

Live

LIVE FROM PAGE 28

Steroids) and vocalist Gary Smith. The first bracket kicks off with 'Blow-up' and although the mix is a bit under-muscled and cocktail-ish those who came to dance soon are and those who came out of curiosity are, it seems, soon converted. The agonizingly long, knob twiddling breaks between songs which characterised the band's earlier shows have now been overcome and the punters adapt fairly quickly to the absence of the usual rock band thrashings and thumpings on stage.

Most of the stronger material was saved for the second set after a break during which Jon McLeary of the Spines did a short acoustic set, the standout of which was 'Your Body Stays' which is to be the band's new single.

Body Electric's second set, with songs like 'Who Takes the Rap' and 'Nobody Blames it on the Butler', really make the most of Smith's truly exceptional voice. Although still not the most relaxed of frontmen (his demeanor between songs is not unlike a wine waiter with a broken cork screw) the strength control and range of his voice is a revelation. The show closes with a clever twist when the live rendition of 'Pulsing to Metal Music' runs on unbroken into the dub mix of the recorded version

as the band leave the stage.

They also have a record due out within a couple of weeks.
Don Mackay

The World, Scorched Earth Policy, The Chance
Star and Garter, Nov 25.

Christchurch's amorphous pool of musicians have completed another of their rounds of musical chairs with the offspring taking their first steps in public.

From the bottom up, Scorched Earth Policy, despite their intriguing name, impressed the least. It might just be me but the Ian Curtis school of vocal doom and depression has begun to pall. Allied to that the band seemed too often to be unconnected and lacking in inspiration, whilst too many time

changes ultimately became a further source of irritation. Having said that, 'Arson' was energetic and densely menacing and can only bode well, whilst a poignant reading of 'I Put A Spell On You' was enchanting.

The World were plagued with problems, a lacklustre mix too often buried some fragile vocals. Despite such disasters there was an inescapable quality to the World. They came across as a private and introverted band but their ability to range from subdued through to vigorous, belied such introspection. The violin particularly stood out and I look forward to seeing them in more sympathetic circumstances.

Given what had gone before, the Chance were if anything conventional in comparison but they stole the show in the short time allotted to them with a constant stream of fast, infectious, metal pop songs. They were insistent and totally rivetting whilst being completely and thankfully free of all traces of preciousness.

On such evidence there will be far worse places to be this summer and there is even the possibility that some extravagant claims made recently on behalf of Christchurch might actually be borne out.

Michael Higgins



Talking point of the month has to be the four RWP regional spots. The willingness of TVNZ to take on this sort of project certainly makes the bulk of our radio programmers look pretty backward by comparison, which indeed they are.

Nice fast format allowed lots of faces and views to be crammed in, although doubtless there are a few noses out of joint around the place among would-be experts who were not consulted.

There were actually a few quite glaring omissions; Roger Sheperd of Flying Nun (although his non-appearance was, I gather, self-inflicted); Wellington's Hulamen (easily the city's most popular live act over the past year but did not even rate a mention) and Herbs (in fact the whole series was a little too white for comfort) being the ones that spring to mind. Most contributors made a reasonable fist of things and a few made a real impression as actual TV personality

material. Dick Driver probably did best and Riot 111's Void, despite his 'street credibility' etc, proved yet again that he is probably NZ's number one media hype artist and a real frontrunner to take over Selwyn Toogood's role after the revolution.

On the other hand a few others probably did themselves less proud. I for one could have done without Jim Wilson and his Tonto from Christchurch, Jane Walker and Paul Kean's rather vacuous pretensions to artiness and Michael 'pathetic' O'Neill, but I guess its all a matter of taste.

The major advance in the way the series was put together, of course, lay in the fact that people got the chance to speak for themselves, rather than us having some nitwit-DJ-who-sends-his-jeans-to-the-drycleaners type, foisted on us as a pseudo expert as I'm sure would have happened a year or two ago. A worthwhile effort and possibly worth repeating each year.

P.S. Did my eyes deceive me or did Dennis O'Brien's 'J-Julia' appear on RTR a few weeks back in the 'High Flyer' spot, in a week when the single didn't even chart? Perhaps this really is the dawning of a new era of TVNZ commitment to local music.

Robert Eyres

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King Shag Column

Well, last month's awards went down a real treat. My, what results. Chris Knox went on a diet, Mike Corless 'ad a shave, Tony Drumm was extremely rude, Mark Phillips invited me to a party and the rest of the recipients are still out looking. They could 'ave found me at Phillips' party, if you could call it that. Situated at a Certain Club with a \$4 door charge, this entitled you to see two 'up and coming' bands and an array of fruit (and nuts). Spandau Bolero were first up and couldn't 'ave

been anything else but NZ's answer to all those 'orrible synth bands. But there's one thing I must 'and to overweight Eric, is that 'e's always been into it, unlike the try 'ards. These young drunkards used to 'ang around Vulcan Lane and change their trends as often as I change me underpants. Now they sound like the Meemees with a synth. So what else is 'appening over the Chrissy period. Well, Propeller are 'aving a party at Mainstreet (along with about 'alf a dozen others). New Music Management

usually 'ave one as well. To gain admittance to this, you 'ave to dress up like a roadie or a muso and complain about your 'erpes, or 'ow sore your arms are. These are probably the only ones I shall be invited to, as the breweries 'aven't quite understood just 'ow they made such a profit on Steinlager this year. New Year's Eve could go off with a bang (especially in Wanganui) and I'm definitely off to New Plymouth to see various alternate bands from throughout the country and laugh at Chris Knox doing Mark Smith impersonations - see you there.
'ARRY

'JOE COCKER' FROM PAGE 16

the man in much the same way that I liked his new album - he was modest, straightforward and, yes, soulful. We went on to talk about real ales - so much for the publicist's warning - and I began to think that perhaps I could ask him one of those forbidden questions. Like was there any significance in his omitting the lines "I'm drunk, I'm crazy; I'm sure you know" from his recording of Randy Newman's 'Marie' on *Sheffield Steel*? (After all, he still does Newman's 'Guilty' in concert.) But there remains about Joe Cocker, despite the gravelly voice, a sense of his own fragility. (And besides, his tour manager was still listening.) So instead I merely asked him whether he ever considered what would've happened if that first dizzying rush of fame had never occurred, if he'd never become a full-time singer and just stayed a gas-fitter.

"There's always that thought. I once thought of managing a pub. I'd like that. But it's like B.J. our drummer said one night when we were both sitting around getting a little laced. 'Joe,' he said 'we should both be gardeners' and I said, 'By God Barry you're right, we should'." Cocker chuckles again. "But God man, if I wasn't a singer I'd be so lonely for the music. I'd have to do something with it, even if only in my spare time."

Peter Thomson

- 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.

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