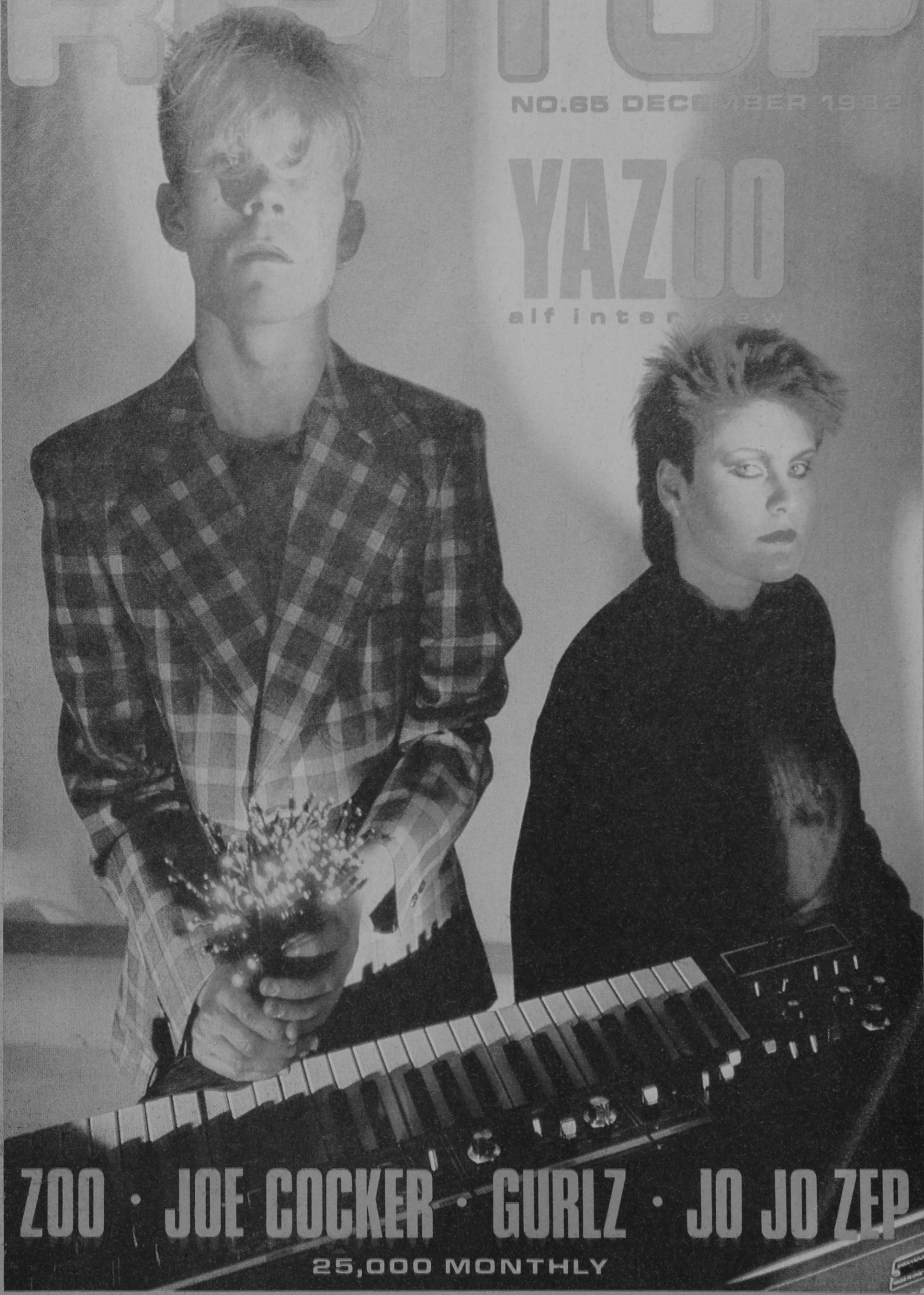


RIP IT UP

NO.65 DECEMBER 1982

YAZOO

alf interview



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Just Pics

These exclusive pics of D.D. SMASH were taken by photographer KERRY BROWN who did lights on their national tour. Below: DAVE DOBBYN and GRANT KING (roadie) get into JON ZEALANDO'S gear at the Terminus, Timaru. Below left: Barely amused is pedigree (ex Rodent, ex Hulamen) tour saxist, ANDREW CLOUSTON.



With his new single 'Starting Out All Over Again' released, here's a pic of SHANE winning the 1969 Loxene Gold Disc Award ('Saint Paul') and Soloist Award. With Shane are producer PETER DAWKINS and RAY COLUMBUS.



In the ferry scuffle are PAUL STREEKSTRA (sound engineer/record producer), ROGER KING (manager/minder) and DAVE DOBBYN (pop star) who clings gleefully to the 'tato chips.



On Cook Strait ferry SCOTT CALHOUN, trumpet/keyboards on tour, sleeps obliviously to the 'tato chip affair.



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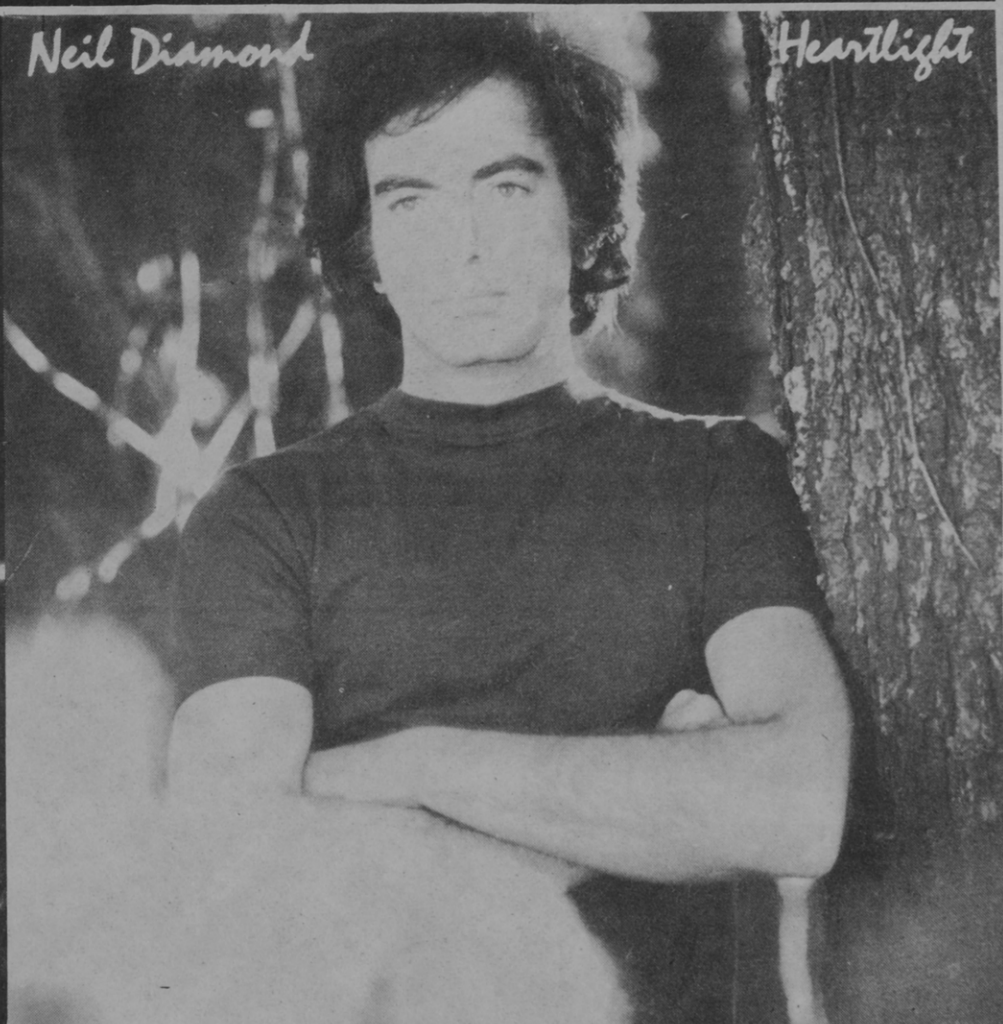
WHEN I DREAM

