising from 1978 car crash which killed him ... Marvin Gaye has switched to CBS for his new LP ... Peter Gabriel has played a one-off reunion gig with Genesis to pay off debts arising from the multi-cultural festival he organised ... new Haircut 100 album is in the can ... Undertones have an LP on the way, new single is 'Love Parade' ... next Jam release is a two-pack single, featuring new titles 'Beat Surrender' and 'Shopping' and reworkings of oldies 'Move On Up', 'Stoned Out Of My Mind' and 'War'. There'll also be a live LP, culled from dates over five years. They play two shows at London's huge Wembley arena next month ... Paul and Ringo are getting back together to make a movie. Linda will also feature. All will play themselves ... Higsons have signed to 2-Tone ... famed NY rapper J. Walter Negro currently recording in UK with several



Mockers hit AK in December. L-R: Gordon Costello (keyboards), Barry Caitcheon (guitar), Gary Curtis (musical director), Andrew Fagan (vocals), Brendon Fitzgerald (drums), Murray Costello (bass).

Members and Martin Rushent producing.

Forthcoming releases: Michael Jackson *Thriller*, Pil *Commercial Zone*, Neil Young *Trans*, UB40 *UB44*, The Damned *Strawberries* (Bronze), Blue Rondo *Chewing The Fat*, Hall & Oates *H2O*, Kool & The Gang *As One*, Diana Ross *Silk Electric*, Bauhaus *The Sky's Gone Out*, Bad Manners *Forging Ahead*, Fad Gadget *Under The Flag*, Natasha *Captured*, U2 *War*, Marc and the Mambas (Almond of Soft Cell) *Untitled*, Iggy Pop *Zombie Birdhouse*, Gary Moore *Corridors of Power*, Devo *Oh No It's Devo*, Judie Tzuke *Road Noise* (live double), Emmylou Harris *Last Date*, The John Lennon Collection, Cabaret Voltaire *Hail*, Status Quo *F.T.M.O.* (3 LP boxed set of hits and live tracks), Eagles *Greatest Hits Vol II*, The Sound *All Fall Down*, Yoko Ono *It's Alright*, Eddy Grant *Kill On The Rampage*, Siouxsie and the Banshees *A Kiss In The Dreamhouse*, Squeeze *Singles 45s And Under* (compilation), Tymon Dogg *Battle of Wills*.

Wellington

Seven track EP from the disbanded Hulamen features three recording locations including "a big room" and a myriad of performers ... Clyde Quay Tavern has squashed its popular Saturday afternoon gigs after complaints from local residents about noise and loutish behaviour. No more late licences for bands there either.

Los Dogs have disbanded ... bassist Rob Mahoney (ex of Hot

City Cats, Spines) is leaving town to study at a Sydney jazz school ... Brown Trout organisers are still looking for bands ... send info and demonstration tapes to 58 Trafalgar St, Dannevirke.

Crescendo Studios are recording a rock opera album for Gary Henderson, a single for a Zeb Snooks of City Limits Cafe and have four tracks down from heavy metalers Tyrant. Peter White

Christchurch

New Order and John Cooper Clarke appear in ChCh, Dec 1 & 2 ... Tony Rabbett and Brad Coates will leave the Newz and Lance Parkyn will rejoin on guitar and keyboards and travel with the band to Australia ... Mike Wilson (ex Androids) is now guitarist in Vertical Smiles ... 3ZM Heatwave concert December 6 will feature the Legionnaires and Ikista. The concert will be televised for Shazam ... Radio Avon will run a series of four rock concerts this summer.

In spite of the brawl at the Hillsborough on Labour Day, all day specials on long weekends will continue. Boot boys broke up a Labour weekend underage gig at the Art Centre - one less venue? ... Star & Garter will book young bands, their resident band Side-winder split due to "lack of public support" and they're selling their PA ... Clients play S & G Nov 11-13 ... Canty & Westland Backgammon Club now have 100 members and hold their Tuesday club nights at Carlton's Palm Court Lounge. There's a late licence.

Mark Wilson (keyboards) is leaving Breaking Glass ... new Ikista guitarist is Mark Kahi ... Ross McKenzie, ex vocalist for Dunedin's Nerve, has joined Lipstick Collar. Under a new name they will tour Dec & Jan ... Aryan Army need a guitar player, contact Tim on 527-669 ... Unauthorised are changing their name to ALF (Animal Liberation Front). They intend recording a 45 featuring 'Max Factor' and ALF. The band are anti-vivisection.

New bands: Perk-U-Laters (Junior Chinaman on vocals, Rob Mayes guitar, Andrew Peeter bass, Beefa drums) and Smash & Grab with Shane (ex Desperate Measures) and Vince (ex Proud Scum) ... Toerag members are Richard Coburn, Norman Duffy, Brent Gordon, Campbell McLay and Toerag ... the often banned Johnnies are looking for work. GG

Auckland

The six track mini-album by the Gurlz is released ... on Nov 15 Dance Exponents release 'Airway Spys' (7" and 12") while Hip Singles release double A-side 'This is Goodbye'/'After the Party' ... forthcoming No Tag 14-track live album is entitled *A Night Out With the Chaps* ... from Propeller before Xmas are Ivan Zagni and Don McGlashan 5 track 12" Standards and a Propeller singles album *Doobie Do Disc*. Tracks are Meemees' 'See Me Go' and 'At At', Blams' 'No Depression', Newmatics' 'Doobie Do Boy', Marching Girls' 'First in Line' and 'True Love', Techtones' 'That Girl', Features' 'City Scenes', 'Victim' and 'Mirror', Spelling Mistakes' 'Feel So Good' and Birthday Party's 'Nick the Stripper'.

Recordings in the can for release in the New Year include the Herbs album, the Meemees' 'Dancing With Stars in My Eyes' 12" and a Blond Comedy single. The latter band are looking for a keyboards player. Phone 666-427 (no bunny rabbits) ... Gnomes of Zurich are Jon, Eddie, Chris, Simon and Norman ... stolen from Tim Mahon recently, a red Guild SG in beaten-up case. Phone 779-285 if know anything ... from December, Windsor Castle will feature new bands on Mondays and Tuesdays with \$1.50 doorcharge. Bands interested phone Ian or Paul 795-218 ... Dec 4 there's an electronic music workshop/event at

8pm, Limbs Dance Studio. For more info phone Andrew 766-163.

At the 1982 Recording Industry Awards, DD Smash cleaned up, winning the following categories: Group of the Year, Album (*Cool Bananas*), Male Vocalist (Dave Dobbyn), Sleeve Design (Wayne Robinson), Producer (Ian Morris) and Engineer (Paul Streekstra and Doug Rogers). Dance Exponents won Most Promising Group and Blams won Song of the Year ('Marsha'). Single of the Year was 'E I P' by Prince Tui Teka. Simon Grigg of Propeller won a Special Award for "his commitment to the recording and promotion of local artists" and Patsy Riggir won Top Female Vocalist.

The AMA (Auckland Musicians Association) are working on their venue at 179 Symonds St. If you can help, phone 769-482 (8-10pm). Plumbing, welding, painting skills required and carpet, a fridge, tables, chairs, hotwater zip, chip-board. The venue will have a \$5 membership fee, to join, write to AMA, 14 Sefton Ave, Grey Lynn, Auckland 2.

The big New Year Rattle is at New Plymouth. Bands will include Stones, This Sporting Life, Tall Dwarfs, Bill Direen and local lads, the Nocturnal Projections ... with Graham Brazier suffering from falling off/over/or on injuries, ex Dude, Peter Urlich filled in for the man at the Gluepot. Did a great version of James Brown's 'Sex Machine'. Peter is rumoured to be going into the studio to record an 'Oogie Nights' dance version. The Corporation

Dunedin

Malcolm Overton's Leptoid Promotions now handles Auckland's Flase Gods and Christchurch's s D.Faction.

End of November Stones embark on a two month North Island tour ... Sneaky Feelings and Chills have gone underground for a while.

Stew Myles has left Low Profile and bassist Tony Lumsden who left Foreign Agent has been replaced by ex Flex John Knox ... Netherworld Dancing Toys have a four track tape in circulation and are doing video and recording live tracks at the Mayfair this month ... all girl Neanics are alive and well, contrary to popular opinion.

George Kay

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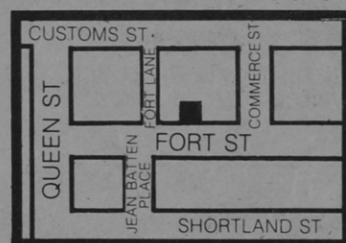
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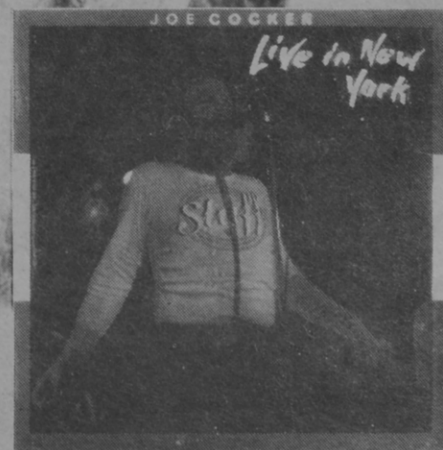


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Wellington's Naked Spots Dance have been together three years now and have just released their third piece of vinyl, a five-track EP entitled *New*.

Kate Walker (bass), Stephen Norris (guitar) and Matthew Fisher (drums) spoke to *RIU* about the EP, which was recorded at Marmalade Studios with producers Ian Morris and Chris Fleming. Kate begins:

"We gave Ian some live tapes so he would know what sort of sound we had, what we were after and the way the vocals fitted into the music."

"It represents a range of things, vocally, that we do," says Stephen. "In some songs the vocals are just instrumental, but in others, like 'New', they represent a more complete idea. In songs like 'South', the vocals are used very much like an instrument."

Kate adds, "With 'New' they tell a total story."

What are the effects at the end of 'New'?

"Originally, when we recorded it," says Stephen, "we had a groove at the end which we were going to fade out quite quickly, but we overdubbed this tape of Matthew's."

"It was more a fluke than anything," explains Matthew. "I did a tape at Varsity as part of my music course there. I carted a tape recorder around town and collected a whole lot of sounds, lifts and trains and things. I spent about 50 hours putting it on open reel and then splicing it up rhythmically, using space on a length of tape to equal a certain amount of time."

"We'd done all the recording and shoved it on a couple of spare tracks. When we were playing the music back, Ian started the tape and it seemed to fit in so well. Just by fluke, some of the sounds fitted in."

A lot of the songs seem to contain political overtones.

"They are a statement of con-

N A K E D S P O T S D A N C E



trol," explains Kate. "New" is especially so. It's about the early white settlers, colonials who round a bay to see what they think is new land, but it was really old land that had been settled long ago. Then it's about the conflict leading into the breakdown, with the tape coming in with its crashy, city noises."

How did the recording go?

"It went smoothly," Stephen reflects, "especially when compared to the thing we did last time, the *Certain Ways* EP. With *Certain Ways*, we weren't the same a month before it and we certainly weren't the same a month after, so it was a bit unfortunate."

"This time, we worked on what we were going to be doing before we did it," says Matthew. "We tried consciously to work out what we wanted. The good thing this time was working with Ian and having his knowledge to work with. It was good having someone who could stand objectively apart, but still be working with you and be interested in what you're doing."

"By working with someone like Ian you get to know the basics,"

Stephen explains. "Not effects but natural things that give depth to the music."

The finished product is being distributed by Flying Nun. I asked the Spots what they thought of the local scene.

"It's hard to see any solid movement or heart in music in Wellington," comments Kate. "It seems so dispersed."

"Most venues are too small for good sound," says Matthew. "It's fine if there is a small number of people, but then you hardly make enough money to cover the costs. If there are enough people to make it worthwhile, it's too cramped."

Why stay in Wellington?

"Because we like it here, we live here," replies Kate. "We can do things we want to do as a band quite easily. We can make good records here. We would like to be a bit more mobile and move around more, not only play Wellington, but let Auckland see what we're like as well."

And what of the future?

"After this," says Kate. "We want to try and give playing a break for a while and work a few things out, try and experiment a bit."

"With Kathy, our vocalist, going," Matthew reflects, "we won't be the same and we don't want to jump back to trying to play to people again while we're working out new ways of doing things."

"We've also got two people who play violin and viola joining shortly," Kate adds, "and we'll probably also be doing a bit more work with percussion, and two drummers and rhythm machines."

"We want to practise and write songs more consciously. Usually bands join up, throw a few things together and that is it, the sum total of their music. But we've been together quite a while now and we need to go in new directions."

Peter White



ABC guide to world domination

All young bands picture themselves as modern-day Alexanders the Great, with guitars or synthesisers as weapons in their drive for world conquest, but few groups in recent pop history have merged ambition and strategy to such telling effect as ABC. Here are four English lads in their early twenties who have just seen their debut LP, *Lexicon of Love*, enter the British charts at No 1, yet they scarcely pause to sip a celebratory champers before carefully calculating the next step towards world domination.

"We are conscious of a world market," stresses guitarist/keyboardist Mark White, sounding like the entrepreneur with a new product to peddle that, in fact, he is.

"Other countries look at the UK and see a constant stream of fads and fashions. We want to transcend that, we want to appeal to other nations. One of the reasons we signed with Phonogram was that they are a world-wide company. They have the same machinery in Greece and Spain as in London."

When they formed two years ago, ABC already had their own label, Neutron, dating back to the band's predecessor, Vice Versa.

"With ABC, we decided to aim for the sky and then looked for the best marketing and distribution offer. Technically we have complete control over our product. We have a definite idea of how to sell our records and the statements we want to make. We knew what we wanted to say with our videos and sleeves, but a lot of bands neglect that. There are more elements to a band than hitting guitar strings to form a chord."

ABC's trek to the top has gone so smoothly one could have paranoid visions of subliminal 'buy me' messages etched into the record jackets or videos, but Mark White leaves Joe Public at least some say in the matter:

"One element is completely unfathomable — the public's taste. It is down to consumer democracy, there are no 50/50 bets. When I read the charts it feels like bingo, waiting for the numbers. Right now we're going for a full house."

Such stress on marketing and packaging often suggests that the music is vapid formula fodder, but happily the ABC sound is genuinely exhilarating. Pop music has now incorporated so many elements it is difficult to imagine any totally new sounds

appearing, but ABC have intelligently blended their different influences into a distinctive dish.

The ABC recipe for Modern Dance music takes those familiar ingredients of Bowie/Ferry vocal stylings and stirs them with Motown soul and funk rhythms. The dressing is orthodox High Chic, silk suits et al, but the real icing on the cake that puts ABC a class above the electrobeat set comes with their grandiose orchestral arrangements. A couple of synthesisers won't do for these guys; they bring in complete horn and string sections that elevate lyricist Martin Fry's reflections on love to the level of Wagnerian epics.

The James Bond soundtrack music of John Barry is a reference point for *Lexicon of Love* and songs like 'The Look of Love' and 'Poison Arrow'. To White, "that is a compliment, but any resemblance is accidental. His music was made to suit a wide screen and we make music in a similar way. Our songs are tightly structured with a plot and a statement. We aim to make listening to our records an experience, a Technicolour/Panavision effect."

Cinematic references recur in ABC's work and, as with Ultravox, Spandau Ballet, Duran Duran etc, imaginative videos are a key to their success outside Britain.

Mark White agrees:

"Videos are becoming vital. They are part of the reason we are now successful in places like Australia and New Zealand which we obviously cannot fly to every week. They are our ambassadors, they express what the group is about."

As the title indicates, *Lexicon of Love's* lyrical concerns are restricted to that perennial topic, love. Martin Fry's degree in English literature helps explain his clever use of the language, something noted approvingly by another contemporary master wordsmith, Elvis Costello.

"We tried to write songs that controverted all the moon in June, cliché, trite love songs. It is contemporary. People can relate to a bitter tale that bears a resemblance to life," claims White. While opening up the possibility of different themes in future material, he stressed that "music is not the place for overt political statements. They often come over as trite sloganeering, but music is a great medium for a topic like human relationships."

Kerry Doole



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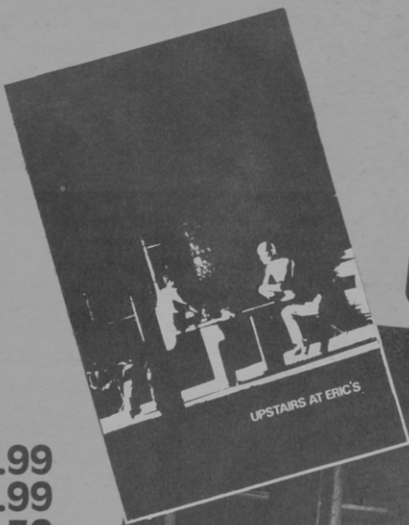
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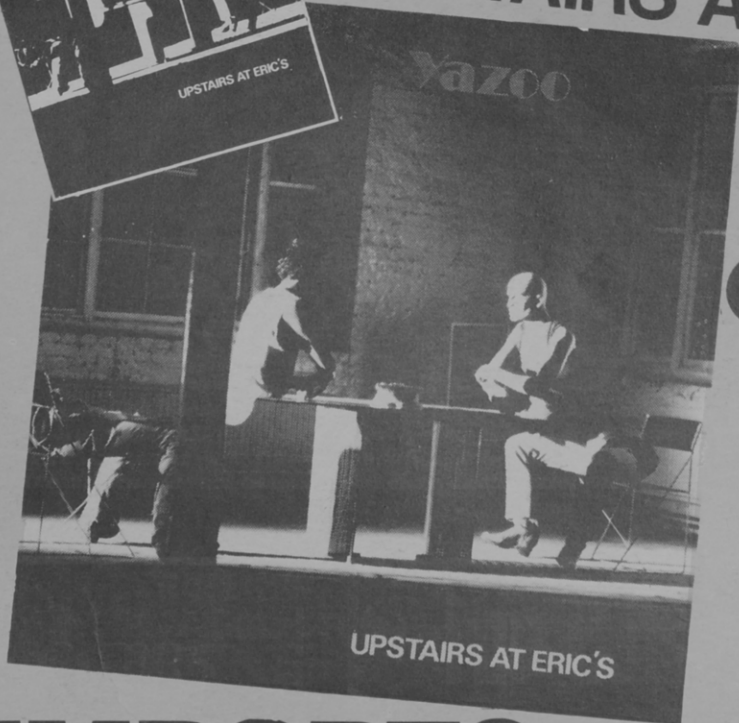
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Records

Culture Club Kissing To Be Clever Virgin

Getting noticed is half the battle. Boy George, vocalist with the new London rage, Culture Club, knows that much. His high profile bisexual image by itself would only have raised the odd chuckle but behind the vain provocative-ness this man and band have talent to burn.

A debut album then, *Kissing To Be Clever* and Culture Club live up to their name by merging all genres and by disturbing your perception of white/black divisions. And Boy George can sure sing, he's easily the best of the current crop of British funksters and the same can be said for the band.

The songs: 'Do You Really Want To Hurt Me' is gospel, then Smokey Robinson brushed with reggae, a classic single and as

obvious a hit as the Human League's 'Don't You Want Me'. Other singles present are 'White Boy', their first and funkiest and 'I'm Afraid of Me' (remix) spirited along with just a touch of salsa.

The best of the rest: the hot 'Love Twist' with a reggae toasting treat from Captain Crucial, the functional movement of 'You Know I'm Not Crazy' and 'Take Control' and the effective atmosphere of 'White Boys Can't Control It'.

Kissing To Be Clever proves that Boy George isn't just a pretty face. There's enough voice, song and dance here to prove that much, with ease and style to spare. **George Kay**

Bruce Springsteen Nebraska CBS

It's two years since Springsteen's last album but he's not stopped writing. Since then he's written songs for Gary U.S. Bonds and is currently completing sessions with the E Street Band for release in the new year. And here we have the man alone.

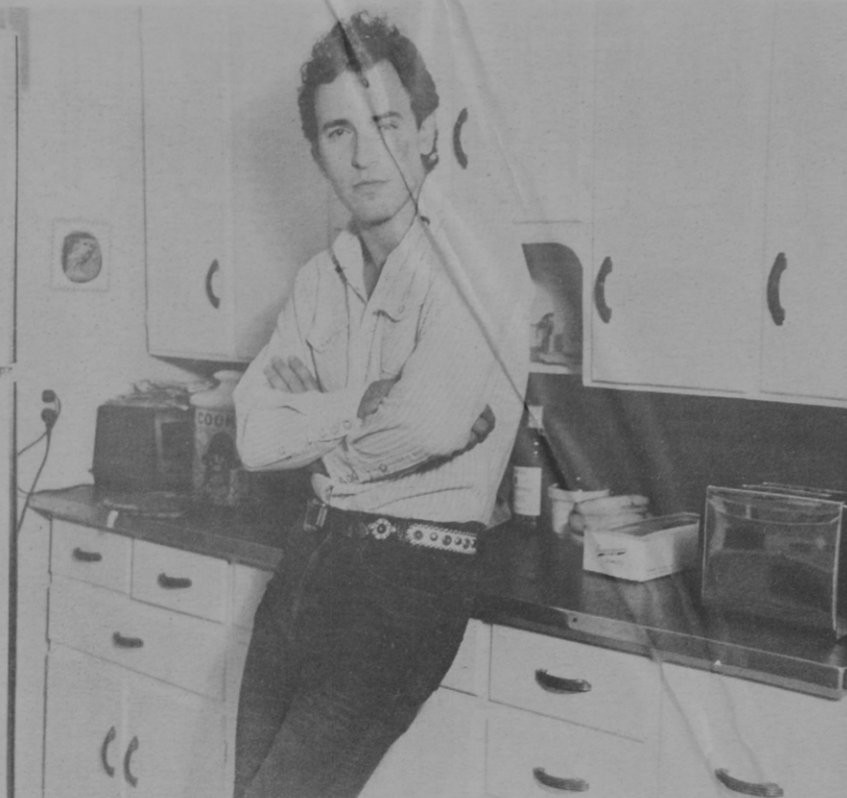
One can foresee some people peremptorily dismissing *Nebraska* along the lines of 'more songs about cars and father fixations'. Certainly the same obsessions — highways

at night, the working grind, etc — do carry over from *The River*, however most of those songs were about loves won and lost. *Nebraska's* rarely touch on romance.