Suzanne Prentice



Neil Diamond

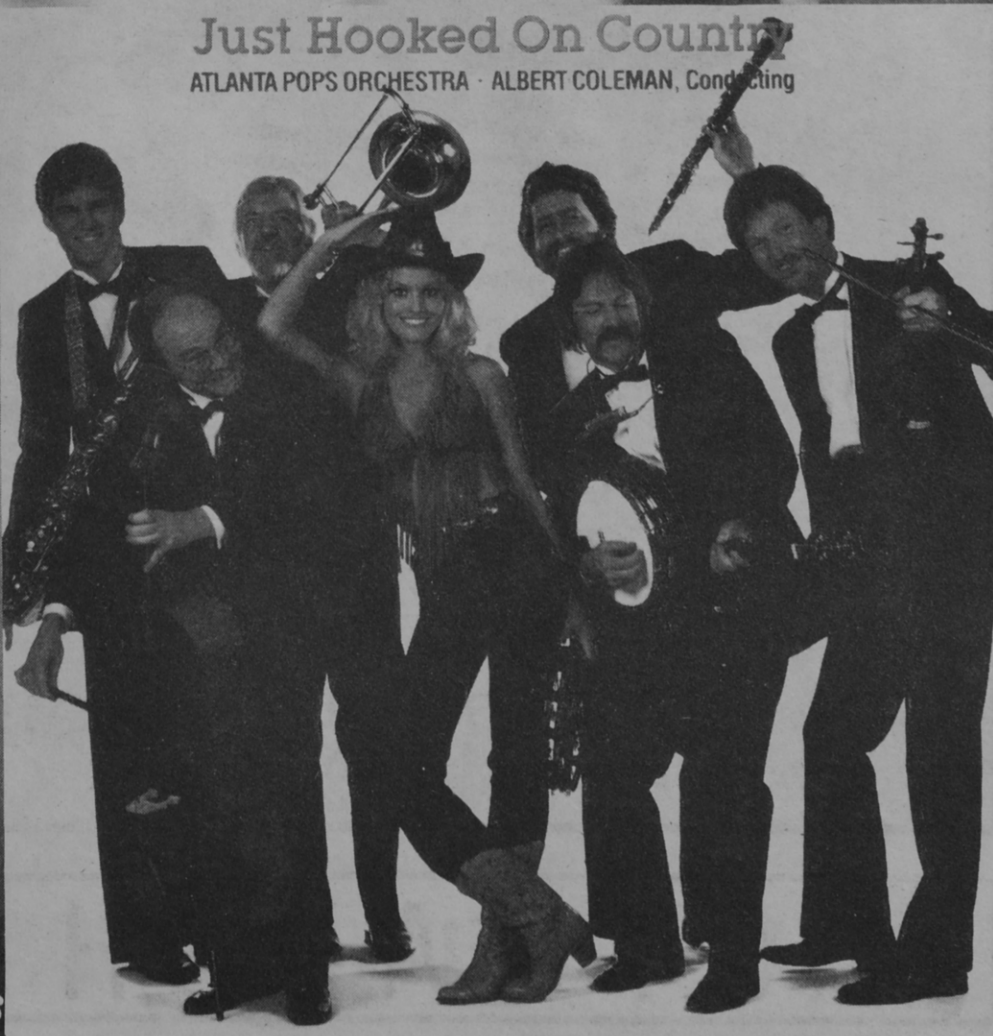
Heartlight



Barbra Streisand

Just Hooked On Country

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Memories

The week we spoke with Zoo (Pop Mechanix under their new guise) a report was issued in Sydney claiming that hundreds, even thousands of Kiwis were living on the poverty line in Australia and were supporting themselves with prostitution, selling drugs and other nefarious activities. The members of Zoo haven't gone that far, thankfully, but they have had to take other jobs at times to keep body and soul together. They readily admit it's been a tough year, but things are looking up now, with their first album, *Cowboys and Engines* finally released and some healthy support now building up on the Sydney live circuit. Paul Scott was out straining the spuds when we rang, so Chris Moore took first turn. The latest single, 'Keep It Up', hasn't done much and they're now waiting till after the Christmas rush to release another one, 'Private Military'.

"It's very much a 'got single, will be famous' thing over here," says Moore. "Without a hit single, your album is doomed to failure."

"After we came back from New Zealand earlier this year (when they played Sweetwaters) we weren't getting many gigs at all for a long time, about six months. But



KIWIS IN SYDNEY'S ZOO

then about four months ago, things started to get better and our attitudes improved. Since then, it's been really good. We've been to Noumea and we've toured with Madness. Noumea was especially good, the audiences are really open-minded, like in New Zealand. It seems the Australians have to be convinced by the media and that sort of thing. It's given us our confidence back and the songwriting

seems to be getting better, so we're really happy at the moment."

The general recession in the Australian music industry at present means the up and coming bands are finding it hard to get gigs. Zoo are currently managing three or four a week on the Sydney pub/club circuit. The central city, the North Shore and the eastern suburbs (where they

CONTINUED ON PAGE 6

POP-ular GURLZ

The story of the Gurlz so far does not read like your usual Auckland band file.

They have barely touched the local pub circuit — have hardly played in their home town at all in fact — yet less than a year after their first gig, they have two highly successful North Island tours behind them and a mini-album poised to streak on to the charts.

The bandmembers, Carol Varney, Kim Willoughby, Debbie Chin, Shelley Pratt and Greig Blanchett, are the first to admit they've had a few lucky breaks. But they've also had their share of bad luck. In May this year, in the middle of a tour with Blam Blam Blam, drummer Carol's leg was broken in a road accident and the Gurlz' career came to a standstill for five months.

Up until then, the tour had been



Kim (top) and Greig.

rolling along very nicely. "We'd just finished paying it off and were getting into the profit," says Carol.

That's another thing that makes the Gurlz different from most New Zealand bands, they manage to tour without losing money.

"That's not luck though," Carol maintains. "It's good organisation. Other bands don't think enough about what they can afford. They think they need this system and those lights and can pay a soundman \$300 a week."

"We do it frugally — cheap PA, cheap vehicles, we don't splash out much and we play lots."

Drawing full houses in many parts of the country helps too. The Gurlz' best gigs have been on the road and they definitely prefer touring to playing round town.

"You're pissing in the wind playing in pubs around Auckland," says Greig. "You barely get enough to cover expenses and we don't want to have to pay to play any more."

"And apart from pubs, the only other thing to do is special venues."

Like the Mainstreet New Year's Eve party where the Gurlz made their debut (and went down a treat), and the *Shazam* concert at the YMCA which got them on TV.

"Most people who go to the pub in Auckland to see a band are either in bands or know people who are but in other places we always get a cross-section. Like in Wellington, we had 30-year-old married couples watching with young punks and long-haired muslim types."

By appealing to a fairly diverse audience, the Gurlz hope to avoid classification under any particular brand of music. The songs on the mini album were chosen with the same aim in mind.

Most of it is new material —

written while Carol was recuperating — and, according to the band, no one song is indicative of everything they do.

It was recorded in September, as soon as Carol's bass-drum leg was in working condition after the break.

"There was some time available just when Carol was coming right so we decided to go for it," says Greig. "We were actually supposed to do it as soon as we got back from the Blams' tour. We would have had it released in time for a tour we were going to do with the Meemees (Dance Exponents took their place) — things would have happened really fast if that had gone ahead."

"Recording was really tiring for me," says Carol. "But we were determined. We've had to be, the accident put a total stop to things but we got it together again."

The album was recorded at Harlequin where, as a prize for winning Auckland's Battle of the Bands, they had six hours free studio time up their sleeves. The time amounted to virtually nothing when it came to getting six songs on vinyl, but the win probably had a lot to do with Harlequin boss Doug Rogers signing up the band to his own label, Ze Disc.

The three-year contract does not specify number or timing of future records but the band hopes to have something in the shops in March when they embark on their third major tour.

They are not too optimistic about the New Zealand scene picking up.

"I don't see how it can until the radio stations pitch in," says Carol. "All those records are being made but nothing is getting played. How can the public start to groove to New Zealand music when they never hear it?"

Television is not much better. Take the recent *Radio with Pictures* Auckland special for example. According to the Gurlz, that portrayed the Auckland scene very inaccurately.

"They only showed the bands that are making lots of money," says Greig. "There's a whole sub-group of bands playing regularly — This Sporting Life, Dabs, Prime Movers, us — none of them were on."

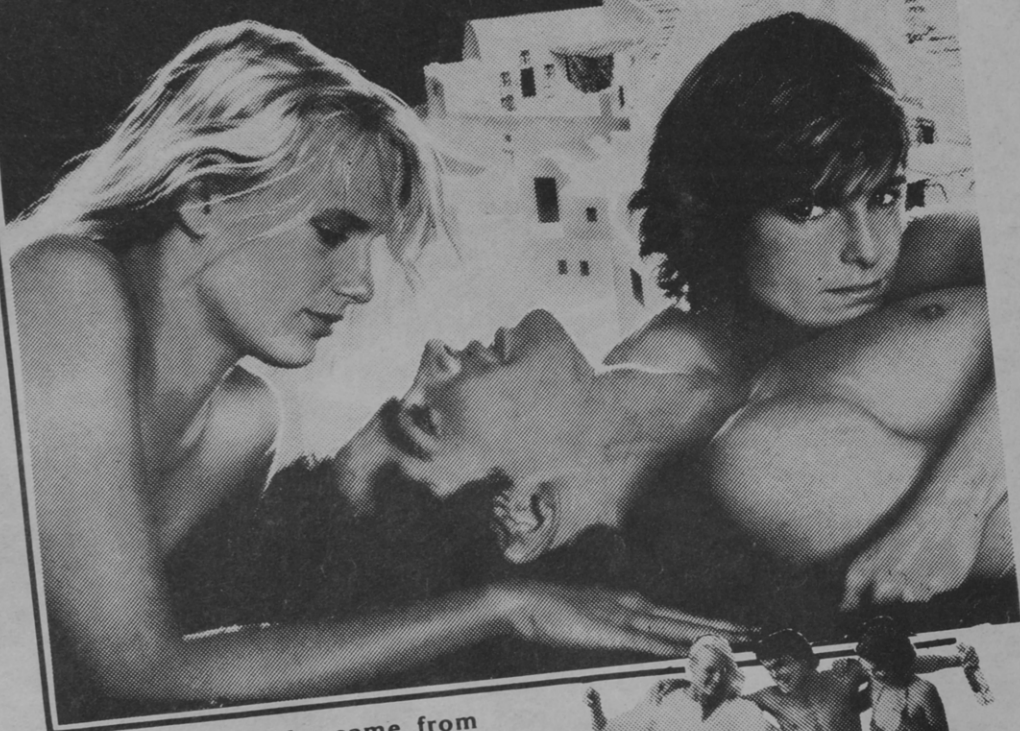
While they're still around, the Gurlz are happy to "take things as they come." They have a few pre-Christmas gigs lined up and during the summer plan to play at Whangarei and Doubtless Bay before Sweetwaters.

And if they need more work than that? "Something will turn up," says Carol. "We're lucky, something always falls into our laps."

Madeleine Sheahan

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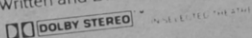
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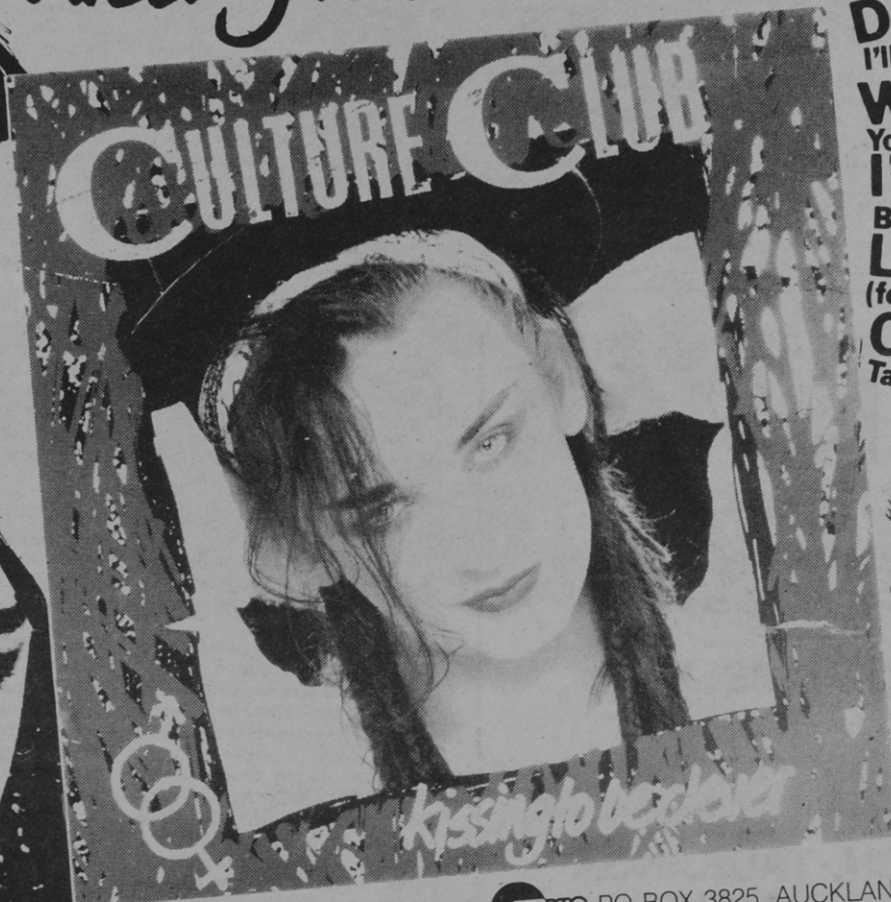
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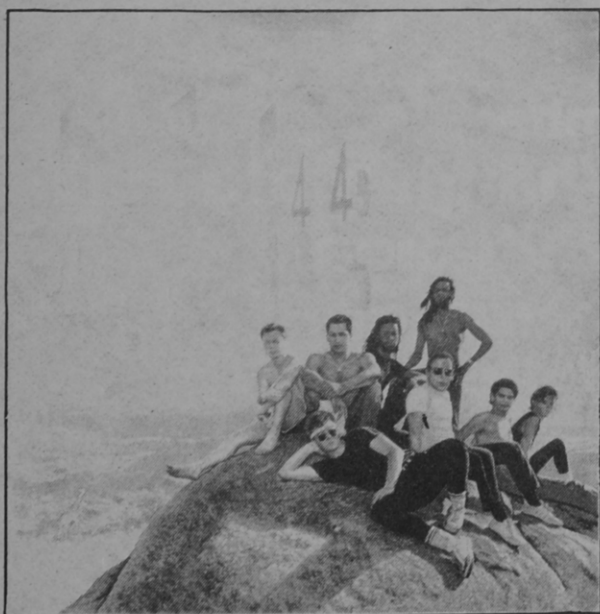
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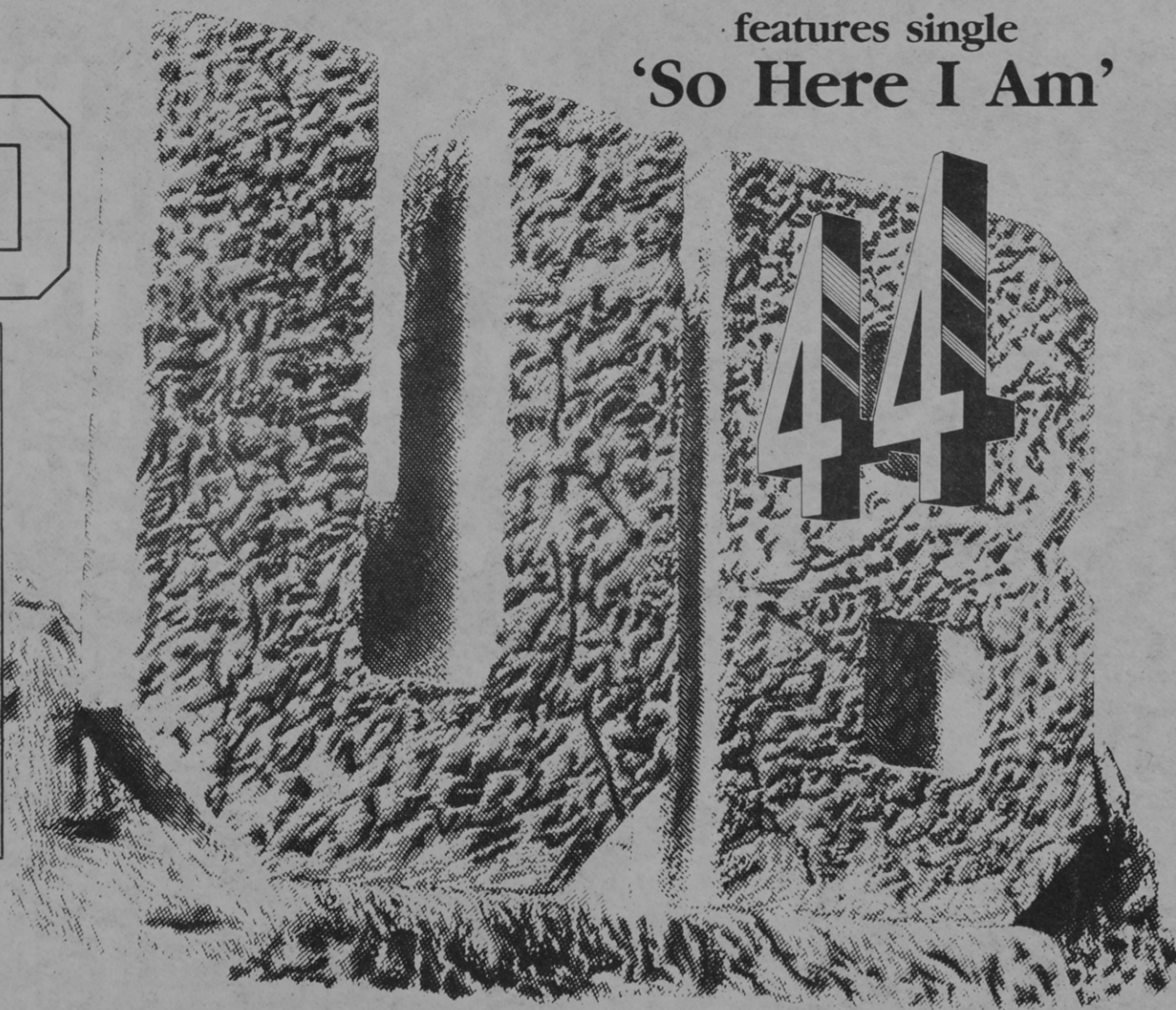
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APPEARING AT SWEETWATERS 1983