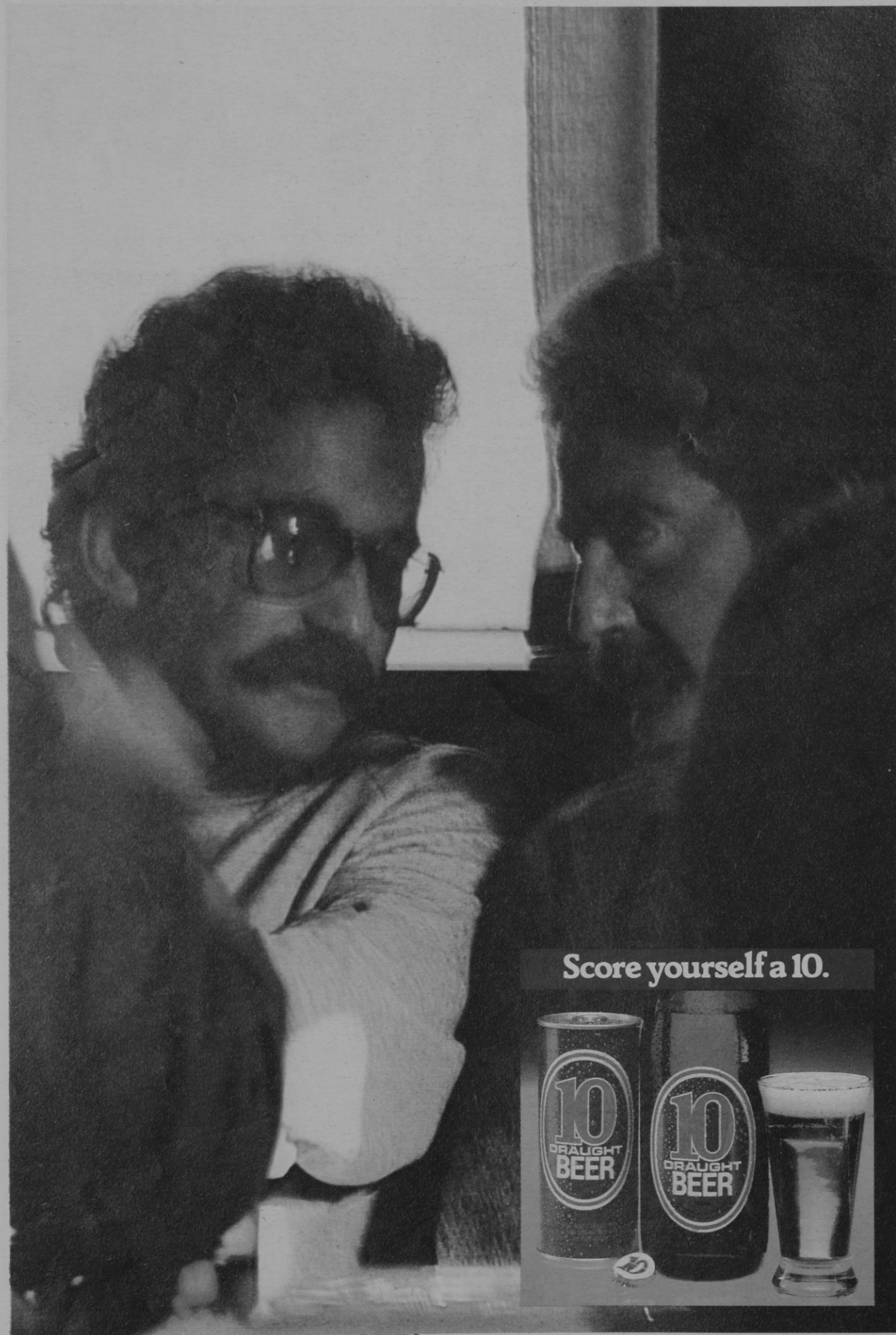
This album is much nearer a sequel to 1978's *Darkness On The Edge Of Town*. Like *Darkness*, these stories are set in the small-town life of the American south and mid-west. However, where the earlier work ultimately celebrated triumph snatched from the teeth of despair, the scenes here are of fatalism and defeat.

Appropriately therefore, instead of the enormous sound of Springsteen's band, we get the subdued backup of simple guitar and harmonica. As nearly every song is slow and brooding the sparse accompaniment is perfectly adequate. Occasionally it is delicately enhanced (eg xylophone on 'Used Cars') or another guitar is added but there's nothing here beyond the limits of Springsteen's four-track home cassette recorder. Only once, when electric guitar is used on the most up-beat number, do we miss the fuller backing of a band.

With the subject matter, narrative nature and acoustic treatment of the songs, Springsteen seems to be placing himself in the tradition of Woody Guthrie. His lyrics have



Bruce in a kitchen, at a party. Boy George, Culture Club



Score yourself a 10.



always borne considerable weight in his music but never more than in this setting. But as he continues to rework the same subjects he increasingly runs the risk of thematic banality. Sometimes here he comes perilously close to self-imitation. The title track, for instance, like its cinematic source, is extremely well crafted but ultimately trite. 'My Father's House' is sub-Freudian habdab and one or two others betray beautiful-loser sentimentality.

On the other hand, 'Mansion On The Hill', 'Highway Patrolman' and 'Used Cars' are among the best songs he's ever written. Which is saying a great deal considering we're talking about one of the greatest talents in American popular music.

There are very few rock musicians who would take the risks that Springsteen has in making *Nebraska*. That it may contain one or two failures is small criticism.

Peter Thomson

Tom Robinson North by Northwest Stunn

Who would've expected Tom Robinson to make any sort of comeback. I, for one, was quite prepared to let him lecture to empty halls after the activist calls of *Power in the Darkness*. The subsequent *TRB 2* and *Sector 27* suffered from Robinson's unimaginative adherence to conventional rock formats and downright weak material. His heart-on-the-sleeve sincerity couldn't save the feeble song structures.

But *North by Northwest* is something of a renaissance, not a crucial statement but an awareness that certain old standards and approaches have to be updated. Consequently he's recorded the new record in Hamburg, swept up the sound and exorcized his alter ego in 'Now Martin's Gone'. In 'Can't Keep Away' and 'The Night Tide' he has his best songs to date

and in 'Those Days' and 'Merrily Up On High' he makes pithy social comments about the overbearing obviousness that marked much of his past output.

This album won't propel Robinson to the forefront of rock'n'roll but it does show that he not only has the ability and inclination to change, he also has the potential to improve.

George Kay
Peter Gabriel
Mercury

The ex Genesis vocalist offers up his fourth album, which maintains the high standard set on the preceding albums. Less approachable but equally rewarding.

The songs here are essentially developments of themes previously examined by Gabriel. His penetrating political consciousness is evident on 'Rhythm of the Heat' and 'San Jacinto'. The former is the equivalent of 'Biko' from his last album. Mixing Ghanaian drums with brooding synthesizers, Gabriel's voice soars over this menacing backdrop, tempered by the whispering chorus lines. A ritualistic masterpiece reminiscent of Talking Heads.

There is not much rock on this album, but what there is provides welcome relief from the album's overall gruelling nature. 'Shock The Monkey' and 'I Have The Torch' are exceptional in a kind of electronic rock adventure, as though Gabriel has reduced the music to embryonic forms. The remaining tracks are dominated by an unsettling atmosphere of tension, the sounds seemingly suspended.

Only the faintest strands of his Genesis days can be gleaned from this challenging and disturbing record by an artist who has refused to compromise. There is no attempt to tailor the sound for public approval, but the converted will be well satisfied with this latest album. Highly recommended. **David Perkins**

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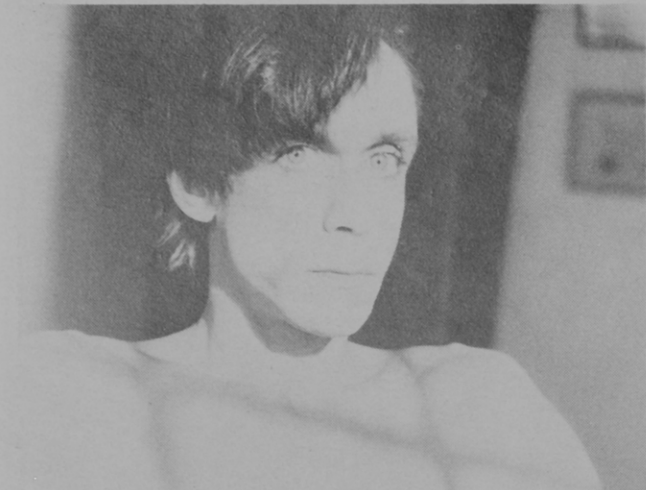
A new label on the scene is Animal records, started by Chris Stein of BLONDIE and licensed through Cbrystalis. Major signing is IGGY POP, whose debut LP for the label is 'Zombie Birdhouse'. The label's new discovery is violinist WALTER STEDING, pictured here with his patron, ANDY WARHOL, who still seems to have reservations. Steding's debut single is 'Secret Spy'. Also signed to Animal are JAMES WHITE AND THE BLACKS (new LP is 'Sax Maniac') and up-and-coming trio The GUN CLUB (debut LP is 'Miami').



BANANARAMA get their feet wet, from left to right: Siobhan, Sarah and Keren. Pushed to stardom by the Fun Boy Three, the girls are now making their own waves with 'Shy Boy'.



MUSICAL YOUTH, the surprise of the year, recently scored a No. 1 hit in Britain with 'Pass The Dutchie'. From left to right: Junior (drums), Kelvin (guitar), Patrick (bass), Dennis (vocals), Michael (keyboards).



Photos by Murray Cammick



JIM KERR, Monday October 18, Mainstreet.



DES HEFNER, once a MARCHING GIRL, is pictured embracing an Aussie ritual while GARY RODENT vocalist for THIS SPORTING LIFE is relaxing backstage at Mainstreet, mindful of their 33 1/2, 10 song, 12", Flying Nun release 'Show Me to the Bellrope'.

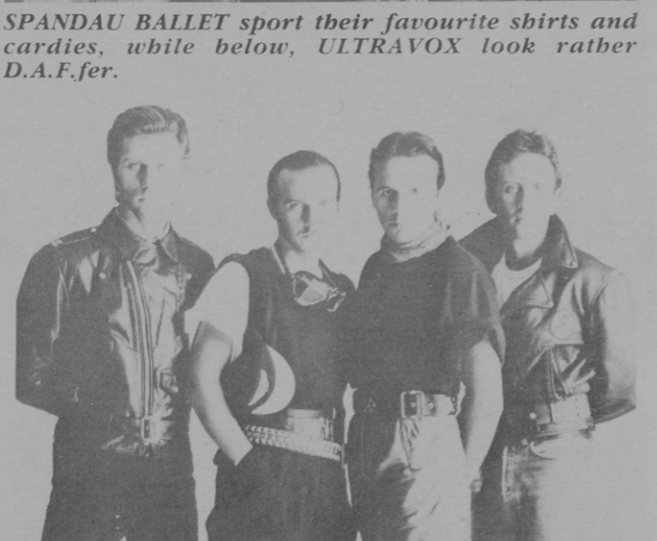


The DAMNED have gone the way of all 'eavies, they've signed to Bronze, the Motorhead, Girlschool and Uriah Heep label. Left to Right: Captain Sensible, Roman Jugg, Rat Scabies, Dave Vanian, Paul Gray.



Photo by Roy Emerson

The six track mini album by Auckland's GURLZ is on the streets. They are left to right, Kim Willoughby (vocals), Greig Blanchett (guitar), Shelley Pratt (keyboards/vocals), Debbie Chin (bass), Carol Varney (drums).

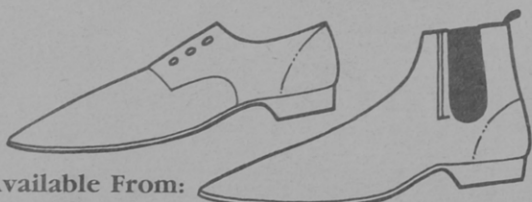


SPANDAU BALLET sport their favourite shirts and cardies, while below, ULTRAVOX look rather D.A.F.fer.



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Records

Rip Rig and Panic
I am Cold
Virgin

Remember that jazz revival some fool was predicting after the "death" of punk a few years ago? Yeah, well it happened and Rip Rig and Panic are currently the hippest of the new swingers.

Playing free-form jazz to an audience reared on rock riffs is bound to be difficult. The two singles off the album, 'Storm the Reality Asylum' and 'You're My King of Climate', featuring Neneh Cherry's vocals, are a good attempt at breaching the gap between jazz and pop culture.

'Climate', in particular, fairly swings along, with the singing sounding almost like part of the horn section. The rest varies from good to indifferent. The only really low points are 'Liars' and the doodling of 'Here Gathers Nameless Energy'.

The jazz label doesn't fully express the contents. Funkoid basslines lurk everywhere and 'Warm; To the If in Life' is very African.

'Cold' is more a recreational drug than the panacea some claim it to be. If you feel like a rest from grand pop a la Minds/Associates, you know where to go.

Russell Brown
Various Artists
Greatest Rap Hits Vol. 2
Sugarhill

The origins of rap tracks are sufficiently obscure to provoke a lot of argument, but the idea of talking over a backing track probably was nicked from the toaster DJs of Jamaica, who started the whole thing some years back. The first rap hit of any significance was the loopy 'Double Dutch Bus' by Frankie Smith, but the one that will be remembered this year is 'The Message' by Grandmaster Flash and the Furious Five, the year's most crucial statement. The group's album is due for release here sometime, but till then, this collection serves as a suitable introduction.

Grandmaster Flash has two



Rip Rig and Panic

tracks here, 'Freedom' and 'Birthday Party', both good examples of the art. Spoonie Gee, accompanied by an all-girl rap trio called the Sequence, contributes some paaarty sounds on 'Monster Jam'. The rappers have also discovered the reggae trick of using a good backing track over again with a different vocal. That's 'The Joint' has already been used once, though just where escapes me at present. Up front this time are four guys and a girl named The Funky Four Plus One. The Sugarhill Gang had a British hit with 'Rapper's Delight', but '8th Wonder' on this LP doesn't match up. The Adventures of Grandmaster Flash on the 'Wheels of Steel' is a sort-of dub exercise, playing around with segments of Blondie's 'Rapture', Queen's 'Another One Bites The Dust' and Chic's 'Good Times'. Clever-clever, but only marginally interesting.

Now playing at discerning discos everywhere.
Duncan Campbell

Cocteau Twins
Garland
4AD

Cocteau Twins are a three piece from the UK that specialize in misty anguish. Closer to the Cure's

Pornography than Ian Curtis' wistful wisdom, their music is firmly rooted in the new depression. Those roots are Cocteau Twins' chief strength and weakness. They carve a place for the band in the indies market and establish influences so clearly that the band could be dismissed as just another imitator.

Throughout, the guitar has a familiar unfocussed aspect and the rhythms are kept direct and simple. Elizabeth's vocals, heavily influenced by Siouxsie Sioux, are held deep in the mix to add to the over-all hypnotic effect. All eight songs boast similar dynamics and pace so it's better to dip into the atmosphere of stronger tracks like 'Wax and Wane' or 'The Hollow Men' than allow the music to assume a dirge-like quality.

The lyrics are Catholic visions of a still, dying world. Cleverly crafted, their literary pretension accords well with the band's chosen name and adds to the oppressive feel of the album.

'Garlands' is a very contemporary album with its sound and concern, but Cocteau Twins have not yet found the right mix of inspiration and appeal. File under portents pending.

David Taylor

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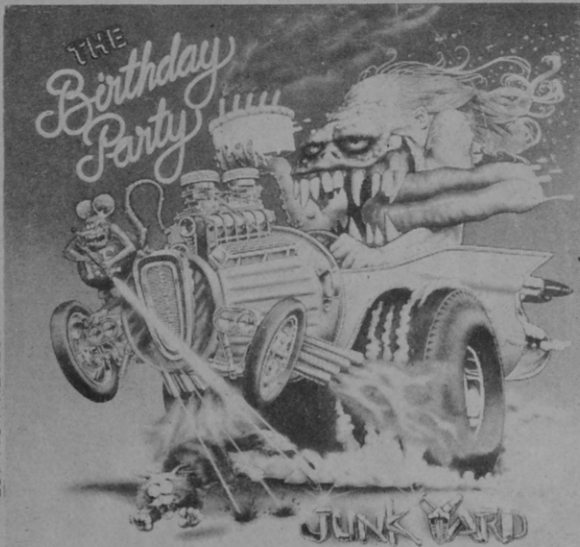
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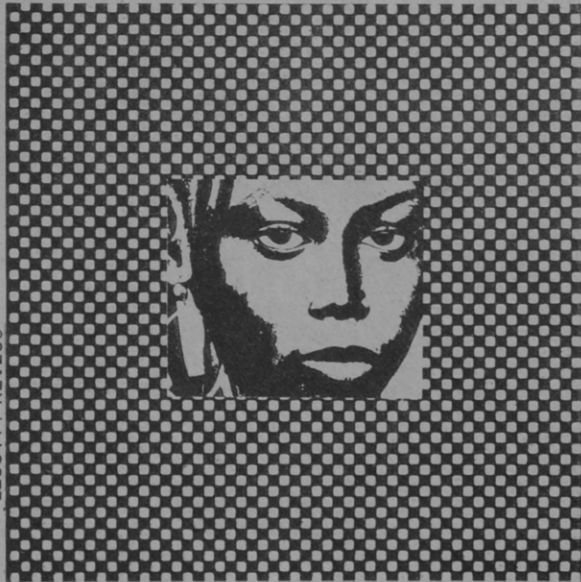
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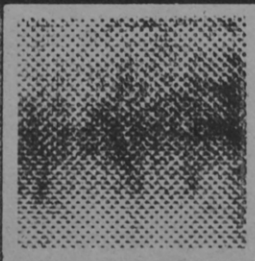


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Records

Madness
Complete Madness
Stiff

Finally, some nine months after UK release (withheld misguidedly waiting for Madness to have chart success) comes this year's definitive pop compilation. Pick any track on this album and it's guaranteed to be superior to anything on the last *Solid Gold* disaster.

A track listing is really superfluous, it being sufficient to say that the album contains all the obvious singles, plus a few bonuses, these being the original superior 2-Tone release of 'The Prince', which later appeared as a different recording on *One Step Beyond*, and 'In The City', the de-Honda-ised version of the Japanese car ad they made in Tokyo some time back.

In the past, Madness have never had the local success which they enjoy in Europe. They have suffered from record company apathy and New Zealand's hopelessly ignorant and backward programme directors. Maybe this album will rectify that. What a bloody wonder it would be to hear Madness on the radio, instead of Bertie Higgins and the Eagles.

Madness, Madness, they call it Madness.
If this is Madness,
Then I'm full of gladness.
Simon Grigg

Alastair Riddell
Positive Action
WEA

I must have played this album close on 20 times and I'm still discovering new things. The fact that it's still fresh and interesting is a tribute to a very talented and persistent man.

Riddell seems to have settled down and found his niche after drifting unhappily and without direction in the post-glam limbo following the demise of Space Waltz. *Positive Action* is as assertive as its title suggests and Riddell has never sounded so confident.

The synthesiser plays a major role, both percussive and melodic.

The ever-present danger of over-indulgence is neatly avoided. Riddell is relatively new to the instrument and thus treads carefully, much to his credit. He's ably assisted with some deft programming by Paul Crowther.

Most of these songs should work even better on stage. The opener, 'Do You Read Me' is one of his best ever, a pacey number with a mighty chorus and crashing synth percussion. The album's other rocker, 'Finest Dream', is heavier on the guitar and features another strong hookline. The familiar 'Zero' is a re-recorded and much superior version. Riddell's romantic soul finds its expression in the new single, 'Let Her Know', a good radio shot and the sentimental 'Passion & Love'. 'Futura' and the title track are both bouncy and optimistic, reflecting Riddell's new-found energy, while 'We All Take Off' and 'I Saw The World' are more reflective. Lessons have been learned. 'Have A Heart' is Riddell's best vocal performance, a dark and broody song with a lot of tension.

Positive Action is a return from the wilderness by a much-underrated performer. The forthcoming concerts should confirm his status as one of our premier talents. And not before time, either.
Duncan Campbell

Go Go's
Vacation
Illegal Records

You would be forgiven for believing that the Go Go's are a manufactured all-girl Monkees. Last year they emerged out of the L.A. blue and quickly made in-roads into the lucrative American Top 40 industry. But in effect these five dames have been slugging away since 1978 and it wasn't until last year that they got any sort of record deal.

My initial scepticism melted after the great first side pop of their *Beauty and the Beat* album and it's no surprise, but a little of a disappointment, that *Vacation* can't match that.

They've continued to celebrate and, at the same time, satirize kitsch American stardom on their album sleeves and they've kept up their fusion of streamlined pop with its associated gift-wrapped romanticism. And that's OK to a point.



Fashion

Again the first side features the best tunes — 'Vacation', 'Girl of 100 Lists' and 'We Don't Get Along' are custom-made hits, refined glossy magazines full of true confessions. Flip over and another version of 'Cool Jerk' we don't need but 'Get Up and Go' and the best moment, 'Worlds Away', make some amends.

Fine, fun, but already the whole thing's too slick and this is only their second album. Nobody wants them to become the female equivalent of the Fall (although that wouldn't be too bad) but on *Vacation* there's a feeling that the Go Go's are beginning to give the people what they want rather than what they need.
George Kay

Joe Cocker
Sheffield Steel
Liberation

Joe Cocker's recording career never seemed to recover after the apparently shattering experience of the Mad Dogs and Englishmen tour with Leon Russell. He made some fair, even quite good, records, but it didn't seem to be there any more. I'm pleased to report that *Sheffield Steel* is a return to the great form of the past.

Cocker is in fine voice. He sounds inspired as he rides on top of the rhythm bed of Sly Dunbar and Robbie Shakespeare. They're the fulcrum for the album and it's interesting that where once the drums and bass were bottom of the personnel order, Dunbar and Shakespeare are listed just behind Cocker.

The material is strong, songs by Bob Dylan ('Seven Days'), Randy Newman ('Marie'), Jimmy Cliff ('Many Rivers to Cross'), Andy Fraser's 'Sweet Little Woman' is a strong single, but it's Meters' guitarist Leo Nocentelli's 'Look What You've Done' that is my personal favourite.

The songs are the sort of thing Cocker is best at, a song of emotional depth couched in simple terms. Cocker seems to stumble on the 'poetry' of the Steve Winwood/Will Jennings song, 'Talking Back to the Night' on *Sheffield Steel*. On the other hand, he turns what seemed a throwaway, Dylan's 'Seven Days', into a tour de force, transforming the clichéd 'she'll be coming home / I'll be waiting at the station' theme into a sermon of longing. Echoes of Al Green's 'Take Me to The River', or do my ears deceive me?

For a while it looked as if Cocker would remain one of his period's most pathetic, visible casualties. *Sheffield Steel* will confirm the loyalty of those who hadn't quite written him off.
Ken Williams

Fashion
Fabrique
Arista

There's a smart designer at work here. Birmingham group Fashion, after one poorly received album (unreleased here), were simply not being noticed. Until that is, they recruited singer/guitarist/songwriter De Harriss. Harriss wrote and sang every number here and was also behind the move to cut *Fabrique* at studios in Paris and Cologne. As a result, Fashion's lean and rangy electro-funk takes on the coolly precise distancing often associated with teutonic productions.

By and large such an atmospheric approach suits the band's sinuous, uncluttered arrangements. Unfortunately, beyond the dance floor, only four or five tracks have sufficient melodic strength to stand repeated exposure. Two of the best tracks are the least danceable — the slower numbers that close each side allow producer Zeus Held (love that name) to indulge his majesty for romantic mood-making. Otherwise, the current single, 'Love Shadow', pretty much exemplifies the best of Fashion appeal.

Considering Harriss' pivotal position on the album, his recently announced replacement by ex Teardrop Troy Tate undoubtedly augurs changes for the ensuing season.
Peter Thomson

Various Artists
The British Pop Collection
EMI

Just about the best Christmas gift you could give anyone, especially if they need educating on the subject of pop music. This beautifully packaged three-album set, compiled by Bruce Ward, says it all.

For those who grew up in it, the sixties was an unforgettable era. The seeds of rebellion sown in the middle to late 1950's grew into a fully-fledged youth culture, with its own styles, image and language and above all, its music. The

sixties spawned the greatest groups of all time. There was a matchless optimism, a timeless sense of euphoria, lost forever in the cynical seventies.

Sixty tracks here, every one a hit. Everyone will query some of the selections, according to their likes (I, for one, will never be convinced that 'Ten Guitars' had any aesthetic value as a pop song). But for me, the collection is worth its price just for 'Blackberry Way' by the Move, the Casuals' 'Jesamine' and Spencer Davis' 'Gimme Some Lovin'.

Wallow in some nostalgia. Sure, there are plenty of tracks missing. Where do you start, with all that incredible music to choose from? Anyway, they can always issue another compilation. I would beg for the honour of putting it together.
Duncan Campbell

The Birthday Party
Junkyard
Propeller.

Junk junk junk dead girls junk junk blades and blood and junk and dead girls and junk *Westside Story* and John Cale and JUNK. You think maybe I overstress junk junk junk junk and the dead girl? You ain't heard nuthin' yet.

Orstralia 'got no problems, got no wars, you don't need your brain no more' (The Saints). Only Saints say such things as these' (Birthday Party). Jesus gets his. Jesus, what a country! Little River Band and this! Hoohah! This is a big giggle. This is a big giggle! Piss in a bottle. Bleed in a Darlinghurst gutter. Old ladies in kleensaks and 'there's a garbage in honey's sack again.' Pow pow pow pow lomo loca wow wow wow. Hamlet gets his.

Sounds like: someone you hate screaming at you from the depths of a school hall/public swimming pool! Extreme negativity masquerading as negative extremity: a sales rep on acid writing 'Do not buy this product' in 100-foot high letters: someone you love dying in your lap, shitting their pants and drooling in your averted ear, about to rot. Doesn't sound like: *Prayers On Fire*: Oz rock: much.

This is s'posed to be 200 words, but I'll just start repeating, repeating pow pow pow repeating myself.
Chris Knox

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Records

Willie Dayson Blues Band Rogues and Fools Festival

All the promise of the Dayson band's *Live at the Globe* first album pays off in this, their first studio album. And what an album it is!

Studio techniques have enhanced the subtleties without losing the vigour of live performance. The album sounds "live in the studio," but that's immaterial. What is important is that the feeling is there.

The Dayson band is clearly influenced by the hard-edged rhythm sound of Chicago's Alligator label, but its new album shows a firm group identity based around Willie Dayson and Brian Glamuzina. That is not in any way to undervalue the fine contributions of keyboards man Malcolm Smith, drummer Brian Mitchener and bassist Neil Edwards who, as an Underdog, was one of the first to play Chicago-style blues in New Zealand. But it is Dayson's often brilliant guitar and Glamuzina's fine harmonica and ever-improving (he was good, he's a lot better now) vocals and song-writing which dominate.

Glamuzina's originals are strong, especially 'Livin' On Borrowed Time', the remake of 'Ivan's' and the moody 'John's Diner Blues'. Dayson shows flashes of Django Reinhardt's *Hot Club of Paris* days on the instrumental 'Rick's Blues', although more in the mood than the playing. The covers are handled brilliantly. Detroit Junior's 'Call My Job' is nicely

wry and Dayson's flat battery effect no doubt makes it a crowd-pleaser; the oft-recorded 'Kidman Blues' gets a rollicking treatment and 'Every Night and Every Day' has the intensity of the man with whom it is associated, the late great Magic Sam.

Rogues and Fools is a great album by any standards.
Ken Williams

Donald Fagen The Nightfly Warner Bros

Every year from 1972 to 1977 the annual Steely Dan album appeared in virtually all the critics' best albums lists. Then Steely Dan simply ceased. (Not being a band, they hadn't been touring anyway.) But in 1980, when Walter Becker and Donald Fagen reassembled their studio sidemen to record *Gaucho*, the album only partially recaptured their once enormous audience. Pop music had changed and the Dan's immaculate craft was now sounding just a little too slick.

Now Fagen returns alone and, as one hears immediately how exactly like a Steely Dan album this is, the question arises: apart from playing bass, just how much did co-writer Becker really contribute last time?

On first listening, this former fan felt the same reservations that I'd had about *Gaucho*. Were those smooth, mellow performances calculated to complement the lyrics, or were the words merely an arty justification of increasingly enervated music?

But what's so striking — beyond the arrangements and production — is how very strong Fagen's solo writing is. *Nightfly's* music is enormously catchy. Secondly, the lyrics, while discarding most of the old intentional obscurity and some of the scabrous tone, have lost none of their finely honed wit.



Donald Fagen

Every lyric is a minor gem and with musical styles masterfully varying from traditional shuffle, through Latin to the shrewdly swinging reinterpretation of Dion and the Belmonts' 60s 'Ruby Baby', Donald Fagen is likely to win his way on to at least this reviewer's year's best list.
Peter Thomson

John Lee Hooker Tantalizing With The Blues MCA

John Lee Hooker has had an uncommonly high number of records released in New Zealand. This probably results from Hooker's label hopping. Compare Hooker with such giants as Muddy Waters and Howling Wolf, whose lengthy ties to the Chess label have left them sadly under-represented in NZ.

This surprisingly good Hooker compilation comes from the period 1965-1971 when he was associated with the American

ABC labels Bluesway and Impulse. Some of the tracks, from 1967/68 have been previously released in NZ, but make a welcome reappearance. While this is not regarded as Hooker's peak period, he did make some outstanding recordings. 'I Serve You Right To Suffer', one of his best, sees him in the company of jazzmen Barry Galbraith and Milt Hinton. Elsewhere, the Hook is accompanied by such blues stalwarts as Wayne Bennett, Eddie Taylor and Louis Myers.

What gives the album extra interest (or lack of it, if you're a purist) is the then-fashionable combining of Hooker and rock musicians. Steve Miller is the rocker on 'Kick Hit 4 Hit Kix U (Blues for Jimi and Janis)' — say it a couple of times — which is almost grotesque verbally (an exhortation to "drug addicts" to give it up), but has a superb, brooding musical atmosphere. One of Hooker's greatest students, Van Morrison, gets most of the vocal on 'I'll Never Get Out of These Blues Alive', an edited version of a much longer track. Excellent performance from Morrison.

A good album all round, but much will depend on your attitude to the rock players.
Ken Williams

D.A.F. Fur Immer Virgin

I only heard *Gold Und Liebe* once and was put off (shame!) by its discosity and by how it seemed much safer than early stuff I'd heard on tape. This is harder, edgier and I wish I knew what the fuck they were singing about. It's all very frustrating. I'm pretty sure I like this, no, I mean I do, but what if they're talking about ripping the toenails off negro women or advocating that a vegetarian-only nuclear deterrent is the only answer? My knowledge of German comes from war comics and there's not an 'Achtung!' on the album. It's difficult to relate to, but the sounds are neat.

Conny Plank is much more at home with this stuff than with

Killing Joke (he is a very famous and much-revered producer/engineer who's worked with wonderful people like Can and PiL). This is moronic synth lines that my 18-month-old daughter can sing to, wedded with acoustic percussion (including charming xylophone playing) and monosyllabic vocals.

At first this all sounds very professional, but after a few hearings it becomes clear how inept these people are (by those queer standards that so many pub bands cling to, anyway). The British synth groups bubble and squeak with much more virtuosity than these two, but D.A.F. are content with their hunks of electronic noise and quite rightly so.

Chris Knox

P.S. Someone just translated the titles for me. The album's called *Forever*, and songs include 'A Little Bit Of War', 'The Gods Are White' and 'Shorten Your Haircut'. Now we can all get some sleep.

The Crusaders Royal Jam MCA

Guesting with the Crusaders on this live album (Royal Festival Hall, London, September 1981) are B.B. King, his band and a fair sampling of the Royal Philharmonic Orchestra. Bigger than Ben Hur? Wrong. In fact, the feeling throughout is of a small group with occasional added underpinning. Not unlike the Band's *Last Waltz*.

It's a good and occasionally great concert. Best are Sides Three and Four when B.B. King gets into a relaxed groove. He reworks 'The Thrill Is Gone' to good effect before getting into some of the songs with which the Crusaders gave him a new direction. And while B.B. can't match the wonderful Randy Crawford on 'Street Life', he has a damn good try. Sadly, the same can't be said for vocalist Josie James. On her own showcase, 'Burnin' Up The Carnival', James sounds merely shrill and in danger of being left behind by the band.

The Crusaders themselves are, generally, in immaculate form, although their opener, 'One Day I'll Fly Away', is rather leaden.

It is the appearance of the one-time Memphis Blues Boy which lifts the performance beyond merely sustaining, rather than surpassing, their reputation. King and the Crusaders remain a magical combination.

Ken Williams

Briefs

Lee Connolly and Steve Garrish, Past Kalylee (Siren)

Lee Connolly, Mancunian producer of Graeme Gash's great sounding *After the Carnival*, and Steve Garrish, Californian globe trotter, have teamed up for an album of eclectic folk recorded at Auckland's Harlequin Studios.

Stylistically they fall between Bruce Cockburn and Al Stewart with the playing and production amongst the best to come out of this country. Evocative, thoughtful and delicate it also avoids the hippie whimsy that can often undermine albums of this genre. Surprise yourself.
GK

Gregory Isaacs

In Person (Music World)

Another welcome reissue from Music World's Trojan catalogue. This dates back to Isaacs' early pre-Rasta days. His best was yet to come, but this is still fine stuff. Silky smooth vocals and very strong, soulful melodies with a deeply religious overtone.
DC

David Lindley

Win This Record (Asylum)

After nearly a decade of excellent supporting roles, David Lindley stepped into the spotlight last year with the infectious *El Rayo-X*. And while the new album doesn't quite carry the wacky surprise of his debut (or follow up its more oddball ventures) it does, however, consolidate Lindley's main strengths: his remarkable affinity for reggae and joyfully rocking R&B. The band, if anything, has more bite than last time — they deserve those sleeve photos — while Lindley's characteristic vocals and gritty guitar stamp his leadership overall. With an astute choice of cover versions and five, fine originals, David Lindley has delivered a first rate second album.
PT

Peter Green

Blue Guitar (Junction)

Subtitled "the best of," this album collects in one package the cream of Green's work since he emerged from self-imposed musical exile a couple of years back. Although it seems clear he will never again be the guitar star of his Fleetwood Mac days, Green is still making fine music. The playing and singing on 'Last Train to San Antonio' and 'Walkin' the Road' should dispel all doubt. KW

Mike McDonald

That's What It Takes (Warners)

Michael McDonald displayed enough ingenuity and songwriting craft with the Doobie Brothers to suggest that freed of the constraints of the band, he'd come up with a great album. But no, it turns out that the constraints of the band were what McDonald wanted, for this, his first solo album, follows the formula and takes no more chances than the Doobies did. McDonald's choked singing and the funk-based songs hit a groove but never break out of it. It's kind of like the most consistent album the Doobie Brothers never made. But that's all. AD

The Rods, Wild Dogs (EMI)

Second album from New York trio the Rods. Sounding more English than American, they're tight, tough and heavy, but their songs keep them firmly anchored in the middle of the pack. Most tracks are based on recycled Purple/Sabbath riffs and consist of predictable metal clichés. Contains tasteless rendition of the Supremes' 'You Keep Me Hangin' On'.

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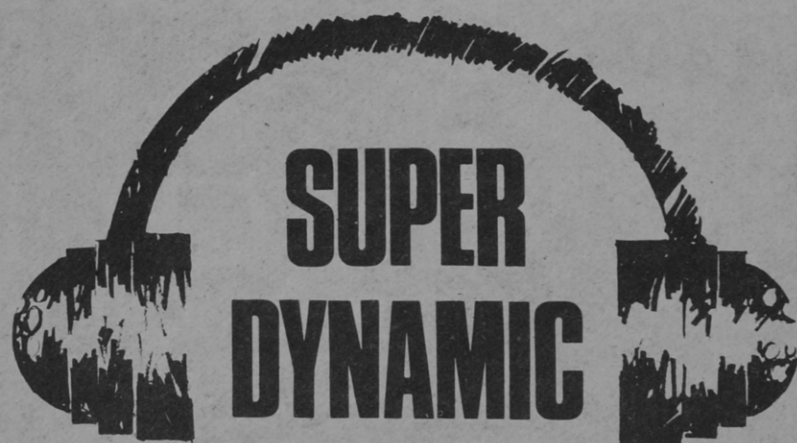
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Briefs

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 cleanly on the vinyl. Pity Hulamen have gone their separate ways. *Beer and Skittles* is a must for fans and a pleasureable 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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TOP
TEN



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CORUBA CALENDAR

RIU, NOVEMBER 11 TO DECEMBER 12

MON.

TUES.

WED.

THURS.

FRI.

SAT.

SUN.



TOURS

JOE COCKER
NOV 13 AK, 14 PN, 16 CH, 17 DN.

MOTELS

NOV 23 HN, 24 MAINSTREET.

ICEHOUSE

NOV 25 DN, 26 CH,
29 WGTN, 30 PN, 2 AK.

NEW ORDER

& JOHN COOPER CLARKE

DEC 1 & 2 CHCH, 3 & 4
MAINSTREET, 6 WGTN.

*Icehouse: Guy Pratt, Andy Qunta,
Michael Hoste, Iva Davies, John Lloyd,
Bob Kretschmer.*

Nov 11

DD Smash Hillcrest
Gurlz Gisborne
Willie Dayson Oamaru
Nocturnal Projections
Windsor Castle
World War 1 ends 1948.

11, 12, 13

Royales DB Rotorua
Newz Hillsborough
Cowboys Gladstone
Ikista Doodles
Breaking Glass Aranui
Clients Star & Garter

12

DD Smash Mainstreet
Hip Singles Bellblock
Alastair Riddell Hillcrest
Gurlz Cabana
Willie Dayson Cook
Naked Spots Dance
Windsor Castle
*Neil Young born 1945.
Final Belushi flick
'Neighbours' starts.*

13

DD Smash Mainstreet
Hip Singles Bellblock
Alastair Riddell Hillcrest
Gurlz Cabana
Willie Dayson Cook
Joe Cocker Logan Campbell
Naked Spots Dance
Windsor Castle
*Who's 'My Generation'
charts 1965.*

14

Joe Cocker Palmerston
North

15

Gurlz Palmerston Nth
P.C. Gluepot Band
Gluepot
*Elvis stars in first film,
'Love Me Tender' 1956.
Dance Exponents and
Hip Singles 45s released.
Madness' hits LP and
UB40 new LP ('UB44') in
stores.*

16

Gurlz Wellington
Joe Cocker Dunedin
Crimson Autograph Gluepot
Willie Dayson Bellblock, NP

17

Gurlz Wanganui
Joe Cocker Dunedin
Straight 8's Windsor Castle
Crimson Autograph Gluepot
Willie Dayson Bellblock

18

Gurlz Bellblock
Sinclair Bros Hillcrest
Straight 8's Windsor Castle
Hip Singles Gluepot
Willie Dayson Framptons
Danny Whitten of Crazy
Horse OD's 1972.

18, 19, 20

Daggy & Dickheads Cabana
Newz Hillsborough
Cowboys Gladstone
Ikista Doodles
Breaking Glass Aranui

19

Legionnaires Mainstreet
Sinclair Bros DB Rotorua
Picture This Bellblock
Gurlz Hillcrest
Screaming Meemees
Windsor Castle
Willie Dayson Gluepot

20

Legionnaires Mainstreet
Sinclair Bros DB Rotorua
Picture This Bellblock
Gurlz Hillcrest
Screaming Meemees
Windsor Castle
Willie Dayson Gluepot
Fishschool, CBC, Sick
Dogs, Kiwi Animal, Green
Eggs & Ham Maori Mission
Hall, Burleigh St, off
Khyber Pass Rd
*'Theme from Shaft' No. 1
1971.*

21

Beatles White Album
released 1968.

22

P.C. Gluepot Band Gluepot
JFK assassinated 1963.
Culture Club LP, Bauhaus'
'Ziggy Stardust' EP,
Human League's 'Mirror
Man', 'Simple Minds' 'Real
to Real Cacophony' released.

23

Motels Founders Hamilton
Gorilla Biscuits Gluepot

24

Motels Mainstreet
Legionnaires Bellblock
Rose Bayonet Cabana
Dabs Windsor Castle
Gorilla Biscuits Gluepot
*Ragtime king Scott Joplin
born 1868.*

25

Motels Mainstreet
Icehouse Dunedin Town
Hall
Dabs Windsor Castle
Neighbours DB Northland
*The Band play 'The Last
Waltz' farewell concert
1976*

25, 26, 27

Host DB Rotorua
Legionnaires Hillcrest
Rose Bayonet Cabana
Dance Exponents
Hillsborough

26

Icehouse Christchurch
Town Hall
Narcs Windsor Castle
Screaming Meemees
Mainstreet
Neighbours Onerahi
*Tina Turner born 1938.
Cream farewell gig 1969.*

27

Narcs Windsor Castle
Screaming Meemees
Mainstreet
Neighbours Onerahi
*Jimi Hendrix born 1942,
Bruce Lee 1940.*

28

Randy Newman born
1943.

29

Icehouse Wellington Town
Hall
John Mayall born 1933.

30

Icehouse Palmerston Nth
Regent
Joy Yates Gluepot

DECEMBER 1

Joy Yates Gluepot
New Order & J. Cooper
Clarke ChCh
Texas Rangers Windsor
Castle
Bette Midler born 1945.

2

Gary McCormick &
Hamond Gamble Cabana
Icehouse Logan Campbell
New Order & J. Cooper
Clarke ChCh
Texas Rangers Windsor
Castle

2, 3, 4

Rose Bayonet Bellblock
Host Hamilton
Legionnaires Hillsborough

3

New Order & J. Cooper
Clarke Mainstreet
Icehouse Hamilton Founders
Mockers Windsor Castle
*Flicks 'E.T.' and 'Garp'
commence.*

4

New Order & J. Cooper
Clarke Mainstreet
Mockers Windsor Castle
Willie Dayson Waihi Hall

5

Little Richard, who
inspired the name of this
publication, born 1932.

6

New Order & J. Cooper
Clarke Wellington
Rolling Stones play
Altamont.

7

Smilers Gluepot
Beatles' Apple Boutique
opens 1967.

8

Tommorrows Parties &
Grammar Boys Windsor
Castle
Smilers Gluepot
*John Lennon killed, 1980,
Jim Morrison born 1943.*

9

Narcs Hillcrest
Tommorrows Parties &
Grammar Boys Windsor
Castle

10

Narcs DB Rotorua
Gary McCormick &
Hammond Gamble Hillcrest
Alastair Riddell Cabana
Willie Dayson Windsor
*Flicks: 'Tron', 'Conan the
Barbarian', 'Summer Lovers' start.*

11

Narcs DB Rotorua
Gary McCormick &
Hammond Gamble Hillcrest
Alastair Riddell Cabana

Dec 9, 10, 11

Rose Bayonet Mainstreet
Daggy & Dickheads Bellblock

Watch Out For ...

DD Smash finish their current tour at Mainstreet, Nov 12 & 13. They're augmented by Andrew Clouston (sax), Scott Calhoun (trumpet/keyboards) ... Alastair Riddell returns to the stage, playing Hamilton's Hillcrest Nov 12 & 13 and Esplanade 18-20 ... first Auckland visit for Wellington's Mockers ('Manners St', 'Trendy Lefties', 'Woke Up Today') when they play Windsor Castle Dec 3 & 4 ... Gurlz strut their stuff in the south, Cabana Nov 12 & 13, Palm. North 15, Wellington 16, Wanganui 17, New Plymouth's Bellblock Nov 18, Hillcrest 19, 20 ...

Screaming Meemees play the Gluepot Nov 26, 27 (first time they've headlined there) ... Midge Marsden is in Auckland Nov 25 to 27 at the Esplanade ... Legionnaires (Graham, Harry, Dave, Lyn, Paul) play Christchurch's Hillsborough, Dec 2-4 ... dry ice wizz kids Rose Bayonet stray from the Hutt to play Cabana (Napier) Nov 24-27, Bellblock (New Plymouth) Dec 2-4 and Mainstreet Dec 9-11 ... Sinclair Brothers (Mike Chunn and friends) headline at DB Rotorua Nov 19, 20 ... Wellington underground band 1st XV may make Auckland debut Dec 1, AMA Underage Venue ... for a far-out



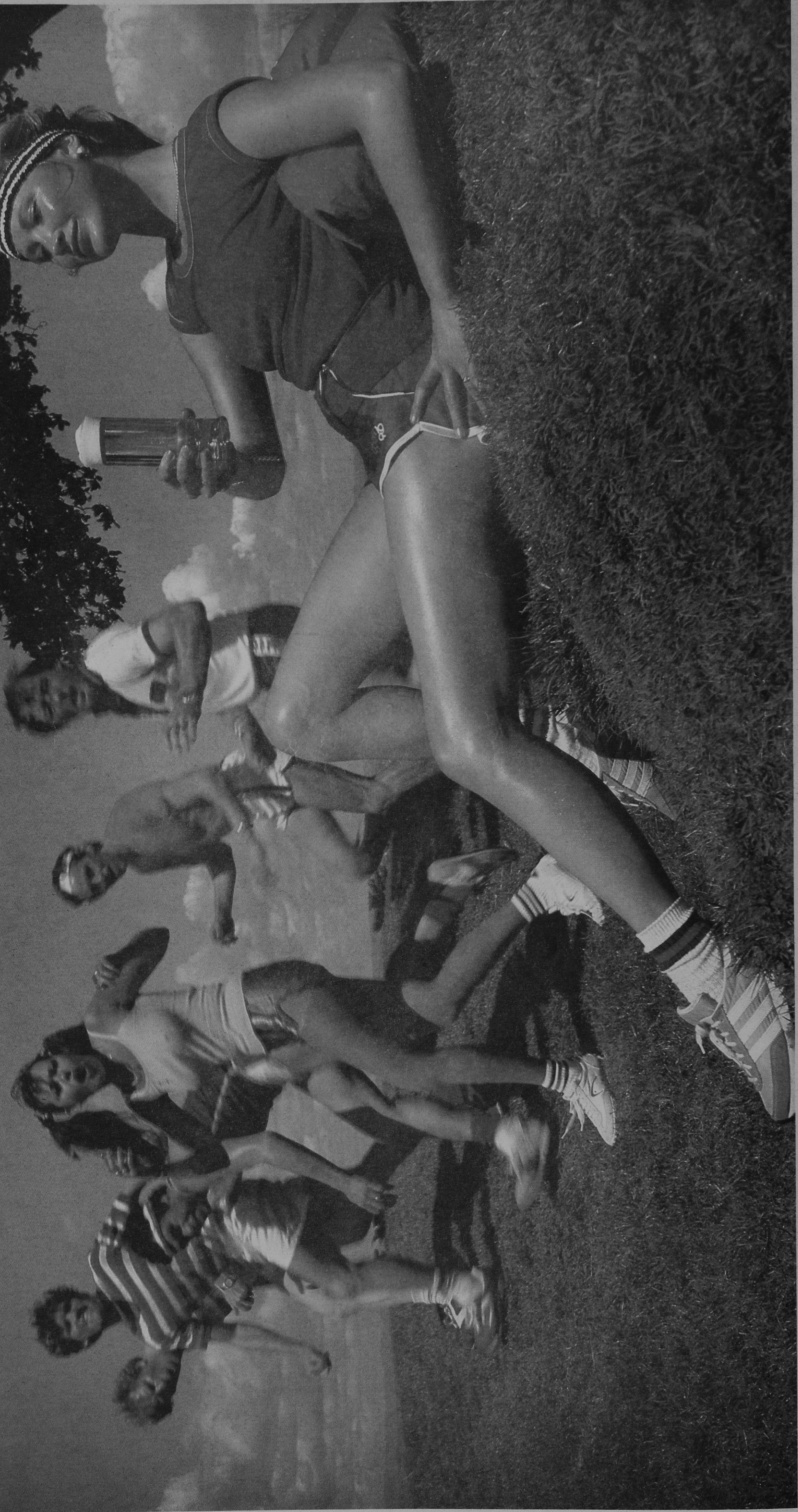
night on Nov 20, try Willie Dayson at the Gluepot or Green Eggs & Ham, Fishschool, Sick Dogs and Kiwi Animal at Maori Mission Hall, Burleigh St, off Khyber Pass Road ... Naked Spots Dance make rare Auckland splash Nov 12 & 13, Windsor Castle.