'ZOO' FROM PAGE 4
live) are all showing interest, but the 'westies', to use the local term, are a breed apart and if you're not HM out there, you're nowhere. But Zoo are now playing more gigs in that region and coming home happy with a good response, a good indication that they're making headway.

Paul Scott returns, much relieved and takes over the conversation. We briefly discuss the change of name, which resulted from the legal action which forbade the use of the name Pop Mechanix in Australia. NZ Pop was only a stopgap, since the group couldn't really afford to tag itself as a New Zealand band, nor did it want to be labelled as a pop group. It took a long time to settle on a name that everyone liked. Scott says this, coupled with delays in getting the album out, has not helped the band's progress. Work began on it a year ago, with Eddie Rayner producing, but was aborted when Andrew Snoid quit.

"When we got the final takes back, we didn't like them at all," says Scott. "It wasn't the way we — the four of us — wanted to sound. It was too poppy, too light

and the drum sounds had been treated (over-produced)."

The album was remixed by John Wood, who's worked with the likes of John Cale, Squeeze and Fairport Convention.

"He's a guy who wants to reproduce a band as accurately as possible and that's what he did for us."

"The album's really a year old now and we couldn't change any of the songs, even though we could alter them from the rhythm section up. We're very satisfied with them now. The next one will be a lot more true to form, probably a bit harder."

The band has been doing plenty of writing recently and now has more than 70 songs in its repertoire. They'll be going back into the studios early in the New Year, either to put down a new single or an EP.

"What we wanted with this album was to make a statement of where the band stood at a particular point in time. That album has been fucked around with quite a lot because we've redone the vocals and a lot of the guitar and stuff like that, but all of us can listen to it and enjoy it and so to

us, it's a good album. The next album will probably seem quite a big leap, because there's something like two years of songwriting in between, plus the major change in lineup. But songs like 'Private Military' and 'Shah Yafir' will lead logically on to the next album and people will be able to see where we're heading."

How does the new material compare?

"It's hard to say, really. I think we've always been quite a rhythmic sort of band and there's a lot of syncopation in the new songs, although we don't let the rhythm overtake everything else. We haven't become a funk band."

We won't be seeing Zoo back home for some time. Now that things are starting to move, they've got to stay where they are and consolidate the interest that is building up. Their big summer gig will be in the New Year, at an alternative festival being staged at Gosford, up the north coast of New South Wales. Meanwhile, they're thinking of us all; they say hi, buy lots of copies of *Cowboys and Engines*, and have a Cool Yule.

Duncan Campbell

Rumours

UK & USA

Blondie have split, due to increasing solo commitments for Debbie Harry and Chris Stein, as well as poor album and concert ticket sales. Debbie has plans for another solo LP, while Stein has his new label, Animal Records ... more splits: **Teardrop Explodes** have called it a day. One more LP will be issued in the New Year. **Julian Cope** is working on a solo album and will also tour clubs. **Japan** will split for good when they finish touring commitments in Britain and the Far East. All are well involved in solo projects. **Gillan** have broken up because Ian has been ordered to rest his throat for at least nine months ... **Jerry Dammers** fined for dope possession ... currently playing in Britain is **Pistols**, a dramatic reconstruction of the band's last days, with look-alikes playing the songs live ... **Snowy White's** replacement in **Thin Lizzy** is John Sykes, ex Tygers of Pan Tang. Tentative title of new **Lizzy** LP is *Thunder and Lightning* ... **Michael Jackson** working on the storybook album of the film *E.T.* He narrates and sings a song, Quincy Jones produces ... **Stranglers** have signed to CBS, first single is 'European Female' ... **Haircut 100** deny split rumours ... the **Animals'** 'House of the Rising Sun' back in the UK charts. **Eric Burdon** currently starring in a film about a rock star, entitled *Comback* ... **Crass** anti-Falklands war song 'How Does It Feel (To Be The Mother Of 1000 Dead)?' officially cleared of obscenity charge brought by a Conservative MP ... **Who** supported the **Who** at their farewell gig at New York's Shea Stadium. The **Who** encores included 'Twist and Shout' and 'I Saw Her Standing There'. "John's pissed off about not touring," said Townshend, "and Kenny's not happy about it either — but me and Roger have definitely had enough." ... the **Jam** forced to add a fifth farewell show at London's Wembley Arena, due to public demand ... new **Human League** single is 'Mirror Man' / 'You Remind Me Of Gold', both titles by Phil Oakey, the A-side co-written with Jo Callis. New LP due early in the New Year ... **Classix**



Auckland's Dabs and Wellington's Mockers will tour holiday resorts Dec-Jan.

Nouveaux guitarist has been officially declared insane. He said he was nuts, to avoid military service in his native Finland. The authorities agreed, and Sumen is back in London with the band ... LP title of the year? *Rip It Up*, the newie for **Orange Juice** ... **Cozy Powell** now with **Whitesnake** ... **Cure's Robert Smith** again steps into the breach for the **Banshees** on tour, after collapse of guitarist John McGeoch. Nervous exhaustion was the diagnosis and Smith replayed his 1979 role, when the **Cure** supported **Sioux**, and he played both spots ... **Musical Youth** having difficulty touring, firstly through education demands, then protests from young fans who couldn't get to gigs at scheduled times ... **Yoko Ono** now signed to Polygram, which will release her new LP. She says the people in the company project 'a very nice vibe' ... last **Jam** single is a twin pack, main title being an original composition, 'Beat Surrender'. There are four other tracks, another original called 'Shopping' and covers of **Curtis Mayfield's** 'We're A Winner', **Edwin Starr's** 'War' and the **Chilites'** 'Stoned Out Of My Mind' ... the kids from the TV series *Fame* are touring Britain as a live act ... **Dire Straits** deny split rumours, **Mark Knopfler** says he just wants to work less and spend more time at home.

Forthcoming releases: **Toyah** *Warrior Rock* (live double set), **Curtis Mayfield** *Honesty*, **Millie Jackson** *Hard Times*, *Methods of Dance* (Virgin LP featuring unreleased material by **Rip Rig**, **DAF**, **Simple Minds**, **Culture**

Club, **BEF** and others), **Lene Lovich** *No Man's Land*, **Lionel Richie** (solo debut), **Roy Harper** *Work Of Heart*, **Marvin Gaye** *Midnight Lady*, **Phil Lynott** *The Phillip Lynott Album*, **Wah!** *The Maverick Years*, **Killing Joke** *Ha (live)*, **Musical Youth** *Youth Of Today*, **Dionne Warwick** *Heartbreaker*, **Bauhaus** *Press The Eject And Give Me The Tape* (live LP, previously a freebie), **J. Geils Band** *Showtime* (their third live set), **Samson** *Life on the Run*, **Foreigner** *Records* (compilation).

Wellington

Local record shop owner **Jim Moss** is about to blitz the country with vinyl from local bands out on Moss's own label, **Jayrem**.

Expect self titled debut EPs from **Precious** and **Unrestful Movements**. Also second EP from **Shadowfax**, *Life Underground*, a four track EP from **Body Electric** featuring a dub mix of 'Pulsing' and a 7" single from **Blue Movies**, 'Here Comes the Sun'. **Blue Movies** are 2ZM's December group of the month.

Moss is genuinely interested in listening to local bands and won't charge anything over actual costs. "Musicians should write and play music, not waste time and talent running around trying to promote and sell their records ... that's where people like myself can help out," says Moss. Interested? Send demo tapes and details to **Jayrem Records**, Box 3054, Wellington.

Spines also have EP on the way but have lost drummer **Tim Robinson** to the Neighbours.

Beat Rhythm Fashion have

CONTINUED ON PAGE 8

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Rumours

'RUMOURS' FROM PAGE 6
split. Nino Birch says he's saving
to go back to England.

Recent indie releases include the
First Fifteen EP *Relate Mate*. On
World Ashtray records, tracks are
'Fascist Tango', 'Ashtray', 'Staff
Car' and 'Boots'. It's in major
stores or by mail from PO Box
11-454, Wellington ... available
from Chelsea outlets is the 3 track
EP *DR.55* by Mole Manne. Lineup
is Bob (bass, vocals), Z (guitar,
vocals) and Russell (drum
machine).
Peter White

Auckland

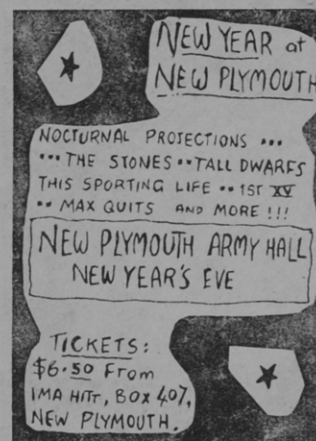
Dance Exponents will record an
LP at Mandrill in January. Poss-
ible producer is Neil Finn ...
Legionnaires have recorded a
3-track 12" single. A track by
Harry (You Bring Out the Worst
in Me), one by Dave (Gotta
Work) and one by Graham
Brazier (Don't You Feel Like).
Release Jan 24 ... the Chunnas and
Clarke have stopped masquerad-
ing as Sinclair Bros. They are once
again known as Citizen Band
along with new drummer Andrew
Shoushkov ... Neighbours with
new drummer Tim Robinson (ex
Spines), are recording a six track
mini album at Harlequin, Ian
Morris producing. Neighbours
will work with Gaylene Preston
on a 15 minute film ... Narcs
are recording a 12" single No Turning
Back. CBS Australia is interested
and may provide a producer ...
Bongos and Prime Movers have
split. Individual plans unknown.

Closet Artists Gallery will be
demolished to make way for a car-
park. Ray Castle who organised
the Popshot shows of 1980, 1981
(and fab posters) and this year's
Indie record exhibition is pissed off
and leaving town ... after paying
\$1500 in advance rent Auckland
Musicians Association have found
their venue site too expensive to
upgrade and are looking for
premises once again. If you can
help, phone 769-482.

New in Blond Comedy is Bill
MacRae (keyboards, guitar) once
a Missing Tremble member ...
playing a few one-off gigs are the
Flying Doctors - Liam Ryan,
John Dodd and Mike Farrell.
Catch them Dec 17, 18 at Globe.
They're all still in Midge Marsden's
band.

Miltown Stowaways EP will be
released in January ... Henchmen
are recording an LP, *Celebration
of Sin* for March Release ... Kiwi
Animal (JC & BH) will publish a
book *The Fun Wheel*, early in
1983.

The Corporation



New Blond Comedy lineup (L-R): Damien (guitar), Greg (sound),
Andy (drums), Bill (keyboards/guitar), Tony (vocals/sax),
Dave (bass).

Dunedin

The Nerve have split following
the departure of lead vocalist Ross
McKenzie to Christchurch's Lip-
stick Collar. The Clean headed a
successful one night bash at the
Cook recently, supported by the
Stones and Hank Van Der Vis's
new band, the Dokters.

Shayne Carter and Miles (ex
Heavenly Body) White are form-
ing a band with two members
from D-Faction. Meanwhile the
Bored Games EP cover problems
should be solved before Christmas
and that and the new Chills' single
are real presents.

Sneaky Feelings are back from
Varsity studies with a single in the
offing. The Verlaines' single 'Death
and the Maiden', complete with
oboe, is due soon. Chills' Martin
Bull has just been married.

Original Foreign Agent bassist,
Tony Lumsden has returned from
Aussie to re-join the band ...
Netherworld Dancing Toys
embark on an extensive South
Island tour this month and they

are about to record a single.
George Kay

Christchurch

Wastrels play a wedding at the
Hillsborough early New Year and
plan to play Nelson, Motueka.
Harlequin and Propeller have both
expressed interest in signing them.

Onset Offset the indie record
label that bought out 20 Solid
Krypton Hits, is planning their
next album with a different for-
mat. Probably the same style line
up with musicians being drawn
from pool of un-named/incognito
and more public figures, notably
Urbs.

They Were Expendable are
Dave Toland (drums, ex Play-
things), Nick Strong (bass, ex
Mainly Spaniards) and Jay Clark-
son (vocals, guitar, ex Playthings).
Donna Sheen is performing a few
songs and will gradually be
incorporated into the band. They
intend playing Nelson area
Xmas/New Year and play with
CONTINUED ON PAGE 24

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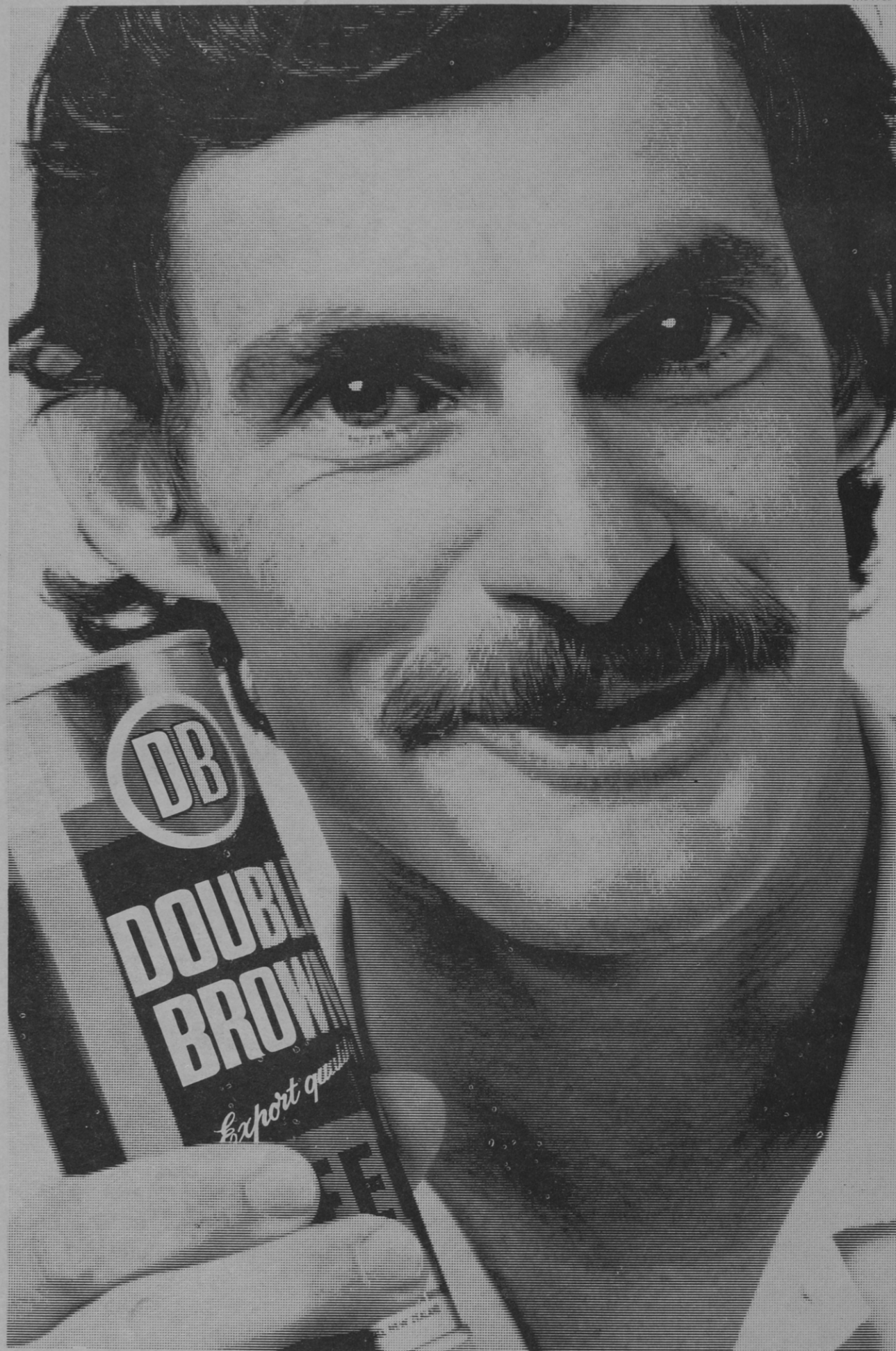
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DOUBLE BROWN BECAUSE... "It hits the spot"



The ever-active Joe Camilleri is on the move again. Right now he is touring Australia to promote his new album, *Cha* (Mushroom). The record marks the big step forward for Jo Jo Zep. The connection with the Falcons has been severed. And from the ashes of that frequently wonderful R&B band rises Jo Jo Zep renewed, with one of the best albums for this year.