LATE NEWS: Johnny Moose Walker suffered a stroke in Gisborne. He will not rejoin the Willie Dayson Band's tour. After a few days of rest he will return to the States ... Cashbox

tells us that Ray Davies and Chrissie Hynde are expecting their first child ... new Romeo Void LP is *Benefactor*. Joni Mitchell is now with Geffen Records. New LP is *Wild Things Run Fast*. Next Madness is *Rise and Fall* and XTC have a 2LP compilation *Waxworks/Beeswax*. Stunn have signed Sydney's *Spy V Spy* for NZ. 6 Track EP *6 Fresh Lemons* soon. Grammar Boys' 45 'World of our Own' (remixed in Sydney) released December.

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

I'd love a Beer.



ICEHOUSE

The technology involved in modern record production is familiar to most people who have more than a passing interest in music. Also, more than a few outside the industry are aware of the advances made in synthesiser technology and the use of the computer in the recording process. Electronics have even advanced into the songwriting field and no better example of these advances is currently available than Icehouse's *Primitive Man*. It takes music in this hemisphere another reluctant step ahead, not fearing new methods, but mastering them for positive results and hopefully encouraging others to follow. *Primitive Man* never gets hung up on the processes used in its making, therefore it avoids the sterility that plagues too much music which depends largely on the synthesiser.

Iva Davies, the nucleus of Icehouse, would be the first to chuckle at the traditional image of the composer hunched over his piano, head in hands, occasionally scribbling notes on manuscript. Davies himself is classically trained and played in a symphony orchestra before being seduced by rock'n'roll via T-Rex. He is one of the few rock musicians who can read music and sheets of semiquavers played a part in the making of *Primitive Man*. Just how it came together is worth noting, so I asked the man himself, via the telephone to Sydney, to explain:

"It's always been necessary for me, when writing, to use some kind of portable studio. I used a Fostex eight-track (the latest in home recording studios), which is designed basically for a musician. The whole thing has a set of remote controls, using a foot pedal, so you can work it yourself while you're playing something.

"But the most important thing was the Linn drum computer. I bought one of those things because they're so amazing for people like me who need some kind of rhythm box or machine to work with. I coupled that with a Prophet 5 synthesiser, which is not especially new, but it's good because, like the Linn, it has a mini-computer and you can run all the information you feed into these things on to cassettes. I did that generally with the use of a Walkman, which meant that anywhere I went in the world, as long as I could get hold of a Linn or a Prophet 5, I could reprogramme all my sounds into them by just carrying around a Walkman and playing the cassettes into them."

In the review of *Primitive Man* in last month's *RIU* I noted that the album sounded ideal for a Walkman. I concluded that it was the first genuine Walkman album and while that conjecture may not be strictly accurate, the coincidence is still interesting.

"That's really accidental, because I didn't mix anything with headphones. I've always had a rather strange approach to stereo, one which has given a lot of engineers nightmares, actually. There are all sorts of peculiar rules pertaining to what one should and shouldn't do on recordings. One thing you shouldn't do is split very heavy sounds too wide in the stereo spectrum, because when you get to cutting those on to vinyl they give the cutting stylus the heebie-jeebies. But because I'm really a lay consumer of music, I like to hear lots of wonderful stereo, so I generally mix regardless of the rules. I guess that's possibly why it turned out sounding like it was mixed on a Walkman."

Davies still considers himself a novice in the modern music field, having been playing rock for barely half a dozen years. *Primitive Man* was also his education in new technology. He put together the basic tracks in his own home, then took them to Sydney's Paradise Studios for further attention. The final steps were taken in the Westlake and Eldorado studios in LA. It was a case of technology meeting classical training head on and finding the two could work to each other's benefit.

"The interesting thing about the drum computer is that while you can sit down not knowing anything about music and play the thing, it's really becoming more necessary to know how to read music to get the best out of these new machines. The strange misconception about synthesisers is that they're destroying the human element. To really use a modern synthesiser to its full potential, you have to understand the mechanics of music. I have an advantage there, because I can read music really well. You can break musical notations down to numbers and translate that into computer terms quite easily."

Davies says this is where his sound differs from the likes of, say, Martin Rushent, producer of the Human League. Rushent simply uses the drum computer as a repetitive machine, not being a musician who can translate rhythm into the computer's language. Davies experimented with the drum computer on a *Primitive Man* track called 'Uniform', seeing just how much variety he could get into the beat. The machine can do anything a human drummer can, even playing out of time if you want it to.

Davies played most of the instruments himself, using session people in LA when he needed them. Work on the songs started back in February, with nine songs being written in his home studio in about six weeks. Fast for Davies, but the pace picked up later. He took his cassettes into Paradise studios, then just played them into the computers, which transferred the songs onto the 24-track mixer. The computers in the studio literally played the songs from Davies' Walkman cassettes.

The next step was to LA, to mix those songs. Davies had some time in hand, so he tried the same process he'd used on his home studio, this time using a 24-track recorder. He wrote four more songs in a week using this method. Without having to repeat the demos he simply wrote the songs as he recorded them. Assisting was Keith Forsey, Giorgio Moroder's percussionist and production assistant. Forsey is no stranger to this approach, having helped produce one of the first computer disco hits, Donna Summer's 'I Feel Love'.

The trend in the past, when working with the Linn, was to use it to write your drum tracks, then get a drummer to reproduce them for the actual recording. Davies did this for the debut *Icehouse* LP (when the band was known as Flowers), but retained the computer sound when recording *Primitive Man*, because the songs themselves had been written with the computer, and needed it to reproduce properly.

Canning the technical talk, we move on to the songs, which are fiercely melodic, sometimes very danceable and lyrically emotive, with plenty of ambiguities to keep you on your toes. I ask Davies about some of his favourites, starting with the single, 'Great Southern Land'.

"The whole album was sort of prepared backwards. I started with the album cover work. I named the album *Primitive Man*, then wrote 'Great Southern Land' to accommodate that idea. It was the first song I wrote for the album, I originally started not trying to write a song about Australia, insomuch as I wanted it to be a fairly general song. But as time when by while I was writing it, it appeared more and more to be specifically about Australia, I guess. The thing about Australia is that it's a really vulnerable place, being as isolated as it has been, and being still fairly unexploited, it leaves itself open for anybody to come and wreck it. That was what really inspired me to write the song.

"Uniform' is interesting because I had that piece of music for a while, we were using it as an instrumental introduction on the last New Zealand tour. I have a particular paranoia about

the media to do with the way the world has become increasingly vulnerable to manipulation. I guess one of the main examples of that is fashion. I've always had a bit of an aversion to that, even though I'm in a fashionable business. I've never been able to go along with that side of it; I see it as a product of media control and that's what 'Uniform' is about.

"There are a couple of songs on this album to do with the values that people place importance on and which I generally find insignificant. Fashion is one of them. 'Trojan Horse' is a song about vanity, I guess. I read some Homer when I was studying Latin and it always intrigued me that the woman who was reputedly the most beautiful in the world, namely Helen of Troy, was in fact reported to be so by a blind poet, who obviously never saw her. It struck me as being the perfect irony, that a woman's face could inspire ten years of war, when the whole thing was handed down by a blind poet. It seemed to be the comment on vanity that I was looking for.

"Goodnight Mr Matthews' is my attempt to write a really psychedelic song. The special thing about it is that Mr Matthews really did exist. I was a member of one of the orchestras in Sydney which was controlled by a really fascist conductor. He was such a maniac that a number of the players had nervous breakdowns and two of them had to be committed. This particular guy was a clarinet player. He was incredibly in love with one of the violinists in the orchestra, who didn't even know he existed. He'd go and sleep on her front lawn all night and send her letters. His friends had to commit him because he became schizophrenic. It's a story that really worried me because it had all been inspired by this conductor who had planted the seed in him of lack of confidence and caused this guy to totally crack up. I imagined him being in the institution and being in love with someone who

CONTINUED ON PAGE 34



m i n d s



o n



m u s i c

During their brief two-day (and two nights at Mainstreet) stay in New Zealand, Simple Minds made lasting impressions — all of them favourable. They brought a little bit of Glaswegian empathy and warmth and a whole wave of rock'n'roll spirit and feeling. You need look no further than *New Gold Dream* to discover a band who are on the threshold of merging real emotions and discovering new sensitivities. A soul record in every meaning of the word.

Live and the first night at Mainstreet. The band emerged during the P.A. introduction of 'Somebody Up There Likes You' and they went straight for the tape with an athletic set focussing on the new album and past high points including devastating versions of 'I Travel', 'Celebration' and a faster rerun of 'Sweat in Bullet'. The band were excelling but parts of the packed Mainstreet audience were restless, seemingly intent on using the concert as an opportunity to attract attention. No encore.

In the dressing room after the gig, the band explained that there was no encore because certain people in the crowd were endangering others. This was a subject that was to be broached in more detail the next day.

It's Tuesday afternoon at the RTC offices in Parnell. The local rock'n'roll press and media faces are noshing up as Jim Kerr, obviously shy and apprehensive at the size of the reception, Charlie Burchill and Michael MacNeill are ushered in. Conspicuously absent are bassist Derek Forbes who cut a bottle and a half of Jack Daniels the night before and was too tired to make it and drummer Mike Ogletree who was out buying equipment.

Anyway with the best interview room full of *Radio With Pictures* crew, lights and Karen Hay, Jim Kerr sat on an empty bread tray in the kitchen to talk to the *Auckland Star*. Patience and finally *Rip It Up* manage to guide Jim Kerr into an office with chairs. A step up from the kitchen. Right Jim, what about last night?

"There was a drunken quantity who were making it rough for everyone. At the start everyone was getting into it and then the attention was getting moved as you had to watch you didn't get banged on the head. It was stupid."

At this point Charlie Burchill arrives and believe me, he's Glasgow sunshine. Talkative and direct, there's no middle ground. He was annoyed about the first night:

"People could've been really badly hurt down the front, they could've been cut in half as there was no way they could push the audience back and there was a real bad feeling beginning to spread."

But that sort of behaviour at gigs is commonplace here. Jim: "I know, but it shouldn't be commonplace. I've spoken to a few people who say bands never come here and no wonder they don't."

But what about Australia?

Jim: "Much more civilised. If you get twelve drunken yobs who spoil it for the rest then that's not on. They're not there for the music, they're there because there's a crowd or a rage and we're not a rage band. If we felt we had played crap then we would've been back to justify it but we felt that we'd done well. But towards the end it was just these fuckin' yobboes."

Charlie: "Put us in control of it and we'd handle it no problem but there were five security guards there who told us during the day that they wanted to handle it themselves."

Jim: "Some of the atmosphere from the people at the front reminded me of the outskirts of Europe, like Italian gigs. And because you don't get many gigs when one does happen it's a barndance."

Charlie: "The start last night was really great, the potential of the gig was fantastic."

Jim: "It becomes a certain duty not to go on for an encore as it makes the audience look at themselves. Without being too condescending, audiences here have got to learn or else bands

won't come or they'll think it's a fuckin' outback full of yobboes."

But surely in Britain you'd be attracting a different type of audience. Here you'd be attracting a wider spectrum?

Jim: "No, that's rubbish. In English we attract over the board. We don't want to attract cunts who throw things at gigs or push for the sake of it. Where we're from anyway isn't England it's Glasgow and we see enough yobs, we can see them coming a mile away."

Changing tack and I mention to Jim and Charlie that they seemed taken aback when they were confronted by the big press entourage assembled here:

Jim: "Yeah, it was strange, I heard a buzz of chat before we came in. But we're not razzamatazz or showbiz, we're warm people, so we can't go like 'hiya folks, good to see you all'. Although it would've been weird if we'd come to New Zealand and there was no one here to speak to us."

So shyness is the main reason why the other members of the band rarely speak to the press?

Jim: "It's a bit of that but hardly any people ask you about the music as such, just the concept. And because we don't plan that much we really don't have the answers laid out."

At this point keyboards player Michael MacNeill arrives and Kerr quips:

"Here's a silent member, get a quote from him, I don't think there's been a quote from him in history."

Amidst the laughter we're told our time is up but the three interviewees make assurances that there would be plenty of time after the second night's stint.

Tuesday night and it's a different vibe, man. The Simple Minds' fans are here determined to find out why this band is in ascendance, why they can touch dormant passions and sensibilities. It's all in their empathy, their mutual respect and understanding of each other. It's the same set as the previous night: 'Miracle', the opener 'As Love Brings the Fall', 'The American', 'Glittering Prize', 'Hunter and the Hunted' and 'Someone Somewhere In Summertime' shine out. Two encores, 'Love Song' and 'Room' from *Empires and Dance*. No complaints.

m i c h a e l
m a c n e i l l

Champagne, Australian, and beers at the reception in Mascot Studios. Michael MacNeill and I escape to the kitchen where there's some semblance of tape-able tranquillity. He's the quiet man, modest to a fault yet it's he along with Burchill who's responsible for those aching Simple Minds' arrangements and melodies. Background:

"I started on keyboards when I was about ten and learned the basics. I first started off on piano accordion playing Scottish Country Dance music. I played that until I was seventeen then I bought a synthesiser. That's why my left hand on the piano is really naff because of the accordion you have buttons and they're no problem."

"Before I joined the band they were Johnny and the Self-Abusers and I saw them at a pub one night at the height of punk and I was quite impressed with the way they were moving about on the tables and things. I joined them shortly after that when they changed the name."

Do you work on your own technique much?

"No, I don't sit down to try and become original. I just sit down with Charlie and Derek and enjoy myself. I never worry about technique or style. We've grown up a lot as far as song-writing goes and we've sussed how to arrange things and how to maintain interest. In the past we used to hide behind sound as we were a little embarrassed by some of the melodies but we've grown out of that."

Who's responsible for the melodies?

"We all sit down with a tape machine and we try to get a concentrated period where we can play and enjoy ourselves and then we listen to it back and pick out bits and maybe get the roots to one song out of three hours."

It would be fair to say that if the main melody is carried by the keyboards then you'd be responsible for it? I'm thinking of 'The Big Sleep'.

"Yeah, that one in particular just started off with a keyboard and then we got a bass line for it. But it varies. Sometimes it depends on what the guitar's doing as to what I'm gonna play. If I come up with a melody that doesn't fit in with the guitar then I'd leave it as the guitar line might be better."

Original drummer Brian McGee left after *Sons and Fascination*. What happened?

"It was a slow build up as we could see that he wasn't into the whole touring thing plus he wanted to get married to this girl that he'd been going out with for a long time. It was his own decision to leave but we tried to advise him against it. I don't think it would be possible for us to get another permanent member as the five of us were so close and so we regard ourselves as a four piece now. In the last year or so we've had three different drummers and we'll keep changing depending on how our musical direction is going. Mike is a really good drummer — he's jazz-rock influenced and in a way it clashes with what we do so it's strange having to adapt."

Brian was a more straightforward drummer?

"Yeah he was actually like a drum machine because he could really keep a steady tempo going and the repetition could hypnotise you."

Simple Minds have gained the reputation of going into the studio with very little rehearsed. Did that apply to the new album?

"No, we had a bit more rehearsed because we wanted songs completed before we moved on to the next idea but we still wanted enough room for experimenting. It's been our most controlled recording."

Real to Real was an example of us having practically nothing. We didn't know at the time the sort of risk we were taking or the expense if we didn't come up with the ideas. We just switched on the tape machine and saw what we were made of."

Finally, what's your favourite Simple Minds' song?

"The Hunter and the Hunted' because it's so varied. It's a good example of everyone playing different things but everything seems to gell. I think it's the most advanced we've become musically."

c h a r l i e
b u r c h i l l

Again, a natural character, Burchill is full of life and ideas, and would have to rank as the friendliest and most approachable rock'n'roll personality that's blessed this country in a long while. He and Kerr have known each other for fourteen years and they still live in the same street with their parents when they're not touring.

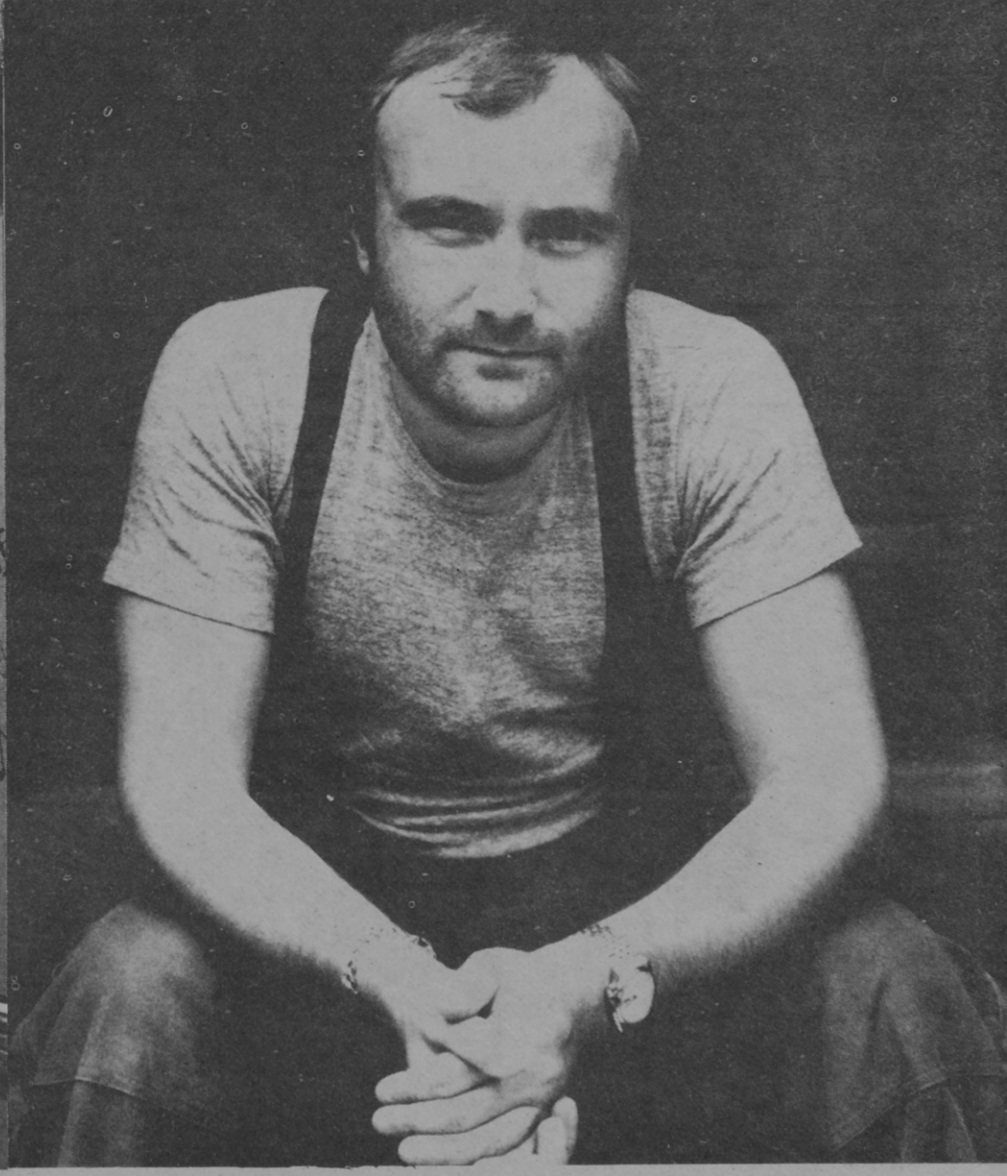
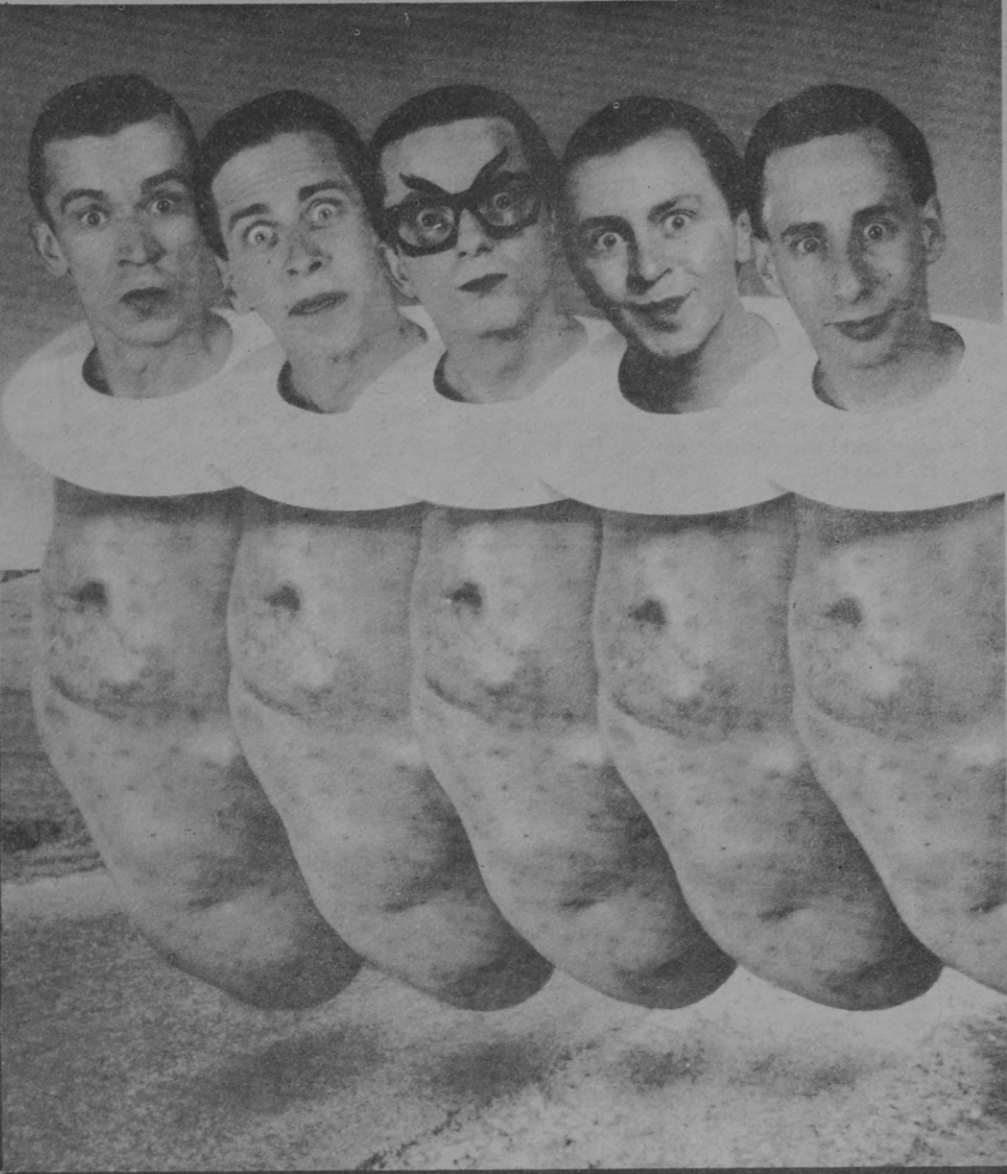
What made you take up guitar?

"I had a brother who started learning guitar and he encouraged me. We both used to listen to the same music — Doors, Joni Mitchell and Neil Young and we'd sit around with acoustic guitars. Even after a year and a half I believed I could play it better than a lot of people around at the time, not in a big-headed technical sense but just in an understanding of the instrument. Instruments are just there to articulate emotions. I know it sounds abstract but that's how I feel."

What is special about Simple Minds' music to you?

CONTINUED ON PAGE 24

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SIMPLE MINDS' FROM PAGE 22

"There's a certain type of atmosphere. Our music can be used for different purposes — for listening to or travelling to. 'This Earth That You Walk Upon', 'Seeing Out the Angels' and two songs on the new album, 'Someone Somewhere in Summertime' and 'The Big Sleep' — when I play them I do literally feel like breaking into tears. Jim and I have known each other a long time and he says certain things that evoke certain feelings and when they're combined with the melodic content then that really wrenches my heart. That's what Simple Minds' music means to me.

"I'll give you an example. We played a festival in Belgium earlier this year and we came on and it was pouring but we plugged in and started playing 'Someone Somewhere in Summertime' with no thoughts of being electrocuted. And I kept thinking of the lyric 'walking in the soft rain', it was the first time the line really grabbed me and I just experienced a shiver up my spine and I was reduced to tears. The feeling in the band was almost psychic."

j k e r m r

Kerr the catalyst. A man with little musical ability according to Burchill but full of ideas and imagination.

What sort of education did you have Jim?

"I stayed at school until I was 16. Charles and I used to stay off school and go to the library to get the books we wanted instead of William Golding, which is fair enough, but we wanted more abstract stuff like Cocteau. I'm not into that now, I'm more into movies and magazines."

What sort?

"De Niro and Nicholson. People like that have much more of an influence on me now than music. I get the same warm feeling from brilliant films as I do from brilliant music. I think it's all connected."

So what about the audience and concert tonight, everything seemed to go according to expectations, the audience were receptive and right behind the band?

"Yeah, chalk and cheese, we actually felt we were on a stage and so we felt we could project. I think on the first night we felt subconsciously that no one was seeing us apart from the first two rows and maybe that shadowed our performance."

Another live occasion, this time last year when a friend of mine saw Simple Minds in the Hammersmith Odeon and a certain Jim Kerr fell off the stage. What happened?

"Just drugs. I never do anything in halves and for months on end I'm the straightest man in the world and then I just blow out. I don't want to glorify the effects of it but the way the light hit the mike-stand it was just like a shining ball and I was drawn towards it and I just walked by it and before I knew it I was off the fuckin' stage. I felt so stupid. Since then I've been pretty straight."

I heard that Martin Fry of ABC tried to lecture you on drugs?

"Yeah, we were doing *Top of the Pops*, our first appearance and we were staying at the same hotel and he came down for breakfast and he says to me 'you look terrible, what have you been taking?' And I said speed and stuff and I hadn't been to bed in two days. And he said, 'you're getting too involved in rock'n'roll things, look at us we like to go home at the weekends to our parents'. And I said you don't have to tell me that Martin, it's written all over your face that you like to be with your



Jim Kerr and Charlie Burchill

Photo by Kerry Brown



D A N C E
M A C A B R E

The forthcoming album from Danse Macabre is rather appropriately titled *Last Request*. It marks the termination of a band that has hovered near the top rung of the New Zealand rock ladder.

According to lead guitarist Wes Prince, *Last Request* is a statement of what the band achieved. He believes it is a truer representation than their first recording effort, the EP *Between The Lines*. It's guitar orientated with the vocals further back.

The outstanding track is an instrumental, 'Web', already on video for *Radio With Pictures* and the obvious choice for a single if there is to be one. On *Last Request*, the band has achieved a more complex yet spontaneous sound, probably due to the fact that much of it came together in the studio.

"Most of the songs were basically worked out when we went in but there was a lot of improvisation," says Wes. "It was a matter of putting the best things down on top of the framework."

Good as it may be, the band's decision in early September to go their separate ways has left the record company in the unenviable position of trying to sell the album without the help of live performances to promote it.

Lead singer Nigel Russell maintains, a trifle optimistically perhaps, that this shouldn't present a major problem.

"People buy records by overseas bands without having the chance to see them," he says. "They buy them for the music alone — I don't see why it shouldn't work that way in New Zealand."

All four members say they are pleased with *Last Request* and consider it the band's best work to date. So why the split?

According to Wes, the band had achieved as much as it could with the old format.

"We were all becoming frustrated and a fresh start was definitely in order."

He, drummer Roddy Carlson and bass guitarist Ralph Crump are still working together but are aiming for a completely new sound.

"We want to do something totally original," says Wes. "We're going to move away from the guitars and get down to basics with the emphasis on drums."

Meanwhile, Nigel, who is 'tired of guitars' is poised to lead New Zealand's first true synthesiser band. He's fairly tight-lipped about the format but hints that there will be three or four keyboards augmented by percussion.

When one considers the virtually opposite directions the band members are now heading in, it seems little short of a miracle that they managed to stay together as long as they did.

"We were trying to cover too many bases," says Wes. "We were heading towards our own style but couldn't get the guitar and synthesiser to work together as well as we would have liked."

While they baulk at the suggestion of serious conflicts, it seems differing interests caused more than a few problems. It was clearly frustrating for Wes, Ralph and Roddy who were instigating the music to have Nigel in the lime-light.

Spotlighted up front, Nigel appeared to many audiences as the mainstay of the band yet he wrote virtually none of the material.

"We never wanted a frontman," says Roddy. "We wanted to be four musicians playing as individuals on an equal basis."

Nor did they want to cultivate a definite image but with Nigel and his synthesiser centre stage it was unavoidable. And it was his moody vocals that led to the tiresome comparisons with Joy Division.

"People have to have their reference points," says Wes. "They can't accept the fact that a New Zealand group can come up with something new. As it happens, 'Conditioner' was written well before we heard anything by Joy Division apart from 'Transmission'."

Also uninvited was the link-up with new romanticism which resulted from the band playing at the Ballroom Blitz at Mainstreet earlier this year, a gig they would prefer to forget.

"We should never have done it," says Wes. "We weren't into that scene."

He, Roddy and Ralph are now striving for a sound that can't be compared to anything anyone else is doing — "however hard that may be."

They are still in the market for a vocalist but would rather not actually go out and look for someone.

"It would be nice if someone approached us," says Roddy. "Someone who heard us play and felt they had something to offer."

They are in no hurry to start playing live and when they do will keep it low-key. Nigel plans to get his venture underway in a quiet way too.

Nationwide tours are definitely not on the agenda. The band is still paying the bills from their last major stint on the road.

Danse Macabre never went professional because it was simply not practical.

"Most bands that consider themselves professional are on the dole anyway," says Ralph.

All four say the local scene is pretty dead at the moment but predict great things for 1983.

"It's probably an incubation period right now," says Nigel. "Lots of bands have been practicing for months but won't start playing 'til next year."

As far as recording goes, they see the strength of the industry in the independents.

"As long as they keep going things can only improve," says Nigel. "The major companies are still not receptive to local music — they prefer to play safe."

"They come out of the woodwork when a major overseas band is in town and they've all got their complementary tickets but how often do you see their representatives at a local gig?"

Hitting the big time is no longer of prime importance anyway. According to Wes, the greatest enjoyment comes from struggling to make it.

"Once you get there, the challenge has gone. I'm looking forward to having that challenge again."

Madeleine Sheehan

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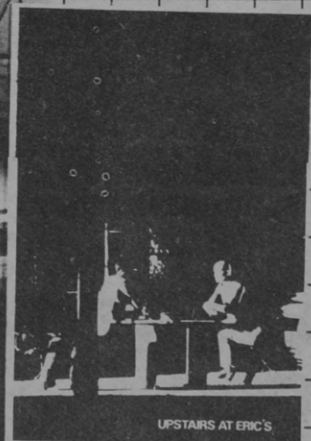
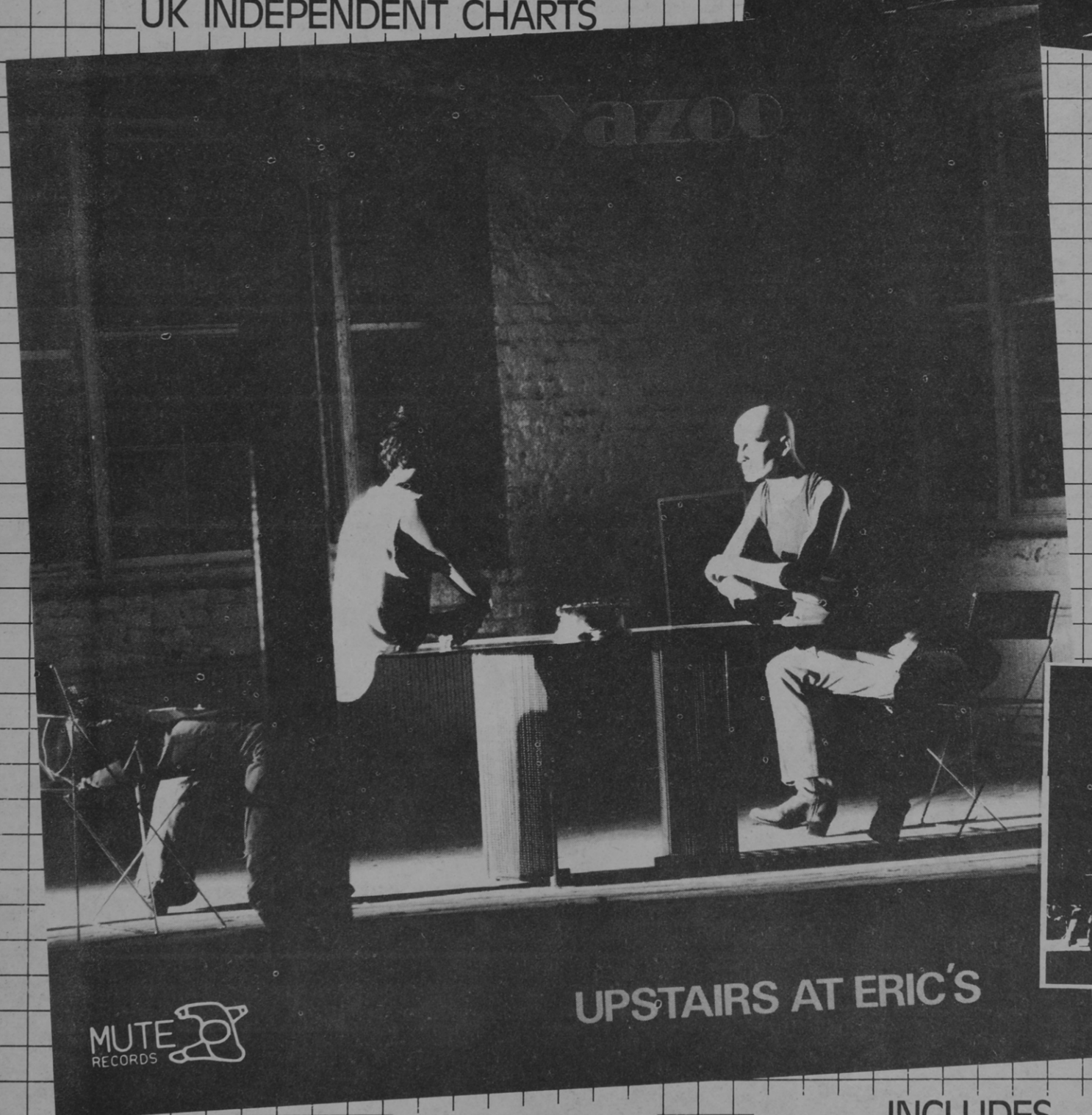
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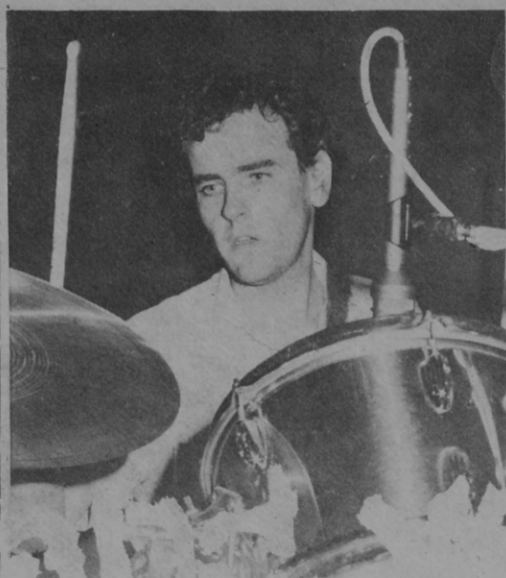
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THE EMI SHOP

DISCOUNTERS NATIONWIDE



Martin Lubran, guitarist.



Doug Falconer, drummer.



The skull on top of Greg Perano's hot water cylinder.



Greg Perano, percussionist.

Photos by Colin Bower

The rhythm of life is the heart beat. The heart beats a 4/4 rhythm.

BEAT the First (drumming of fingers)

A room full of melancholy babies, waiting, worrying. Things could be going better for Hunters and Collectors. The main problem is that, in Christchurch, on the day of the first gig of the band's New Zealand tour, 194kg of their gear is being held by customs, who won't give it back until they get a \$5000 bond for it.

It's a matter of endless, costly toll calls and authorisations from everyone from the Australian treasury down.

And there's no water in the motel, so the toilet is becoming increasingly objectionable to use. It's the council's fault, apparently.

Things are brightened by the arrival of the tour T-shirts. They are v-necked and shit-brown — horrible.

More merriment ensues from the reading of a letter from their record company telling how "stoked" everyone was with the album sales and promising a "ripper" weekend in Auckland. Record companies don't seem to have any idea about this band.

BEAT the Second (tapping)

But this band knows all about record companies.

"We made it very clear from the outset that we weren't going to be manipulated by a record company at least on an overt level. I mean they all do a bit of manipulation here and there that you don't have much control over," says drummer Doug Falconer.

"They very rarely go out of their way to find out what you want or the way you want things done, but they've got their end of the business to keep up and they think they're doing a great job. I suppose they are."

"I don't think we reflect their work ethic very well at all," says smaller, younger, paler, quieter, angrier guitarist Martin Lubran.

Still, they are pleased with the White Label spinoff they demanded before signing to Mushroom Records in Australia. It's working out.

They are less pleased with their debut album.

The studio to us so far has been a medium for us to recreate what we do live, for people who can't hear us live, or can't hear us live enough," says Falconer.

"I think mainly we've failed. We've succeeded on a couple of occasions, but usually when we fail there's some quality about what we've produced in the studio that is worthwhile."

The album sounds a little washed-out in spots because instead of being on a stage with lots of volume around you and an audience to work off, you're sitting in a cramped little air conditioned room with a set of headphones on and no real feedback."

"I'm still trying to come to terms with the fact that listening to a record is not going to be the same as listening to us live," ventures Lubran.

"It's got to work in a different fashion. It's got to obviously have a different effect to be good."

But the band is learning about the studio. They are pleased with the recording of their new EP, which should be out some time next month.

They see the music on the EP as a progression from the album. "It's become less overtly rhythmic, less of a pounding rhythm. More, the rhythm is implied by a group of different sounds," says Falconer.

"I just think we're not afraid to try more things, we're more adventurous," Lubran says.

There follows a general criticism of the type of Australian bands we are more used to seeing and, as they point out, the kind of New Zealand bands they usually see.

"Nothing annoys us more than seeing bands do safe renditions of well-known songs. They play audiences for fools, really," says Falconer.

"Unfortunately, in a lot of cases ... no, I won't say that," says Lubran, too late.

There is a possibility of a New Zealand tour by some of Australia's younger, more adventurous bands, brought to you by the same people who are organising this tour.

On to the band's graphics, put together by the mixer, Robert Miles.

"He wanted basically to put together a collage of images that were in keeping with the style of music," says Falconer.

"We never had aspirations to be an aboriginal-inspired band, of course, but Australia is a big, generally empty, dry place, while at the same time people are concentrated in urban centres on the coast.

"So it's a strange contrast of dry and dirt and dust and cities which can be just as arid. He wanted to show that it can be just as arid in cities as anywhere else, so the images of man-made objects have the same sort of earthy quality as the rest. And there were also a couple of specific images that had to do with the band at the time."

The band's ages range over 12 years and individual experience varies likewise, but they don't consider either of those factors important. What about social backgrounds?

"You mean being upper-middle class poofters?" says Falconer. "Yeah. But we've got a couple of token workers."

"I think it's pretty important if you're going to be expressive in any way," Lubran comments.

"I suppose it forms you in ways you're not always aware of," says Falconer.

"But the thing that strikes me about the way we approach our music in contrast to a lot of other bands is that we think about it a lot more."

"I'm not saying we think when we're writing a song, wouldn't it be good to put a G in there or a snare beat in there or hit the wang there, because that would be socially aware. It's more

that we try and understand the philosophy of the kind of music we're playing. A lot of bands don't seem to do that, they just launch into it."

Mood creation is very important to this band on stage and the pair feel again that it's something other bands tend to overlook.

"We sometimes even surprise ourselves with the different moods we set up," Falconer says.

So — how do most audiences react, bearing in mind the fact that most of what they hear is unrecorded material and all of it is uncompromising?

Falconer, deadpan: "It varies a lot. Sometimes they stand there like stunned mullets, sometimes they walk out the door and sometimes they go apeshit."

BEAT the Third (CRASH!!)

Jesus. I had no idea they were going to be *this* good.

Hunters and Collectors took the Hillsborough crowd by its collective throat and shook.

After a little rattling, the beast got the idea and shouted and danced and, when it seemed to be over, asked for more.

Let's not mess with specifics, they will only cloud the issue. Suffice to say that what set Hunters and Collectors apart was mood. You damn well *had* to believe them.

And dance? Until I dropped.

This is a different band from the one you'll hear on record. So much harder, so much more exciting, so much more rhythmic, so much more demanding.

Demand and rhythm, demand and rhythm, demand and rhythm.

BEAT the Fourth (echoes)

Percussionist Greg Perano is pleased with the crowd reaction, but he's used to that kind of thing.

"They took a little while to get started, didn't they? Still, it was really good at the end, they really got moving."

A former New Zealander himself, he likes the local crowds, finds them very aware. He has just been discussing Theatre of Hate with a great big rabbit hunter, he says.

The thing he has noticed in the short time he has been back in the country is the rise of a racist element among his countrymen. It worries him.

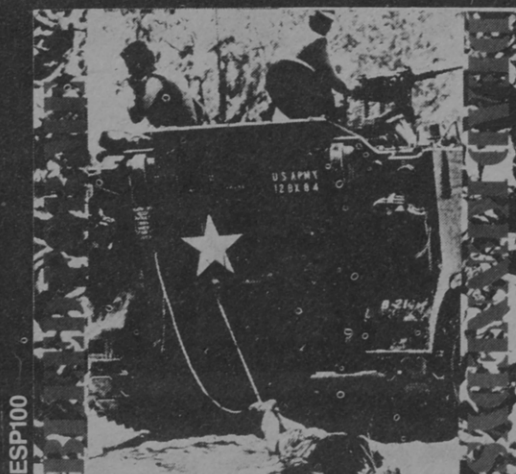
But the party is moving into the public bar. Everyone who wants to know pours through. Time for a drink and a rest.

That's your four beats. You're not going to get any more. And we haven't even got to the scary bit yet.

The scary bit is, Hunters and Collectors are going to get better.

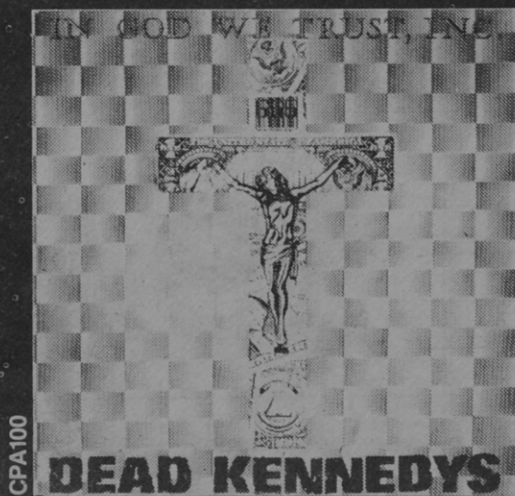
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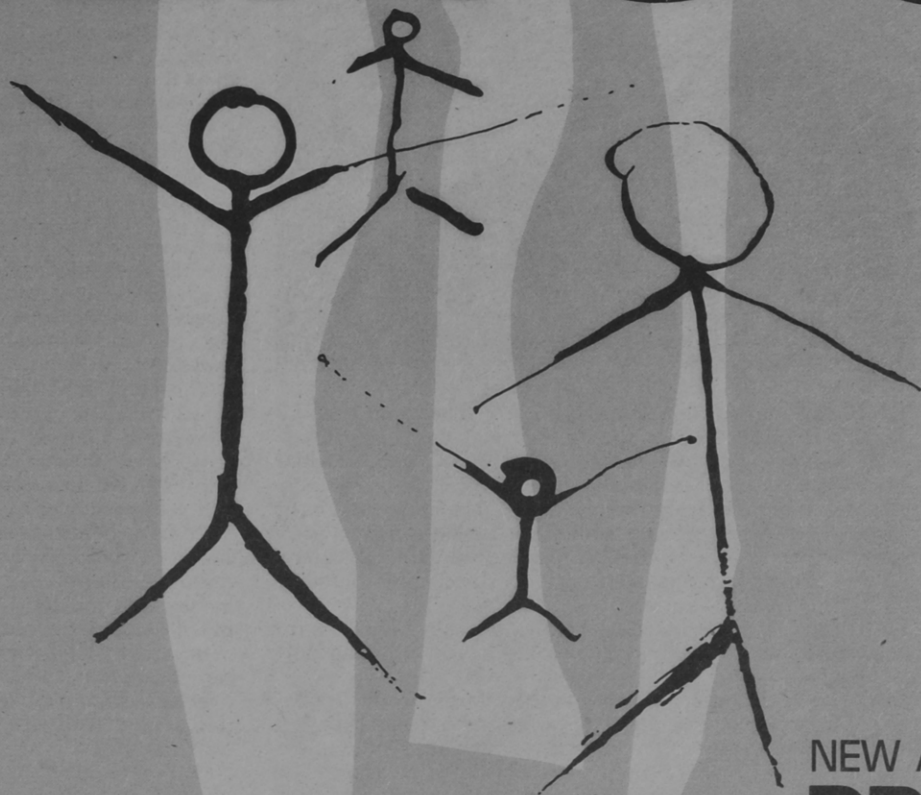


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Creative success is largely measured in term of self. Self-control, self-criticism and especially self-confidence. Alastair Riddell has learned a lot about these things in the past couple of years, especially the last-mentioned attribute. Right now, he exudes an infectious enthusiasm, has a highly creditable album in the can and will soon be playing live again.