After a two-year recording hiatus, Joe Camilleri has taken three other musicians, a drum computer and a female singer into a studio and in 20 days come up with an extraordinary album. *Taxi Mary* is a hit, though not a blockbuster yet. On Australian TV's *Countdown* pop show, *Taxi Mary* seemed to be a pleasant novelty. On the album, with the benefit of improved stereo sound, it's a killer. Because *Cha* is such an album of rhythms it benefits hugely from reasonably decent sound.

The studio rush had to do with the availability of producer and keyboards player Peter Solley. Although Camilleri acknowledges a love-hate relationship with Solley, he admits it brings out the best in both.

"It's like a marriage on the rocks," says Joe. "But no one can get the sounds from my ideas that he does. That's why I pleaded to have him."

Solley, who had already done *Screaming Targets* and *Hats Off* for Joe, was tied up in the States. With only three weeks to spend on the album, they opted for the only available studio, one unfamiliar to both.

Camilleri had come up with the ideas while experimenting with different rhythms in his home studio.

"I think after a while you just become aware that you can't stay in the same kind of area," Joe says.

"People are moving faster now. They want to hear different sounds. There's a definite move away from the guitar syndrome. Things like percussion are much more common."

Certainly, *Cha* is a percussion album. If anything dominates, it is the Linn drum computer. That seems an extraordinary choice for a man who worships Otis Redding.

"I looked at Peter in amazement when he suggested it," Joe says. "I

have always had this thing of having a soul feel. But he was right. The Linn drum has a very real sound. You can change or update it, it's got the percussion and because I was into Latin beats it was perfect. We got all the feels we wanted without wasting the time and sounding cold."

Joe cut his crew. Only one guitarist was needed. Long-time Falcon Jeff Bustin is the only guitarist who plays throughout. Solley is on keyboards, Simon Gyllies is on bass and occasional vocals are taken by Jane Clifton.

Clifton has been a cast member of the long-running Australian television jail soapie, *Prisoner*. Her role as a tough, wise-cracking prostitute would never suggest the incredible singing voice. On *Taxi Mary* she punctuates, on the uptempo *You're Gonna Get It, Boy* she is more than a match for Joe. A great pairing.

Joe persuaded Clifton into his 11-piece road band with the promise that she would get to see Australia. That sort of band costs. Joe is aware of the cost, but is determined to make the vision a reality.

"So what if I have to work behind a bar for six months?" he says. "At least I've got this out of my system. I don't think I've changed. It's more of a progression. I've always been into all kinds of music, so I don't think *Cha* is a radical change. We thought we might as well just go for it. We were cut throat with ideas if they didn't shape up and we worked incredibly long days."

At this stage Joe was struck down with glandular fever and the recording became a test of stamina and faith. "I couldn't afford to rest properly because I had to spend a lot of time in the studio," Joe says. "If I started to feel dizzy or weak I had to go home and lie down."

Joe still gets tired because of the residual effects of the fever. But the success of *Cha*, artistically and, one hopes, financially, should be the tonic to put him right for Christmas.

"With *Cha* I haven't had to compromise anything," Joe stresses. "My ideas finally had the chance to really come out."

Play the chilling reworking of Dionne Warwick's *Walk On By* for proof.

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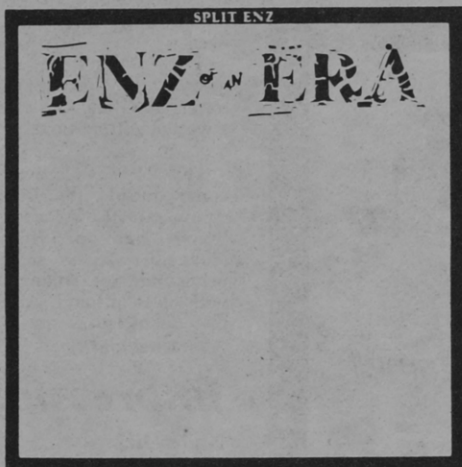
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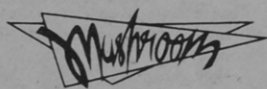
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Windsor Castle, Friday 26, Saturday 27 November.

the music ...

Fetus Productions
Nocturnal Projections
Fishschool
This Sporting Life
Windsor Castle, Nov 26.

Four bands played to a capacity crowd. Fetus Productions stole the show for sheer impact. This is one NZ band who have made the transition from entertainment to (dare I say it) art. Their performance utilised several mediums as vehicles for a total concept. Serum in white, on synthesiser, feeding through voice in growls and cat noises, Jed in black with full face balaclava, executing pointsman signals and guitar. A bottle in a rubbish can and Synre 3 provide percussion. Split level films conjure images of birth, death, accident, design, mutation, mutilation, metamorphosis, decay.

Their own background tape, using drum machine, AKS synths with Travis Bern bass is the basis of a seamless programme. All of it is rivetting, not always musical, the power and intent of this performance is to provoke, disturb, compel. Nocturnal Projections played a tight set of well chosen songs ranging from reflective to furious. Their music deals in emotional tones with atmospheric density, vocalist Peter Jefferies incants the melody lines, the drummer never lets you relax. Graeme Jefferies recalls Alex Bathgate with some fast, fiery, very neat guitar playing. Fishschool - instrumental virtuosity on the progressive jazz style frontier. This three-piece play very distinctly in loosely defined structures. Jessica Walker's

inventive bass playing stabilises flyaway guitar and provides a secondary lead instrument linked to the feathery, almost fluid drums. The audience enjoyed the 'Disco Song' and George ex Spy Henderson's protest guitar rage 'Law's Gonna Change'. I like 'Charisma' - notes dropping gradually into beat formation to build a castle in the air. This Sporting Life play medium to fast paced songs which rely more on punctuated rhythms, both musically and lyrically, than melodic flow. New material benefits from Paul Fogarty's change from Music Man to Burns guitar in definition and resonance and from vocals in lower keys with sustained notes - e.g. 'Too Proud'. Jewel Sanyo

If you pay for musical entertainment at a pub what do you expect? If you are over 20, are not carrying drugs or gelignite, aren't falling over or armed with chains or flick-knives do you expect to be able to enjoy your evening without disruption?

Maybe you're expecting too much. On Saturday, November 26 at the Windsor Castle Hotel, these people were part of a fairly attentive and sedate crowd when a task force of about 25 police arrived.

the madness ...

arrests...

● Christopher Plummer musician
Pleaded not guilty to charge of using offensive language.
● Gary Charlton musician
Pleaded not guilty to charge of using offensive language.
● Christopher Knox musician
Pleaded not guilty to charge of using offensive language.
● Peter Meehan sound technician
Case dismissed.
● Unnamed
"I don't want to be hassled anymore (by the police) I don't need it."
"If they don't like somebody they can do what they like, can't they? That's the way it is. It's just a way of getting fingerprints and a photo."

in the back of one of the wagons, as had several others. There was general bewilderment. What had happened to that nice, low key evening we'd been enjoying quarter of an hour ago? Just then two police boys jumped out of the paddy wagon and grabbed Paul Rose. As the policemen were hustling him away he was busily trying to explain he didn't say wankers. Paul was lucky. He did convince them, several minutes later, Gary (Sporting Life) was not so lucky. The most appalling thing about this tacky little scene was the obvious provocation on the part of the police. The pub was closed, most people knew at least someone who was in the back of the vans, a great evening had been wrecked for no apparent reason.

Paul Williams nurse
A group of about ten people were outside the pub at 10.30-ish. Three police cars a wagon drove up the street. Police proceeded into the pub to do usual underage trip while maintaining heavy presence outside randomly questioning, searching, threatening people, "What are you doing?" "How old are you?" "Watch what you say." "Keep out of this." Joking amongst themselves, a woman cop was using worse language than the arrested were accused of.

impressions...