A sharp contrast to the very jaded figure of 1979-1980, who seemed to have hit a low spot in his music, was lacking inspiration and seriously considering tossing the whole thing in. So what brought about the change?

A little overseas experience turned out to be just what was needed to recharge the batteries. Riddell packed his bags and headed first for Los Angeles, with the aim of eventually continuing on to Britain. As it turned out, he stayed in LA.

"If I hadn't gone overseas, I probably would have got out of music. I found America a very stimulating place, for all its faults. There's so much energy there, as there is in the UK. Because of the size of those places, the people, the exchange of views, I came back here with a tremendous amount of that energy in me and wanting to do something with it.

"The temptation to give up here was very great, because I didn't feel that I was going anywhere creatively and for me the writing side was of paramount importance. I'm not saying that I don't enjoy performing live, because I do. But if I don't feel the music I'm writing is good, then I'm not interested in performing."

The decision to stay in LA came after a chance meeting with an American musician in an LA music store, where Riddell had been trying out some guitars. A couple of days later, he agreed to form a band, playing original material with a strong bias towards Britain. The local press labelled them a mod band, since this was the time when mod music was undergoing a revival in the States, spearheaded by the Knack (does anyone remember...?).

"It wasn't a very fair label, but we weathered through that and were getting good reviews," Riddell recalls. "You don't get much money in LA, but we played the Whisky A Go Go, which is great the first couple of times, but after that it becomes just like anywhere else.

"The big thing is to build up a following, because then people take notice of you, the record company people hear about you and start coming along to the shows. It is an industry, it has lawyers, managers, all these people are scratching other people's backs. If you can get people who have clout behind you, suddenly all these doors open, the money starts to flow and particularly with the amount they charge in American recording studios, you need that money to make a single."

But after six months the band split and Riddell took up an offer from the ex-20/20 drummer to form a more experimental group. This band actually recorded an album.

"I wasn't particularly happy with it. I think I could have done a better production job myself. But it was very good for me, from a producing point of view. If I hadn't had that experience I couldn't have come back here and produced my own record. I learned how to get a guitar sound or a synthesiser sound or a vocal sound, just the general procedure of the studio. The engineer was also very clued up about synthesisers and I learned how to use them by talking with him and experimenting."

But in the end, Riddell had to come home. As he says, LA "got to him."

"There's a pressure and a tension there that you only discover when you've lived there for a while. You read about the killings and the rapes, the mass murderers who make the Yorkshire Ripper look like an amateur. There was a shooting just down the road from the apartment where I was staying and that was considered a good neighbourhood. I just couldn't stick it anymore."

So home he came just before Christmas 1980, with a handful of new songs and a head bursting with ideas. Longtime musical partner Steve Hughes was most enthusiastic and the two set about recording some of the new material.

Some tracks were laid down last year, but the only one that emerged was the single 'Zero', a much-underrated and whimsical little number about interplanetary love. Some 15 new songs were written with an album in mind, plus three or four left over from the American experience. Recording proper for the album didn't start till last February, when Riddell and Hughes went into Mandrill. They financed the sessions them-



selves and worked right through till July. The result is an LP entitled *Positive Action*, coming your way soon on WEA.

"It took us quite a long time to record it, but we didn't suffer this time as I think I suffered with my second album, because the idea was there from the beginning. The songs, the basic direction we were heading in and the feeling for them were there. We took a lot of time because we wanted to be careful that we didn't just slap them all down and come out with something that was rushed.

"It's great for recording here, because you can get studios for reasonable rates. In America, it would have been financially impossible."

Steve Garden plays drums on two-thirds of the tracks, though drum machines are also used. Hughes plays bass, but the synthesiser is the dominating instrument. Riddell plays most of the keyboards himself, assisted by Andrew Hagen and Paul Crowther. Is he worried about possible negative reaction to an LP with a strong 'electronic' bias?

"I do find there is a certain negative attitude here towards synth music. I don't think it's financial, because you can buy cheap keyboard instruments and do a hell of a lot with them if you buy a few effects pedals and things like that. I'm not out to make a religion out of synthesisers, but I find it hard to believe that people are still arguing about them, because they are a genuine instrument, just like the guitar or violin or whatever. I think we're living in an age that is highly technological and it's no wonder that the music is reflecting that."

The three numbers that survived from the American trip are 'Zero', which has been re-recorded and will be re-released as a single, 'Futura' and 'I Saw The World'. The latter has a naggingly familiar refrain and a lovely chorus. It speaks about travel and the ultimate need to return to things familiar.

"I don't know how that one is going to work stylistically. I put it on because I liked the song. It represents something I felt personally. Most of the songs have changed considerably since I got back, but some of the ideas have worn very well, in fact they seem just as current now as when I wrote them."

Of the newer songs, several are most impressive. 'Do You Read Me' is an impressive opener, with crashing synth percussion and could be a killer on stage. 'Let Her Know' reminds me of the Cars and will be the next single. 'Have A Heart' is one of Riddell's best-ever vocals, intense and nerve-racking. 'We All Take Off' has some fine classical synth motifs and a chorus that demands a singalong. Riddell says it's more representative of where he's headed. The jaunty title song sums up the man's attitudes these days. He has eight more songs which will be part of the live set and are still unrecorded. Public reaction will determine their future.

"I suppose this album is fairly romantically inclined. I tend to write about things from certain stimuli within myself, so a

lot of the tracks are fairly personal."

I remark that Riddell's best work seems to deal with darker emotions.

"Yes, there's a sort of ambivalence in songs like 'We All Take Off' and 'Futura' ... a mixture of sweet and sour. I think that's deliberate. Some of the new stuff is even more like that. It's quite up in energy, almost the sort of thing people could dance to, but it still has that dark tinge. I find it quite exciting, that mixture of positive and negative qualities. I think it's more real if you can touch on that raw edge."

The most common reaction Riddell has had to the album so far is that it needs two or three listenings before its strengths become apparent.

"Generally, I'm not trying to jump out and whack anybody on the head with it. It's quite intentional that the songs will creep up slowly on you. I like that approach, personally. I think if it comes out and whacks you on the head immediately, you get sick of it fairly quickly."

Riddell also spent some time in Britain last year. Having travelled and come home, how does he see the local scene?

"In countries like America and Britain, the incentive is there to work hard, both with a band and as a writer. I think the problem in this country is once you start to do reasonably well and people like you and you've had all this inspiration ... after a while it starts to dissipate. It's not going to develop very much further unless you go overseas. A lot of bands think of 'overseas' as Australia. I think they should try somewhere like the UK. It's very tough to make ends meet there, but there's something in the air ... a certain ethos ... it rubs off on you."

"But I still think the depth in New Zealand music, particularly for the size of the country, is really amazing. When I left, there were a lot of bands operating in Auckland that you could have taken to LA and they would have been a hell of a lot better than many of the bands that were playing there and getting noticed."

"Maybe there's not enough tension or pressure here. Before I went overseas, I was annoyed that there wasn't the stimulation here, that people didn't seem to care, didn't put enough money into making local records, encouraging local artists. But the size of the country does have a lot to do with it and there are very positive things here as far as lifestyle is concerned. I prefer to think that if I want stimulation I can go overseas and come back here and that's the way I approached this album, making it locally with the energy I'd got from overseas."

"I think another problem here is that people in the music business are very secretive. If they've got a good idea, they get closed off and don't want other people to know what they're doing. One of the reasons that things work so well in the UK, for instance, is that there's a big pool of ideas and people. They share their ideas, talk to each other and the whole effect is to create that energy."

Riddell has returned to live work with Hughes, drummer Simon Hannah and two keyboards players, Greg Barlett and Kerry Lamb. Barlett comes from a classical background and Lamb is a recording engineer at Mascot.

They've started in a low-key fashion, playing some dates at Retro and other selected venues, including Hamilton's Hillcrest.

"We're not going all out to play everywhere, because we don't want to get jaded, which is one of the problems of touring. We're lucky, because nobody in the band is reliant for their income on the music. We'll let things take their own course and I think the songs will grow from that as well. If you go on the road and you're working all the time, I think most people in bands would agree that it's very difficult to write."

We briefly recall the Space Waltz days. Riddell agrees that the glam rock image got out of control and started to rule his life, finally stifling the creative flow. The cover of his second album, where he wore an ultra-conservative three-piece suit, was a deliberate attempt to bury that image for good. How does he feel about himself now?

"I feel I'm completely in control of what I'm doing and I feel that if I hadn't gone overseas I probably wouldn't have ended up with that insight into myself, the ability to do that."

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Duncan Campbell

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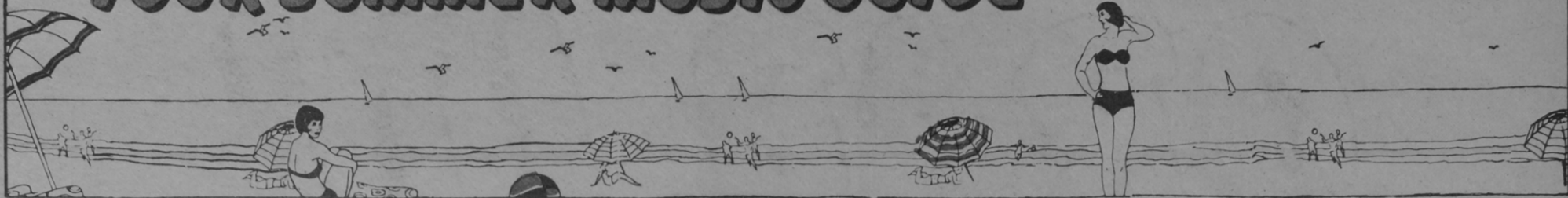


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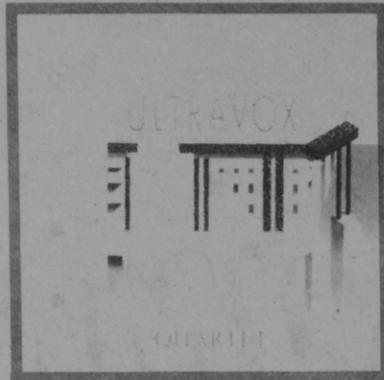
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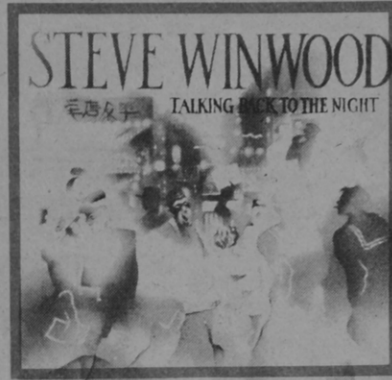
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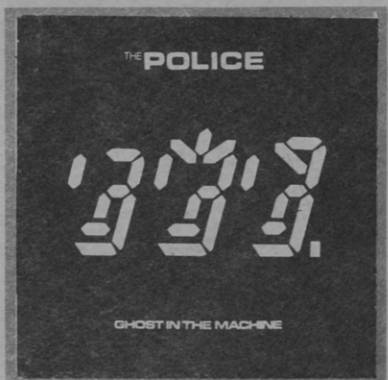
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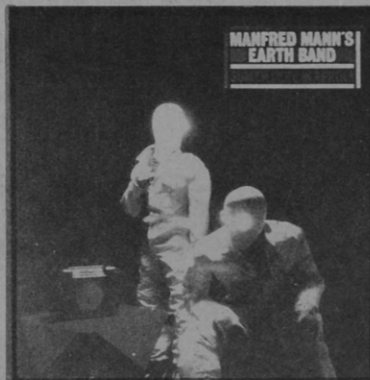
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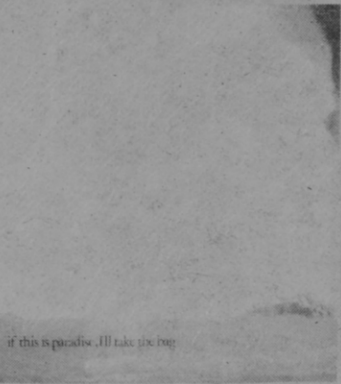
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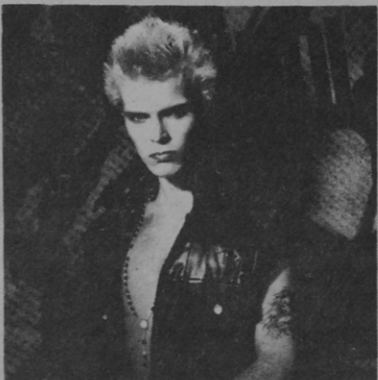
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David Sancious



Charlie Parker, Robert Reisner's 'Bird'.

jazz books

A word of advice to the jazz novice seeking an introduction to the finest of insanities: each of the books on the subject reviewed below is an admirable companion and reference work, but should not be taken as an introduction. Dive into the sound, experience the indescribable feeling that jazz music conveys, follow your own instincts and do not fear the unknown. In short: *listen* first. If you are seduced, then read. To do otherwise would be like studying biology without having smelled a flower.

Jazz, edited by Nat Hentoff and Albert J. McCarthy

A collection of twelve scholarly essays on the origins and directions of the music. Each piece,

written with hindsight, offers new perspectives on history and peels away a lot of the fallacies. Especially illuminating are the chapters on Kansas and the Southwest and the material of Duke Ellington. **Live at the Village Vanguard** by Max Gordon

Gordon runs one of the best-known still-operating jazz clubs in the world and just about everyone who is anyone in the field has played there. This is the story of that venue and if the walls could talk, they probably would have added a dozen more chapters. The famous names drift through the pages and the anecdotes abound. A witty and charming book, capturing the spirit of a vital part of the world's greatest city.

Chasin' The Trane by J. C. Thomas

John Coltrane, profound musician, thinker, mystic. Fifteen years after his death, people are still

trying to figure out where he was headed. Thomas occasionally lets his reverence for Trane override his sensibilities and thus becomes gushy and embarrassing. But the book is still a work of love and many celebrities share their personal recollections of a great and good man. Essential.

Bird, edited by Robert Reisner

Charlie Parker spawned as many stories about his lifestyle as his music in his brief 35 years. This book is subtitled 'The Legend of Charlie Parker', an assemblage of stories about the man from people who knew him, loved him, hated him, loaned him money or gave him somewhere to sleep. Bird was broke more often than he was rich, could drink anyone under the table and eat enough for four. He was generous, selfish, arrogant and humble. He was a genius, a driving force, a one-man revolution. His mark on music is

irrevocable. This book depicts the man behind the myth, very readable and beautifully illustrated.

Inside Jazz, by Leonard Feather
Feather, doyen of the jazz writers, presents a meticulously researched analysis of bebop. For the musician it is undoubtedly illuminating, for the layman the technical passages on playing will be heavy going. The seminal figures are discussed and there are useful discographies.

The Jazz Life, by Nat Hentoff

A fascinating insight on the cultural influences of jazz, culled from interviews with musicians. Revealing accounts of what drove and inspired them and also what killed far too many (the chapter on drugs alone is worth the price of the book).

All the above titles are published by Da Capo Press.

Duncan Campbell

Jazz!

Dexter Gordon
American Classic
Joe Albany
Portrait Of An Artist
Elektra Musician

Dexter Gordon and Joe Albany have much in common. Both are bebop originals from the 40s; Gordon a seminal figure in the development of jazz tenor playing and Albany a pianist who worked with both Charlie Parker and Lester Young. Both also spent long years virtually lost to the music they helped pioneer.

Albany spent the 50s and 60s in a wasteland of drug addiction and prisons. He began recording again in the 70s yet this album is his first for a major label since 1946. Gordon was also an addict throughout the 50s but recorded some fine albums on Blue Note. He spent the 60s and early 70s an expatriate in Scandinavia. Both men are now undergoing a resurgence of popularity in their homeland.

American Classic is straight bebop, pretty much unchanged in essence of influence since its inception. On *Side One*, Gordon's brusque approach is nicely contrasted with Grover Washington Jr's limpid soprano. Shirley Scott on organ gets a little grating however, neither her imagination nor her tone really completing the others. *Side Two* features Gordon's regular quartet made up by piano, bass and drums.

If *American Classic* tugs just a little towards nostalgia, Joe Albany's set sounds thoroughly fresh despite its traditional base. Perhaps it's that *Portrait Of An Artist* seems somehow richer in ideas. Albany is a totally two-handed pianist who is most obviously influenced by Art Tatum but never succumbs to a florid approach (eg Oscar Peterson at times). Here his style often seems ruminative, almost leisurely building lines of thoughtful beauty. Occasionally the tempo is sprightly but, as Albany states on the sleeve, he seems to have particular empathy for ballads. There is excellent support from guitar,

bass and drums but the spotlight remains on the piano.
Peter Thomson

David Sancious
The Bridge
Bud Powell
Inner Fires
Elektra Musician

David Sancious is a musical hybrid, having been subjected to bebop, classical and R&B by his family, and played rock from his early teens. He played on Bruce Springsteen's first three albums, and has also recorded with the likes of Stanley Clarke, Jack Bruce and Billy Cobham.

The Bridge is his first serious solo recording. Sancious combines the discipline of the jazz musician with the feel for simple melodies of the pop performer. In fact, the title track of this LP comes close to a pop ballad in places. The pieces here are all based on piano or synthesiser improvisations. Sancious also plays guitar and percussion. He neatly avoids self-indulgence, with each piece being clean and simple in execution. Variety is the keynote, from the bluesy 'What If' to the sweet meditations of 'The Eyes Have It' and the sprightly dance of 'Morning'. The contrasts, the imagination and the dexterity at work make *The Bridge* memorable and eminently satisfying.

Earl 'Bud' Powell was popularly described as 'a driven man'. This craftsman of post-war jazz piano tried to walk the fine line between genius and insanity, but fell off it all too often. He spent some harrowing years in institutions, finally dying in 1966 from alcoholism, tuberculosis and malnutrition.

Inner Fires is a previously unreleased recording of a 1953 gig with the equally unpredictable Charles Mingus on bass and the utterly reliable Roy Haynes on drums. This was a heavenly trio, Powell burning his way through the compositions of George and Ira Gershwin, Dizzy Gillespie, Miles Davis, George Shearing and others. The emotions at work are overwhelming, and the pace of the playing would cripple lesser performers. Whatever drove Bud Powell, it was no ordinary force.
Duncan Campbell

Mose Allison
Middle Class White Boy
Elektra Musician

Mose Allison may mockingly
CONTINUED ON PAGE 34

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Haircut 100
Nobody's Fool (Arista)
Like ABC, the Haircuts have a strong backlash to contend with. 'Nobody's Fool', on first listen, could deserve a knife in the back, but its strong melody and harmonies win through. Summer pop.
Positive Noise
Get Up And Go (Stunn)
I'm a fan of 'Waiting for the 7th Man', this band's previous single, but this wimp disco effort leaves me cold. The over-repeated chorus is monotonous, only the tight and punchy horn lines rescue it from total mediocrity.
The Beat, Jeanette (Arista)
Dear oh dear, someone's in trouble here. The Beat attempt to bounce back with a calypso-based number that rhymes continuously with Jeanette. Not actually bad, just very disappointing. Other side is 'March of the Swivel Heads', a largely instrumental dig at British fascism.
Modern Romance
Cherry Pink and Apple Blossom White (WEA)
Once upon a time, there was a punk band called the Leyton Buzzards. Then someone's mom gave them Herb Alpert's Tijuana Brass record for Xmas. They lived happily ever after. This is the most inane record this year, far worse than anything on their album.
Culture Club
Do You Really Want To Hurt Me (Virgin)
Boy George strikes back after the par ordinaire 'I'm Afraid of Me' with a slab of pure pop pulp guaranteed to have them singing

in the aisles. Lush and lucrative, it sports this column's bassline of the month. A hit.
Pluto, I Man Bitter (KR)
Like the bloke in *Face* said, "What I don't know about reggae could be written on several sections of the M1." A reggae-pop hybrid with real social comment — it sounds mighty fine to me, mon. Who is he?
Tom Robinson
Now Martin's Gone (Stunn)
In *The Boy Looked At Johnny*, Burchill and Parsons claimed the future of rock belonged to Joan Jett, Poly Styrene and Tom Robinson. A thumping rocker that is basically a chant over power chords, but it won't be the record that gives the terrible twosome a prophetic two out of three.
Damned, Lovely Money (Bronze)
Remember this lot? This single starts with drum machine and organ. Doesn't sound like the same band, huh? Well neither does the record. Captain Sensible's success has encouraged them to write about a subject dear to everyone's heart. Idle chatter, keyboards, solid bass and no guitars, nor a sign of anything neat, neat, neat.
Dead Kennedys
Bleed For Me (Stunn)
English punks hate Jello and the lads, the reason being they make Exploited, Discharge, Anti-Nowhere League, etc sound about as nasty as Bucks Fizz. This is a typical slab of Dead Kennedys' mind bash about the politics of Cowboy Ronnie. It's got to be better than songs like 'I Hate People', anyway we all know Wattie's gay, don't we?
Chicanes, Cry A Little (Stunn)
A little-known Glaswegian bunch whose drummer's dad was called Jimmy. They play infectious, bright and spirited pop, radio-oriented and very tight. Will

probably sink without a trace — like most good underground singles.
What do we do now? 'Say You Will' by **Blanket of Secrecy** is an average synth-string piece that initially delights and then annoys, expect to hear it on Radio Hauraki ... new single for London's **Talk Talk** is 'Today'. Sounds like Paul Robinson singing for Duran Duran ... **Boys Brigade** single 'You Bring Out the Vicar In Me' is a below-average R&B thrash with a substantial horn section ... **Q-Feel** have 'Dancing In Heaven', over-produced and under-written, its sole (not soul) redeeming factor is the pop keyboards ... reggae exponents the **Cimarons** offer a harmless rendition of the old classic 'Big Girls Don't Cry', nice ... **Pretenders** are enjoying British chart success with 'Back on the Chain Gang', I don't know why.
Mark Phillips

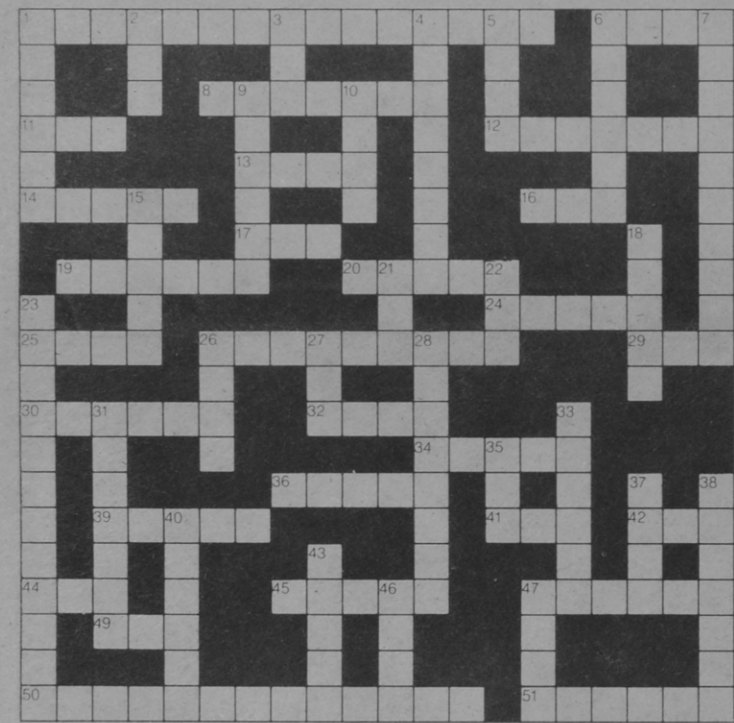
Naked Spots Dance
NSD 2, 12" EP (Flying Nun)
Release of the month. Original progressive music from a Wellington four piece. With a sympathetic production by Ian Morris and Chris Fleming, everything is audible, distinct — minimalist but powerful. Katherine McRae has a beautiful voice. On 'Chacha' her vocals are an enigmatic, almost breathless cipher, skipping over and hooking into dynamic rhythms. All five songs are compelling. This record is equal in quality to the imports you can pay \$20 for. Invest.
Bored Games
Who Killed Colonel Mustard, 12" EP (Flying Nun)
Buy this record and shed a tear for the fallen flower of Dunedin power pop who disbanded a year ago. 'Happy Endings' and 'Joe 90'



should secure them some immortality. The band have real presence on vinyl with powerful, husky vocals and a bassy rock'n'roll sound. An accomplished record though I suspect the recording doesn't do Bored Games full justice. Were the controls ever turned over halfway? No matter — dancey, hand clapping 'Joe 90' will romp away with your feet.
Nocturnal Projections
Another Year, 12" EP (Hit Singles)
Five songs stating progress, promise and identity from an upcoming band. Produced by themselves, it sounds a little as though they did it in a tunnel — atmospheric but it doesn't suit the bass and guitar. Well delivered, telling vocal melody lines toll over a dense, moody background. A lyric sheet is included in this very attractive package. Credits: sinister 'You'll Never Know', soaring 'Out of my Hands' and gregorian 'Difficult Days'.
Lee Connolly and Steve Gerrish
Voodoo Groove (Siren)
Tennis club music incorporating a hotch potch of influences from a barrage of skilled musicians — superbly produced. 'Voodoo Groove' features Al Jarreau type vocals over sprawling cocktail jazz. But too much fruit and not enough punch.
Bongos
Monotony/Falling (Propeller)
Very creditable, syncopated, fingersnapping Farfisa sound with distinctive multi-layered rhythms. Two well structured, slightly funky songs: 'Falling' with spacey falling notes and clucking punctuation from the keyboards.

'Monotony' is the radio song, but with so much going on it's a pity the melody lines aren't stronger and the vocals better mixed.
Alastair Riddell
Let Her Know (WEA)
Long ago in a far off galaxy a vocalist of Ziggy-like brilliance fronted a band called Space Waltz. Then Al could fling out a meteoric single, 'Out in the Street'. This time he tries an ABC style pop formula. Maybe it's too slick, maybe the songs aren't strong enough, maybe your mother would like it.
Dennis O'Brien
Julia (Toast Records)
Julia is a well written song. I was going to say it was slight but when Dennis turned his compelling vibrato to crooning I was seduced. And I wanted to say that 'Can You See Me' was a ballad destined to be a B-side, but Dennis and the

slide guitar did it again. Wonderful MOR music to fall in love by.
Willie Dayson Blues Band
Rick's Blues (Festival)
Rick's Blues' is an instrumental — ragtime piano, then harmonica, followed by steel guitar, double bass style bass and drums gorgeously blended into a perfect composition that's much too up to be blue.
Jewel Sanyo
Musical Youth
Pass The Dutchie (MCA)
Would it be premature to say that what we have here is a British edition of the Jacksons? These youths have the same exuberance, without being overtly 'cute' or precocious. A supersweet hunk of dancefloor magic and the first good song of the summer. Try and stop smiling.
Duncan Campbell



- from the 70s (1,1,1).
42 The Special ... (1,1,1).
44 'I Go ...' was Neil Sedaka's first single.
45 See 30A.
47 See 37D.
49 See 12A.
50 Has provided a song for the new Dusty Springfield LP (Oct *RIU*).
51 Statement of fact from 30A, 'I, ...'
DOWN
1 Enz LP.
2 Meemees' drummer.
3 Style of music.
4 See 8A.
5 Guitarists take note.
6 +34A, 43D, Eagles (ugh) hit (4,2,2,3,5).
7 A song from 2D, 6A LP.
9 Hutt myth/monument.
10 Oz HM act (2,2).
15 See 22D.
18 LPs include *Anthem*.
21 Bowie LP.
22 +15D, J.D. post-Curtis.
23 Recently defunct Auckland band (5,7).
26 For those over 35 only, Cream's *Strange*
27 +40D, Ze act (3,3,3).
28 Christchurch band recently in Auckland.
31 Bands include Breakaways, Flyers and the Connection.
33 See 16A.
35 +47D, Pretenders' song from debut LP.
37 +47A, Jam songwriter.
38 See 36A.
40 See 27D.
43 See 6D.
46 Vanity 6 single, 'He's So ...'
47 See 35D.
ANSWERS ON PAGE 34

- ACROSS**
1 Roxy LP (3,4,8).
6 Meemees' percussionist?
8 +4D, Damned silly fellow.
11 Southern 'soul band.
12 +49A, Furs' LP.
13 Type of rock originating in S.F.
14 Alf and Vince.
16 +33D, Bowie hit.
17 After Midnight ...
19 Beatles B-side (2,4).
20 Dunedin act, now defunct.
24 Same, defunct first.
25 Paul ... & the Set.
26 Their singles include 'W.O.R.K.' (3,3,3).
29 "... Music".
30 +45A, played Mainstreet recently.
32 Early oysters, UK ...
34 See 6D.
36 +38D, title of new Peter Gabriel LP.
39 Bobby Hebb's 1966 hit.
41 Dinosaur supergroup

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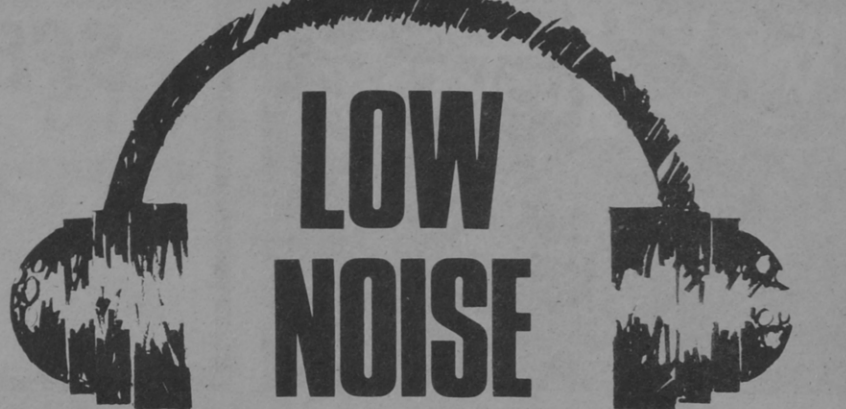
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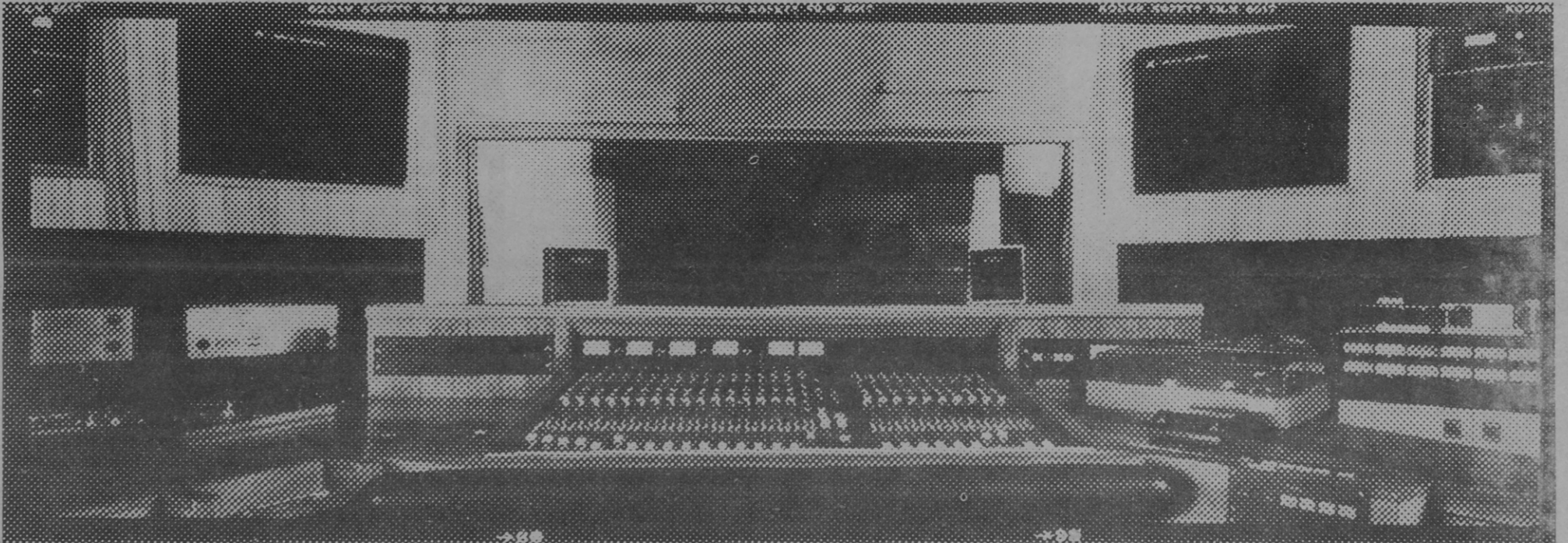
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Live

Auckland Musicians' Association Fund Raising Gig Sunday October 24

This was the first in a planned series of fund-raising concerts organised by the AMA to finance a much-needed underage venue in Auckland. With an alcohol ban imposed, the crowd was predominantly teenage. If only their mothers knew ...

Stranger Upstairs provided the first of the night's entertainment for me, after missing the Instigators. They were painfully close to Siouxsie & Co., from the vocal style to the borrowed bass lines. Weak vocals were hardly improved by an intermittently inoperative mike. Yet despite this, the band proved itself to be strong instrumentally and played with confidence and enthusiasm.

Next up were the Bongos, materialising after a long delay. Still, it was well worth the wait. Infinitely danceable, managing to perform with a fair amount of energy, not to mention proficiency, in the face of countless technical setbacks and a largely indifferent audience.

Two songs in particular stood out: 'Machinegun Running', a very tight, funky number which succeeded in getting more than a few people on their toes and 'Monotony' - equally brilliant, their new single. Regrettably, the trio were forced to cut their set short and concede defeat to the elusive gremlins which had



Dabs, Aotea Square.

plagued them throughout their performance.

Finally, it was the turn of Hip Singles to perform, after more lengthy delays, to the now-depleted audience. Nevertheless, the boys made the best of a bad lot, cavorting through a fast set of poppy (but rather bland) songs for those not too dead on their feet to appreciate it. At 12.30 on a Monday morning, what more can one say?

Well, just one final comment. Let's hope that in future the AMA will attempt to organise its events more efficiently, thereby avoiding the tedious technical delays which robbed a lot of the enjoyment from audience and bands alike. Raymond Russell

Moose Walker
Willie Dayson Blues Band
Clyde Quay, Oct 26.

My dear old mum's favourite



DD Smash, Mainstreet.

SWEETWATERS 4

The fourth Sweetwaters festival will be staged over Auckland's Anniversary Weekend of 1983 on the permanent site at Pukekawa, just south of Auckland. Organisers are promising an even bigger event, with up to seven international acts appearing, apart from the Australians.

People who attended this year's festival will have vivid memories of the discomfort, mainly due to teething troubles associated with breaking in the new site. Dust was everywhere, toilets were unpleasant and the showers seldom functioned.

"I think the dust problems arose primarily from the amount of construction we had to do," says Daniel Keighley, still in charge and bearing up remarkably well. "We had vehicles over the lower flat areas right up to the day that people arrived and all the grass was wiped out. That situation doesn't exist this year and the primary facilities are still there and the grass has grown again."

More toilets have been built and the showers this time will be running 24 hours a day. The pump that ran them packed up last time when it became blocked with sludge. It's been repositioned, so there'll be no excuse for staying dirty.

The organisers now have permission from the Raglan County Council to run three more festivals on the site. Keighley says the media overplayed the objections of local residents. Only 11 objections were lodged, five of them from locals. A trespass com-

plaint should be overcome by improved fencing.

Those who've been to Sweetwaters before will be familiar with the entertainment available. The main stage will have bands running continuously and may even show movies if the logistics can be worked out. The smaller Aerial Railway stage will play a more prominent role and some of the bigger attractions may perform there in different settings. There's a circus for the kids, a Space Invaders parlour, open 24 hours a day, the food and craft areas and the meditation area, for those who want to get away from it all.

A new attraction is the Sweetwaters Cabaret, which is being organised by a separate group. It features different acts in a more intimate setting (it'll have its own tent auditorium) and will run when the main entertainments have closed down for all those insomniacs.

Another problem this year was with the main sound system. The music didn't carry too well to some parts of the amphitheatre and more long-throw horns have been added to the PA. Experience with the shape of the amphitheatre will also determine better sound mixing.

A big grumble from performers and audience alike was the lack of prime time for local bands. Acts

like Blam Blam Blam were given very late spots and very short sets, while overseas bands got preferential treatment. Keighley says he's especially sorry about what happened to the Blams and the situation will be different next year.

"In previous years, the night-time has always been the prime time for viewing the main stage acts. I want to change that this time and create an international spot in the afternoon. This will enable people to attend the main stage during the day and still have something of maximum importance to view.

"Each year we've staged the festival, we've had a particular direction in music that has been a little too specific, if you like. Next year there will be a very intense new wave angle, but there will also be an international heavy metal act, along with blues and jazz performers, something we've never had before. So irrespective of your own musical direction, you'll see top-line acts you've never seen before, unless you've ventured outside New Zealand."

Tickets this year were \$30 and Keighley says the price next year won't be too much higher. Out with the sleeping bags and the chilly bins once again...

Duncan Campbell

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Alan Rutledge and Tony Amos, Stereo FM.

Media

FM Radio in this country, in our lifetime? Another one of those grey areas it wouldn't pay to hold your breath on.

However, our first taste of that famed sound might not be too far away. On the 15th of this month an Appeal Court hearing starts in Auckland that may clear the last legal obstacle to two-eared radio. The Broadcasting Tribunal is being taken to court over its ruling to grant the country's first FM licences to two independent groups, Stereo FM Ltd and Metropolitan FM Ltd. The appellants are Radio New Zealand, on behalf of 1251ZM and FM Enterprises Ltd.

If the appeals fail, FM could be with us in the first half of next year. Stereo FM Programme Director Tony Amos says they'll aim to be on air the first week in May.

Stereo FM promises a totally new programme for the Auckland radio market, but one that will strive to become clearly identifiable as belonging to the city. Amos says the station will be wanting to reflect what he terms "the unique Auckland lifestyle."

"Our audience will be made up of those people who live that Auckland lifestyle — typified most by those in the 18 to 39 age group. Those people are moving forward, developing and living their lives in the city. We want to add the music to that movement."

Amos says extensive research has shown a majority of those people are unhappy with current

Auckland radio (surprise, surprise). He says Stereo FM can fill a huge gap, especially as far as music goes.

"We're going to programme from albums. Albums make up 80 percent of the total record sales in the country, yet almost all existing stations programme from singles. It's only logical to look to strong, contemporary album music, as well as classic album tracks, to make up the bulk of the programme."

Amos vows Stereo FM will be the pacesetter.

"If we're not the station that breaks new music, then we will have failed. It's our business to broadcast and expose music. If the music is unobtainable in this country, that's all the more reason to play it."

However the station won't be airing specialty music shows. The programme director says he feels it's important listeners can tune in anytime and not feel alienated by block programming of music they may not like. However, Stereo FM's application for a warrant does include an undertaking to present feature programmes once a day. Tony Amos says they'll be looking towards live-to-air concerts and simulcasting with TV.

Amos also won't be drawn to comment on what percentage of local music Stereo FM will be playing, but confidently expects there will be a lot more kiwi music on the air. As well as the commitment to play more local talent, the station is setting up the Stereo Artists Development Trust. This body will act independently from the station but will receive one percent of yearly station gross income. Amos says that could be up to \$15,000 in the first year,

money that will be available to help local artists get their acts together.

Stereo FM is licensed for 50 kilowatts, a fact most people have yet to fully appreciate (no present Auckland commercial station is over 10 kw and even the big Sydney commercial FM stations don't make it over 35 kw). By its very technical nature, the best FM does need a bigger power behind the signal, but if all goes well and the two new FM stations mount their transmitters on the TVNZ mast in the Waitakeres, they'll be able to beam their programme clearly for about 100 kilometres in all directions. That's the entire Auckland region, although in some areas where hills will interfere with the signal, inexpensive aerials will be needed for perfect reception.

More research has shown 76 percent of Stereo FM's target audience have FM receivers in their homes. That's a lot more than was expected. The percentage who have FM gear in their cars is much lower and Tony Amos admits that's a problem at the

moment.

Tony expects the station to glean its listeners from people who'd otherwise use records and tapes, or listen to AM stations, or watch TV. He says AM radio has been a bit shy in accepting its place (in the States now almost exclusively talk and information stations). He says AM is not secondary to FM but must work in a different place and he predicts trouble for existing Auckland stations if they don't adapt.

Stereo FM's Managing Director Alan Rutledge says they'll aim for a staff around 25 in number. He says the station philosophy will be "broadcasters in control." He'd like to see 30 to 40 percent of the station's shares held by people actively involved. Rutledge says a collective feel is desirable and he'll want to see the station working as a total unit.

Tony Amos says another key word is *fun*. He says it's important for everyone to have a good time, because that's another cornerstone of the unique Auckland lifestyle the radio station wants to reflect. "Stereo FM's image will be

created through the sound of the station. It doesn't bother me that we'll probably be starting the station in the winter. In winter Aucklanders get ready for summer."

Enough to get you craning your ears for the first sound of the new? You can't fault the dedication and hard work that's gone into getting FM in Auckland to this stage.

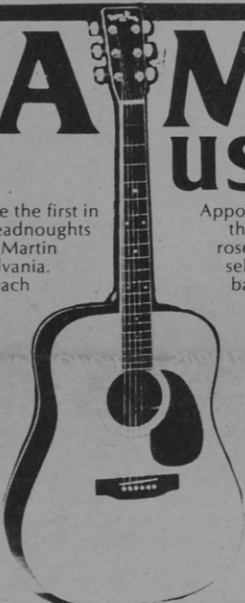
The only good thing about the long wait is that all the mistakes, technically especially, have already been made overseas and we should benefit from that experience.

What will happen? The Sydney FM stations which came on touting their bold ideas soon backtracked to the tried and true and terminally boring after the first survey didn't win them instant acceptance. However, the Broadcasting Tribunal has made it perfectly clear we haven't been kept waiting for FM all this time to receive a stereo version of the kind of radio we already don't listen to.

Let's settle back and keep our ears open. Both of them. Robert Douglas

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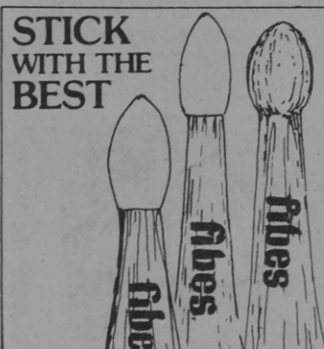
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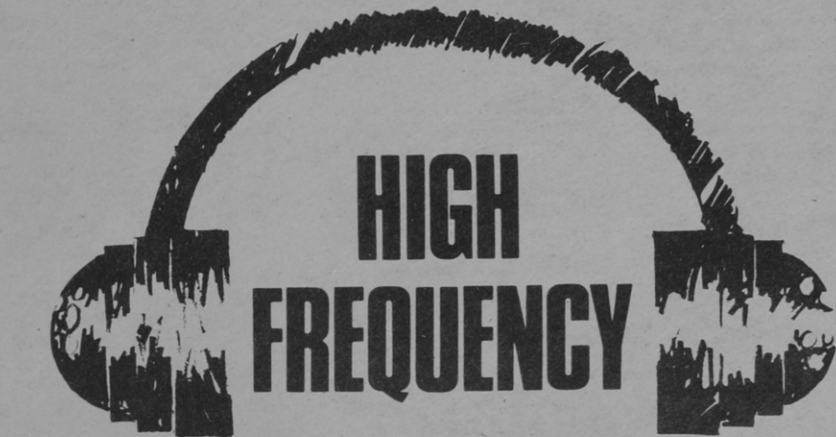


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King Snag Column

Well, after being run out of town by the Meemees screaming blue murder, I spent a week holed up in Turangi. Now the nightlife down this end of the island is a bit shithouse, in fact very shithouse, so since it's been award month, 'ow about the 'Arry Awards. 'Ere they are:

The Best Dressed Award
Paul Rose
(You'll be buried in that coat)

The Best Undressed Award
The Gurlz

The 'Aircut 100 Award
Simon Grigg

The Beergut 100 Award
Dave McLean

The 'I don't take drugs, I just get arrested for them' Award
Graham Brazier

The 'Let's be on a permanent go-slow' Award
The Bar staff at A Certain Bar

The 'Let's go out for a pint and a punch-up, just as long as we don't get into a fight' Award
Andrew Boak

DJ of the Year
Murray Cammick

The 'I'll never be sure, but I'll always be certain' Award
Mark Phillips

The 'Let's wear a bit thin' Award
Chris Knox

The Laugh of The Year, otherwise known as U2 can sound like ABC Screaming Meemees

The 'I'll never look at a bottle of whisky the same way' Award
Stefan Morris

The 'I'll always look at a bottle of whisky the same way' Award
Roger Shepherd

The 'I know more about music than fish — really' Award
Frank Stark

The 'I think I'll have a moustache this week' Award
Mike Corless

The 'Drink Yourself More Bliss' Award
Peter Ulrich

The 'I got an ego won't let me go' Award
Tony Drumm/Mike O'Neill

Entrepreneur of the Year
Chris Knox

The 'I'll get what I want to Number One' Award
Robin Lambert
(Prize — free t-shirt)

All awards can be collected at the Press Bar next Monday night, as long as you buy me one. Next — 'Arry goes to Antarctica — obviously. 'ARRY

Briefs

Billy Joel
The Nylon Curtain (CBS)

Billy Joel is still trying very hard to convey himself as 'a regular guy', despite all those platinum albums and millions of dollars. It's tough at the top. *The Nylon Curtain* is another attempt to exorcise his guilt about being a success. It's filled with angst, from industrial wastelands to suburbia and even Vietnam (he evidently read 'Dispatches' or saw *Apocalypse Now*). It's all wrapped in his MOR piano-based arrangements, and doesn't even have the benefit of a pretty single. If I sound cynical it is because this man sounds insincere. DC
Rick Springfield
Success Hasn't Spoiled Me Yet (Wizard)

It's probably got the year's worst sleeve but if, like me, you were seduced by 'Jesse's Girl' then *Success* seems a pretty neat album. Lots of pimply pop-rock riffs as Rick keeps pumping that guitar (just like we've seen him on *Solid Gold*) and getting all adolescent anguished over girls. 'Don't Talk To Strangers' is another boffo single and the whole album goes great with my morning muesli. PT
The Who, It's Hard (Polydor)

With Pete Townshend you can bet the title song will be more about coping with life than that usual male preoccupation. Trouble is, Roger Daltrey remains the archetype macho rock singer. The whole band in fact, brilliant musicians though they remain, seem trapped in an increasingly arthritic approach. Hardly surprising that the best tracks — first and last on Side One — are those where the sound is least traditional Who. Maybe for some long-time

fans it's hard to accept that the Who has outlived its use. They should check out Townshend's very fine, recent, solo set and meet the new boss. PT
Kim Carnes
Voyeur (EMI America)

When you score America's biggest selling single of 1981 then the record company is more than willing to spend big bucks on your follow-up album. And considering the bleating wimps that so often dominate the US Top 10, it's to Carnes' credit that she's made an album that leans to big beefy rock. Oh, it's conservative stuff for sure but it also has compensations such as tolerable lyrics, discernable tunes and a general lack of pretension. Trouble is, all the swathes of synth and punchy production can't stave off the awareness that it's all just very expensive competence. Perhaps that's what makes the ballad 'Does It Make You Remember' stand out from the pack. PT

The Blues Band
Brand Loyalty (Arista)

Seven original numbers, five covers: drummer Hughie Flint's gone; Dave Kelly now gets as many vocal spots as Paul Jones; there's some sure supplementing from brass and keyboards — but basically it's business as usual. More blues and boogie from Britain's supremo's of the Midge Marsden/Willie Dayson circuit. **The Shakin' Pyramids** PT
Celts and Cobras (Virgin)

A second album of rockabilly and assorted nostalgia from Glasgow's Shakin' Pyramids. With an eye to wider appeal they've gone electric, employed Roger Bechirian and Bob Andrews on production chores and included a pretty passable Costello ditty, 'Just A Memory', on the first side. Self-penned 'Like Me With No-one' and 'Plainsailin' suggest that the Pyramids have a future if they can throw off the rockabilly idiom that unfortunately dominates the rest of the album. GK

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was all working. But when I arrived there, I was told that in two days' time we had two days booked at Air Studios, and the idea was to write a single. So at that point I did one of my panic sessions and wrote 'Love In Motion' in the space of a day. I remember looking at my watch one morning and discovering that I was still writing the lyrics half an hour after I was due in the studio to sing them. I must admit it's still one of my favourite songs. I don't know whether it was because it was done so quickly, or what. It just turned out well."