Ngila Dickson fashion designer
Saturday night at the Windsor Castle should have left the punters with a very optimistic view of the summer ahead. When I arrived I was told I'd just missed This Sporting Life at their finest and Fish School not bad, either. The atmosphere was really good and even though it took Fetus Productions a little while to get themselves co-ordinated, the audience was amiable and attentive. Anyway, the police made one pass through the pub midset, notable only 'cos they took outside probably the most inoffensive young person in the vicinity. No, I don't even think he was that young... Still, it's par for the course on a Saturday night, isn't it (?), so I didn't take much notice. Later I went off in search of the local takeaway bar. There were no police outside then, but on returning the road outside the pub was liberally decorated with police cars and a paddy wagon. Chris Knox already had a seat

I asked a policeman outside the paddy wagon "Why have you arrested my friend?" and was told to "off, off, go away." When I asked him why he could use obscene language and not me he replied "What did I say?" Clever attempt at entrapment but fortunately I had my wits about me, although quite perturbed, disillusioned, angry. I let out my feelings visibly, shouting "I don't believe this farce," waved my arms in the air and two of them grabbed me and told me to control my outbursts in public or I would be arrested for disorderly behaviour. "You can go home and beat up the wife but don't carry on like that in front of us."
Peter Meehan 22 year old sound technician
I was in the lounge bar of the Windsor Castle Hotel listening to Fishschool when the police came in at about 9 pm and hauled me out. I gave my name and address but they wouldn't believe I was of age. They told me "Bugger off and

don't come back." I went up the road to a friend's place for a while and returned about 20 minutes later. There were no police cars so I wandered back in. I was sitting there when almost at closing time suddenly all these cops came in. I thought, I hope it's not the same lot. Then tap on my shoulder and oh no, the same cop dragged me out, "You come outside." Protested and told police to ring up computer to establish age. Told "It's not up to us to prove your age - it's up to you." More protest "Too bad. You came back on to licensed premises after you were told to leave" and I was arrested. I don't know what I was arrested for.

Russell Jephson
I was standing outside the Windsor Castle while the police were pulling people out and maintaining a very provocative stance. I was standing with both arms stretched over my head, holding on to scaffolding, when a constable said, "Why don't you get a rope and do it properly." I replied, "Don't you think that's very bad for public relations?" to which he snarled, "I couldn't give a damn you creep." I said nothing, though I was angry that they could do this and get away with it.

Richard Hanssens bookshop proprietor
I was at the Windsor Castle from eight o'clock. It was a small crowd for a Saturday night, the atmosphere of the place was relaxed, people were more interested in the music than getting drunk. I left at the end of Fetus Productions' set, about quarter past ten.

I walked up Parnell Road, it was a busy night, lots of pedestrians and traffic. A police car passed me, lights flashing, on its way up towards the Alexandra Hotel. There was a European male, early twenties, standing between two police cars surrounded by policemen. He was red faced, angry and abusive. He looked as if he had just been in a fight. He was well dressed except his shirt had been ripped, one sleeve hanging from his arm. He sounded drunk. I am certain I heard him scream out "f**king leave me alone."

I didn't see anyone being taken aside by the police, nor did I see anyone being held in any of the cars or the van.

good time. The police declined to comment on their visit to the Windsor, stating that direct references to the circumstances of arrest of the three people who have entered not guilty pleas would be in contempt of court as their cases have not yet been decided.

One patron asked a task force member what they were doing at the Windsor Castle Hotel. The policeman replied: "There's nothing else to do."



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It's hard to imagine anything more dissimilar than R&B and syntho-pop, yet Yazoo, in two singles and one album, have managed to bridge the gap. It's a marriage of convenience as ex Depeche Mode's Vince Clarke needed the earthiness of blues fan Alison Moyet to add character to the twee popiness of much of his material and she needs Clarke's fashion and musical ideas to help her career in black music.

Moyet's on the phone from her place in Basildon, a London satellite designed to be a post-war spill-over for the greater metropolis. She has a slight Cockney accent, fast, efficient but not without an element of real charm or vulnerability.

Her background is blues and soul, not all that common among young ladies these days:

"It started about 1978 when I went to see R&B bands like Dr. Feelgood and Lew Lewis. And then I went back to their roots and I found people like Muddy Waters, Sonny Boy Williamson and Howlin' Wolf and then I formed my own group, The Screaming Abdabs; I stayed with them for three years. We were very obscure, we were lucky if we got one gig a month and we weren't even paid for them."

What's your opinion of the syntho-pop fashion?

"It doesn't effect me as I don't listen to it and I see the synthesiser as just another instrument. I never liked Depeche Mode when they first started when Vince was with them, they were too 'whee' but their last single 'Leave In Silence' was a brilliant piece of work. But I don't listen to the pop scene I just listen to my record collection."

That's a bit introverted isn't it?

"Yeah, sure, but I have become more open minded. At one time I decided I didn't want anything unless it was blues or soul but now I'm doing different things and enjoying it. I was certainly very narrow minded before."

Do you resent the fact that soul and R&B artists aren't given more attention or are made more prominent?

"They've had a fair deal but not in the singles' market which is such a throwaway thing anyway. So far Yazoo are doing really well but next year maybe everybody will have forgotten about us, it's so disposable. Pop music and our sort of music is like a Christmas present in that it's excitable at the time whereas soul and R&B lasts for years because so much of the stuff is classic. I'd prefer success in the long term rather than just a lot of success in a year."

Do you feel you're a convincing enough singer to be able to compete and be compared with the feel that black artists have?

"That's a difficult question. I'm one of these people who don't like hearing blues and R&B sung by white artists, yet here I am doing it myself. It's such a difficult thing to say, I'll just have to pass on that question."

Apparently you got in touch with Vince through a music ad?

"Yeah, I put an ad in for a blues band and he answered it. Five other groups answered it as well but they all backed out because I didn't have a demo tape so they weren't prepared to audition me."

A tough business, but what's it like fronting a bank of key-



an interview with Yazoo's Alison Moyet

boards rather than a traditional band format?

"There's handicaps as you can't feed off the band's emotions and you can't slow things down as there's a set rhythm."

Yazoo music is breaking new ground, imperfectly sure and confident, they're taking risks rather than playing safe. Was there a realisation that Yazoo's blend of soul and electronic pop was an innovation?

"It wasn't so much an innovation. When Vince writes a song he'll tell me the basic melody line and I change it to suit me. It makes no difference to me as to what's going on behind me, whether it's a synthesiser or whatever I just follow the chord pattern. And when I write a song I'll pass it over to Vince and he'll interpret it his own way. So a part of both of us is going to come out in all of the songs as we both work on them."

Staying with songs and Alison Moyet's credits on the album include 'Midnight', 'Goodbye Seventies', 'Winter Kills' and 'Bring Your Love Down', all of them reflecting her R&B background. When were those songs written?

"The most recent was 'Winter Kills', that was done within a month of completing the album and the first one I did was 'Goodbye Seventies' which was about turning my back on the punk movement because I was very much into that. The group of people I used to hang around with were very anti-fashion and we were punks like in the Ramones idea not like the punks now. But it became just another fashion and I became disillusioned with it and that's when I turned to the R&B clubs which were great because people didn't give a damn what other people were doing. They were there to have a good time and they didn't care if they looked a mess or if the sweat had made their makeup run. It was a really healthy feeling."

Your jump from the anonymity of sweaty blues bands to the world of pop and glitter is real Cinderella stuff:

"Yeah, the jump has been very quick but I have been sweating it out in bands for five years trying to get a regular gig and that was my idea of success, just a couple of gigs a month. But the amount of success we've had has been astounding, but if I didn't think I was gonna make it somewhere I would never have carried on."

Do you feel as if you've compromised your past beliefs in your present activities with Yazoo?

"Not really. When we did the first single, 'Only You', it was just going to be a one-off as Vince didn't want to do any more and I was only doing it as a stepping-stone so that when other bands rang up I could say I had a demo. It worked out well but I still wanted to do soul music so after Christmas I'm forming my own band to tour and record with so that I can have the best of both worlds."

Vince is obviously not soul orientated:

"Right, he's influenced by Simon and Garfunkel and pop tunes. Vince and I are very different and we both lead different lives so we don't have that much contact other than when we're working. We've arranged it so that I can do this band thing and

he can do his jingles and work with other people like he wants to. That's why he left Depeche Mode, he had all of these pressures that he couldn't control but now he has more freedom."