Despite the David Essex comparison? (Laughter) "That's very interesting. I haven't received that comparison outside of Australasia. I'm convinced there's a conspiracy in the Southern Hemisphere." Duncan Campbell

'JAZZ' FROM PAGE 29

call himself a Middle Class White Boy but most would regard him as a living legend. Born in 1927 in the Mississippi Delta, his cool distillation of boogie woogie, country blues and city bebop made him one of the icons of 50s beatniks. Then in the 60s he was an important influence on British rock with such as the Who, the Animals and Georgie Fame recording his songs. Ben Sidran, recently in Auckland, revered Allison as the William Faulkner of American Music.

Nonetheless, the evidence here on his first recording in six years suggests that Allison's heritage may lie more in an established style and mode of writing than in performance. His voice, unchanged much over the interim, still sounds capable, if a might characterless, his piano playing very proficient though hardly distinguished. *Middle Class White Boy* contains six new originals and five covers (including his usual Duke Ellington, a Muddy Waters and a snappy Tennessee Waltz in 4/4) Joe Farrell and Phil Upchurch provide impeccable support although Allison's electric piano is sometimes too clipped for his rippling, cruisy style. Peter Thomson

Clifford Brown/Max Roach
Pure Genius Vol. 1
Woody Shaw
Master of the Art
Elektra Musician

Clifford Brown, widely regarded as the definitive hard bop trumpeter, was the antithesis of the common conception of bop era jazzmen. Shy and retiring, a family man not given to the excesses of so many of his peers. His career was cut short by a car crash in 1956. He was 26 years old. That crash also killed Bud Powell's brother Richie, a gifted pianist, who also features on this set, recorded shortly before the crash and only just released from the private collection of Brown's widow.

Roach, who pioneered modern drumming styles, is another player here, and it was he who put this LP together. Sonny Rollins, the big, muscular tenor sax player, finds his feet in this company. Bassist is George Morrow.

Listening to this album will tell you more about jazz than any words can. Brown was a giant, proving it as he spins out one effortless solo after another on 'I'll Remember April'. His breathtaking runs on 'What's New' are so aggressive, but still so sweet and full in tone, and the finish to the track, everyone flat out, is pure euphoria. Thankfully this stuff has finally got out.

Woody Shaw (trumpet and flugelhorn) has an honourable background that includes Chick Corea and Horace Silver's bands. This live set was recorded last February in a quintet form, with guest artist Bobby Hutcherson (Dolphy, Shepp) on vibes. This was just an easy jam session, with limited rehearsal time, but turned out some very cool sounds.

Shaw's compositions make

extensive use of Latin and African rhythms, a nod to his younger days. The sound is both reflective and exuberant. Hutcherson steals the show on the respectful revamp of the old standard 'Diane', and Thelonious Monk's 'Mysterioso' features some lovely, lazy blues playing.

A smooth little gig.
Duncan Campbell

Billy Cobham's
Glass Menagerie
Elektra/Musician

Billy Cobham has a new band and it is extremely good. Like his last quartet it is electric and comprises guitar, keyboards, bass and himself on drums. This time though, there are no big names aboard; instead young recruits who cohere into a superbly tight unit under Cobham's robust propulsion. All concerned play with admirable fire and finesse although perhaps guitarist Dean Brown deserves special mention. Whether swinging like the proverbial clappers on 'Observations & Reflections' or getting lowdown dirty on 'Jailbait', he is simply arresting.

As the album title suggests, Cobham's musical forte has always been primarily assimilative rather than innovative. To some listeners that may constitute a shortcoming but there must always remain an important place for those artists who consolidate rather than forge new paths. *Observations* explores nothing new yet satisfies because of its very high standards. Peter Thomson

Tom Scott
Desire
Elektra Musician

Throughout the 70s Tom Scott gained considerable prestige for his fine work as saxman and band-leader in support of artists such as Joni Mitchell, Steely Dan and the Blues Brothers. His own albums rarely rose above the pedestrian — predictable jazzrock for Californian car cassettes.

So what's he doing on a classy new label like Elektra Musician? The deal, a challenge from the label's president, was that Scott's band record an album 'live' in the studio using a two-track, direct-to-disk digital system.

The results demonstrate yet again that: the digital process is a wonder of clarity and precision, these ultra-sessionmen really can play every bit as perfectly as you'd expect and although Scott blows with great gusto, his music is still better utilized as a supporting vehicle.

And so, on a couple of tracks, it is. 'Sure Enough' is a catchy slickfunk vocal number for Richard Page, while 'Meet Somebody' is made semi-memorable by Stephanie Sprull. A few of the instrumentals receive virtually big band arrangements and a couple have melodies that rise above a riff. 'Johnny B Badd', a 50s pastiche, shows a little humour.

Overall, another Scott set that is functional but hardly exciting. Peter Thomson

BACK ISSUES AVAILABLE

2 Mark Williams, Joe Cocker, Mike Chunn interview (Split Enz in Europe).
19 Talking Heads, Ramones, Sire label, Steely Dan, Kim Fowley.
24 Talking Heads Part 2, Citizen Band, Swingers bandfile, Dragon.
26 Devo, Knack, Mi-Sex, Wellington Special.
27 Bob Geldof, 'Kids Are Alright', Sheerlux, Ry Cooder, Radio Radio.
29 Graham Parker, Members, Mother Goose, Radio Radio 2.
30 Sweetwaters Issue programme — John Martyn, Elvis Costello, Renee Geyer, No Nukes, Squeeze, NZ Band profiles: Split Enz, Toy Love, Hello Sailor, Citizen Band, Th' Dudes, Street Talk.
31 Sweetwaters, Swingers, Mi-Sex.
32 Police & Split Enz interviews, Sharon O'Neill.
33 Marching Girls, Crocodiles, Fleetwood Mac, Ellen Foley, Russell Morris.
34 Tom Petty and Street Talk interviews, Mi-Sex, Virgin supplement, Whizz Kids and Pop Mechanix bandfiles.
35 'Quadrophonia', Bob Geldof and Kevin Stanton interviews, Newz and Flight X7 bandfiles.
36 Ray Davies, Cure and Jo Jo Zep interviews, Neil Young supplement, Stones.
37 Magazine, Toy Love in Oz, Newz, Tim Finn interview, Ramones.
38 Howard Devoto interview, Flight X7, Tim Finn interview.
39 XTC, Lip Service, Motels.
40 Martha Davis, David Byrne and Dave McCartney interviews, Doors, Bruce Springsteen, Hammond Gamble.
41 Coup D'Etat, Flowers, Clash, John Lennon, Elton John.
42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Borich/Tilders.
43 Bryan Ferry interview, Sweetwaters report Flowers.
44 Adam Ant, Associates and Police interviews, Stevie Wonder.

45 Split Enz, Pop Mx, Meemees, Wgtn '81, Class Of '81, Newmatics, Herco Pilots, Swingers, Madness supplement.
46 P/L/John Lydon London interview, Cure, Ellen Foley, Dire Straits.
47 Jam in London interview, Reggae/Bob Marley supplement, Madness, Joy Division.
48 Cold Chisel, Blams, Wgtn Zone.
49 Angels, Beat, Lemmy Motorhead and Desmond Dekker interviews.
50 Swingers, Psychedelic Furs and U2 interviews, The Clean.
51 Newmatics, Cramps, Stray Cats, UB40, Blind Date and Gordons interviews.
52 Echo & Bunniymen, Danse Macabre, Penknife Glides, Mockers, Valentinos, Jimmy & Boys.
53 Screaming Meemees, Ian Dury interview, Mental As Anything.
54 Dave McCartney & Pink Flamingos, Go-Go's interview, Sunnyboys, INXS.
55 Clash interview, Sweetwaters, Pop Mechanix, Devo, Sharon O'Neill.
56 Teardrop Explodes, D.D. Smash and Mick Jones Part 2 interviews, Neighbours, Richard Burgess.
57 The Clean, Pretenders, South Island bands, Mental As Anything, Chas Jankel.
58 Blams, Teardrops, Hall & Oates, Bill Wyman, Kotke/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, Zines Family Tree (2 page history AK bands 1977-80, by Simon Grigg), Cure, XTC, Tom Petty, Life in the Fridge, ChCh band history.

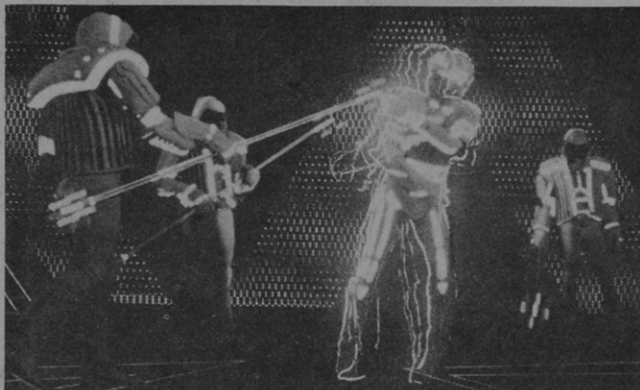
EXTRA 2

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 Templer, Newtones, Heavenly Bodies, Chris Knox pic.

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Flynn (Jeff Bridges) zapped by video game guards in 'Tron'.



Surf entrepreneur Gerry Lopez meets hunky Arnold Schwarzenegger in 'Conan the Barbarian'. Eat here or takeaway?

Film

The Thing
Director: John Carpenter

The early 50s was the dawning of modern cinematic sci-fi, with what almost amounted to an obsession with the theme of invaders from outer space — a genre which neatly mirrored America's uneasiness about the more immediate political threat of the Soviet government. Two key films were Don Siegel's *Invasion of the Body Snatchers* and the Howard Hawks/Christian Nyby *The Thing*: the first was updated by Philip Kaufman a few years ago and now the director of *Halloween* and *Escape from New York City* has offered a new reading of the latter for the 80s.

Censorship and technical expertise limited the realism of the originals but, when read with a contemporary political subtext, this was not too troublesome. However Carpenter has so much high-tech at his call when it comes to gut-wrenching horror that scenes not directly involving the monster seem to flag in pace. And not only are wider political implications ignored, but the inter-relationships and tensions between the isolated group of humans are not explored as deeply as they might have been.

So, in spite of the director's visual flair in the exotic Antarctic setting and some stunning special effects, *The Thing* doesn't really make an impact as a total film. Kurt Russell may have achieved all his goals in *Escape from New York City*, but in this film, he doesn't seem to know where he is as we leave the snowy wastes for the closing credits.

Union City
Director: Mark Reichert

Reichert's film starts off from a deliriously bizarre premise as Dennis Lipscomb is driven to murder, insanity and suicide because somebody has been furtively whipping away his milk bottles. Why, Stanley Graham's paranoia in *Bad Blood* seems mild by comparison!

Visually the film is ravishing and almost fetishistic in its recreation of a glossy, ultra-technicolour, 1953 middle America. The director presents objects and settings with an obsessive attention that one might expect from a Borowczyk and considering Debbie Harry's lifeless performance, one can see the perfect justification for this approach. And, even though it is more than a little disjointed as a narrative thriller, as an almost abstract set of film noir images it works very well indeed.

The Return of the Soldier
Director: Alan Bridges

Britain's entry to this year's Cannes festival has worthy credentials — taken from a Rebecca West novel, directed by the same man who made *The Hireling*, with a quartet of first-class players in Alan Bates, Julie Christie, Glenda Jackson and Ann-Margret.

Bates is a young captain returning from the front in 1916 with shellshock and suffering from amnesia which has eradicated the

last 15 years of his life. It's an extremely moving piece of cinema which Bridges has brought off with a firm sense of style and an ironic edge that keeps it from slipping into a ponderous literacy that the theme might invite.

The performances are exemplary and contribute a good deal to the success of the film: Ann-Margret, like Meryl Streep in *French Lieutenant's Woman*, proves she can play British with the best of them and even Glenda Jackson has relinquished some of those androgynous mannerisms that have marred most of her recent screen appearances.

Deliverance

Director: John Boorman

With London currently enjoying reissues of the complete prints of James Ivory's *Wild Party* and Sergio Leone's *Once Upon a Time in the West*, New Zealand is having the opportunity to see what is arguably Boorman's best film with all the censor's excisions reinstated.

Deliverance has worn well over a decade, a fast-paced saga of four buddies taking a last weekend canoe trip down a condemned river before a newly built dam turns it into a huge lifeless lake.

Tied in with the ecological theme (neatly mirrored in Boorman's touching vignettes of the rural community at the outset of the film and the meal scene at the old folks home when Jon Voigt and Ned Beatty have weathered their ordeal) is what one would have called in less enlightened times, a man's adventure story.

And it is precisely this in so far as the film cuts into our society's concept of masculinity which is questioned and literally assaulted during the course of the film as Beatty is humiliated and raped by two mountain men and Voigt struggles with his conscience in the use of violence.

And now what about reissuing *Point Blank*, Boorman's first American film which was also hacked by the censor, and *Leo the Last* which never ever made it here in the first place ...
William Dart

FORTHCOMING FILMS

Tron ... space invaders comes alive in Disney's latest pseudo-cartoon, most of the artwork done by computer. Apparently a visual stunner. Starts Dec 10.

Pirate Movie ... adaption of Gilbert and Sullivan's *The Pirates of Penzance*, starring Kristy McNichol as a girl who meets up with a band of pirates. Swash-buckling musical, so the makers say. Reviewers talk of turkeys. Starts Dec 10.

Conan The Barbarian ... another cartoon character brought to life, played by musclem Arnold Schwarzenegger. Special effects men and set designers steal the show. Very heroic and blood-thirsty. Directed by John Milius. Starts Dec 10.

E.T. ... stands for 'Extra-Terrestrial', a cute visitor from another planet, destined to be this year's pet. Already a smash in the USA, Steven Spielberg directs. Starts Dec 3.

Neighbours ... John Belushi's last role, teaming up again with Dan Aykroyd in a comedy about people who live next door to each

other. Starts Nov 12.

Summer Lovers ... love triangle set in the Greek Islands, starring Peter Gallagher (*The Idolmaker*), Daryl Hannah and Valerie Quennessen. By director of *Blue Lagoon*. Starts Dec 10.

Gorp ... yet another American holiday camp comedy. Need we say more? Starts Auckland Dec 3.

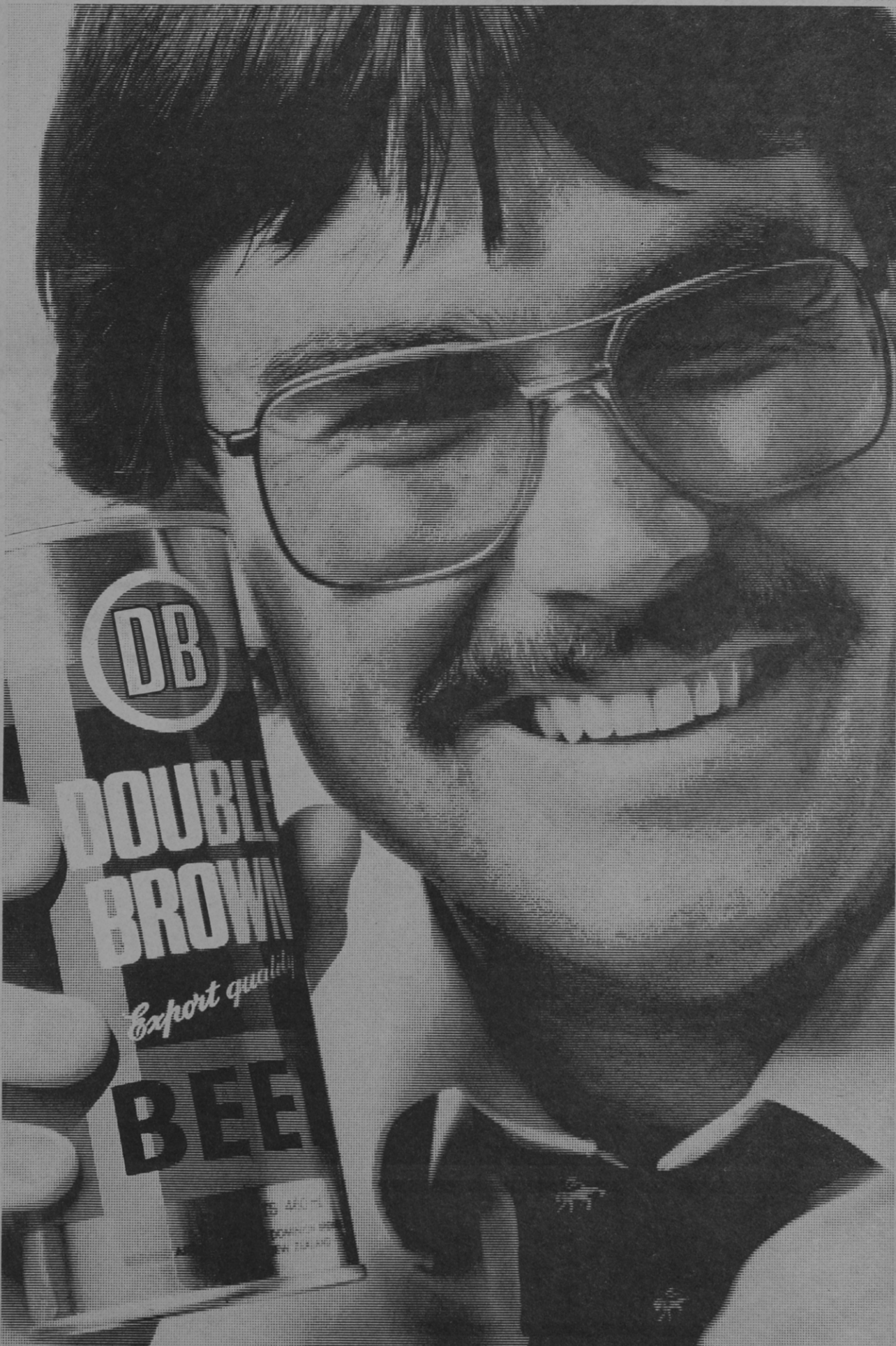
Two rival James Bond films are currently in production. *Never Say Never Again* is a remake of *Thunderball*, with Sean Connery playing the suave secret agent. Irvin Kershner directs ... also filming is *Octopussy*, with Roger Moore taking the lead in his sixth Bond film. Moore is reported to be collecting \$4 million for his efforts ... it's confirmed — ET is

the fastest drawing film in history. At the height of the US summer it was taking in \$3.5 million a day ... after the death of two children during the shooting of *Twilight Zone*, production of the film has stopped. It's not known if shooting will recommence. Meanwhile, director John Landis and several production personnel have been served with civil citations for breach of child labour laws ... *Porky's: The Next Day* is now in production ... playing the lead villain in *Superman III* is comedian Richard Pryor. Christopher Reeve and Margot Kidder again take the roles of Superman and Lois Lane and Richard Lester directs again ... the producers of *Superman* intend to follow it up with *Supergirl* and, what they're billing as 'the greatest

living legend of all time', *Santa Claus* ... Milos Forman is to direct the screen version of Peter Shaeffer's play *Amadeus* ... while producer/director Peter Bogdanovich is working in his memoirs of his relationship with Dorothy Stratten, the Playmate of the Year murdered by her husband. Bob Fosse is directing a film based on the same material. Titled *Star 80*, Mariel Hemingway plays Stratten and Cliff Robertson takes the role of Hugh Hefner ... new Monty Python film now shooting is *The Meaning of Life*. Film features the full Python team of Eric Idle, Graham Chapman, John Cleese, Terry Gilliam, Terry Jones and Michael Pallin. The film was also scripted by the six ... Robert Stigwood is producer of the film

version of *Evita*. Ken Russell takes the director's chair and David Essex stars ... Paul Mazursky's *Tempest*, a reworking of the Shakespeare play, stars John Cassavettes, Gena Rowlands and Susan Sarandon ... *An Officer and a Gentleman*, with Richard Gere and Debra Winger, directed by Taylor Hadiford (*The Idolmaker*) is receiving rave reviews ... Neil Young's *Human Highway*, a film with Dean Stockwell, Denis Hopper and Neil himself in lead roles, has been released ... Douglas Adams' *The Hitch-Hikers' Guide To The Galaxy*, is to be filmed ... Sam Pillsbury's *The Scarecrow* getting good reviews in the UK. NME's Monty Smith calls it 'a deeply satisfying evocation of youthful fears and humours'.

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