What about 'I Before E Except After C' on the album? It seems to be a puzzling but interesting word-play on advertising clichés?

"I don't know. We had a bit of a quarrel about that one as I didn't want it on the album as it broke the spontaneity of it and I don't think it's good in its own right. I can understand experimental tracks but that one had no impact at all. I said to him that if he wanted to put it on he should've put it as the last track so that people don't have to lift the needle and put it down again. But he felt strongly about it, and it is a two person band and it was his band to start with so I didn't think I had the right to tell him what to do."

One of the album's most mature songs is your 'Winter Kills', a slow blues format with plenty of feeling. What's that about?

"That's basically a love song. I don't know whether you've come across people who're quick to tell you this is everything and that's great and I was saying to them that that's rubbish, it's not like that at all."

The rise of Yazoo has been meteoric, the instant success story syndrome that has its dangers of backlash:

"Yeah, that's something you don't like to think about but you do. We've told everybody that we're quite prepared for the backlash but whether we are is another thing. Ours is about due now as we've had three hit singles and I think the time is about right. We're lucky not to have had it before, actually."

You're not paranoid?

"Yeah sure, everybody is paranoid to some extent but through facts and logic I can't remember one band that's gone through success and not had a backlash."

The Beatles, surely?

"Yeah perhaps."

Is your attitude typical of new bands?

"Yeah, there's a lot of distrust about the press but you've gotta be prepared for the fact that the people who are praising us at the moment may start killing us off in a second. It's not important, it's irrelevant. It's an occupational hazard and it's not as if the papers in England help to sell records and it's just personal opinion and everybody's allowed that."

Do you attach any importance to your current popularity?

"Yeah, it's important but with records you may be big for four months and after you've made a record it's not part of you anymore, it's just a marketing product, it's nothing. My ambition is just to be able to work and sing for the rest of my life."

Is it possible that you're underestimating Yazoo?

"I don't think I am, I just think that we are as disposable as any other band that's come out of this period. Maybe I am being paranoid and I'm preparing myself for something that seems inevitable to me. It would be good if it can be successful for as long as it can but I don't want to be surprised if it's not."

That's a very defeatist attitude:

"No it's not, if we can carry on the way we are then we will be releasing material not because we think it's good but because it's commercially viable."

Yeah, but this is only your first album and you shouldn't be in that trapped frame-of-mind already, surely?

"What frame of mind? It just seems to me that we've been spending too much time on irrelevant things that don't concern the music and we've so little time to actually make the product. We're given a couple of days to write a song and get in the studio and do it and this will be detrimental to us in the long run because you're only as good as your last single or album."

The album suggests that Yazoo has the potential to last a long time:

"We recorded the album straight after the first single and we were given quite a bit of time to work on it, but since 'Don't Go' we haven't been given time to record to our level of satisfaction. We want to make sure that we're given time for the second album to make sure it's as good as the last one."

So can you see the band lasting as far as '83?

"Oh yeah we'll last through '83 but in a different way. Up until now we've been very much a singles' band pushing out product and in the future we will only put out music that primarily suits us."

The Yazoo backlash doesn't begin here.

George Kay

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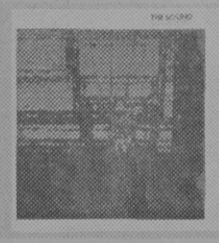
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JOHN MARTYN
'WELL KEPT SECRET'

The warning had come through that Cocker was very wary of the press, that I wasn't to question him on any of the drugs or booze-sodden periods of the seventies. I hadn't really intended to but I was certainly curious about his current state of health. Was he fit? Articulate? Coherent even? Instead, the Joe Cocker who met *RIU* in the sunny hotel lounge overlooking the harbour was anything but a mumbling derelict. Gentle, even gracious, he talked quietly and amiably about his career.

Less bloated than past photos suggested, his modest frame nonetheless seemed faintly incongruous in a surfboard company's promotional sweatshirt. The thinning hair and lined face don't hide his 38 years and, like his famous stage mannerisms, the hands are constantly in motion: fiddling with a cigarette or dead match, scratching his sparse beard or simply fluttering to emphasize a comment. And while we sat around a coffee table, over there, keeping just apart yet staying well within earshot, was Joe's tour manager.

We began by chatting about various tracks on his new album, *Sheffield Steel*, and the editor showed him Ken William's laudatory review. Cocker pronounced it 'pretty fair' but winced at Ken's observation that "for a while it looked as if Cocker would remain one of his period's rather more pathetic visible casualties." Then he simply shrugged. He'd obviously read many such comments before.

He was relaxed and in a mellow mood. This was his fifth visit to "Australasia — if you'll forgive the term. I get off down here. Things run pretty smoothly, a lot smoother than they do in Europe."

And the audiences?

"Great. They're getting more mixed all the time. I have this group for whom I'm a little bit of a legend but I'm always taken with the number of young kids. A lot seem to be growing up with their parents or older brothers listening to my music so

they just sort of fall into it. These days there don't seem to be many white blues singers about. When we played London recently, Eric Burdon and Chris Farlowe turned up. I flipped out. I'm not the only one who's still alive." He laughs at the thought, then continues. "There's not much of the blues in modern music. Maybe these kids have a leaning towards the soul element."

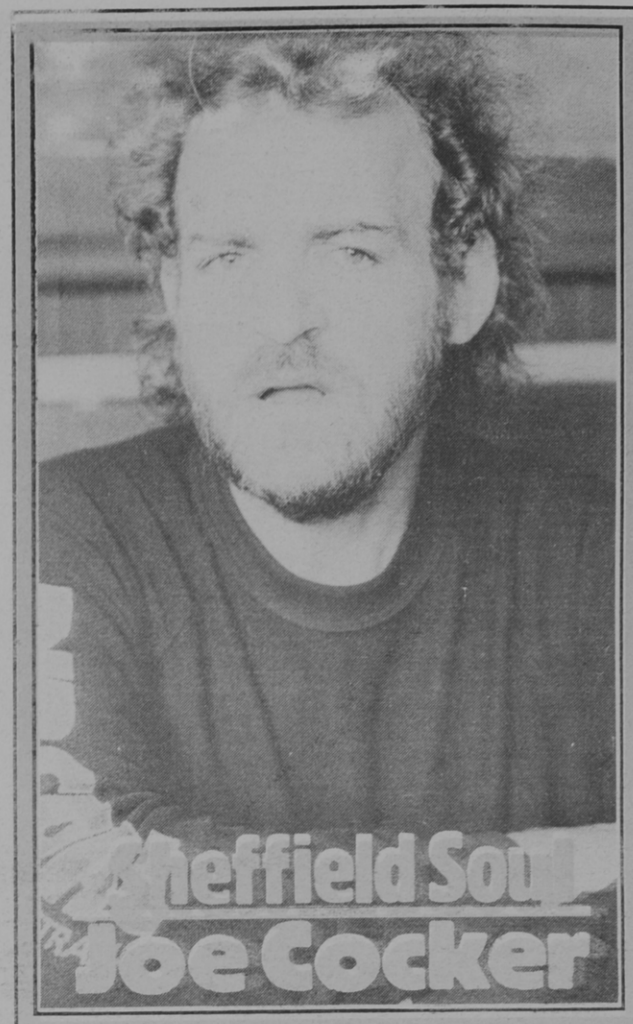
Does he listen to much of the new rock music then?

"To be honest I don't. Maybe I should. Y'see I don't have any offspring like Pete Townshend. Maybe if I had a kid who was listening to Haircut Number Nine or whatever then I'd know what was going on. But the fact is I don't hang around people who listen to new wave music. If something on the radio made me go 'Wow!' then I'd go out and buy it but nothing has really made me spring up yet." He pauses and almost seems to shake his head. "And there's so much about. God almighty just the number of new labels around in Britain is staggering, let alone the bands. When I was back in London last year (Cocker has lived in America for the past decade) we went to see some group — I forget who — but I wasn't impressed at all. It was in some pub, this latest rage of every wave. I don't want to sound square but there was just no emotion there. Rock without the soul."

But surely his using Sly Dunbar, Robbie Shakespeare and cohorts on *Sheffield Steel* is a contemporary move in itself?

"Right. When Chris (Blackwell, Island Records owner/producer) first called me and suggested it I was totally unaware of who they were. When Chris told me about them, that they'd worked with Marianne Faithful and Grace Jones I went 'Oo bluddy'ell; I'm not sure about this.' But when I met those guys — they're beautiful cats, all of them. They deliberately un-reggaeified themselves for me and kept it hard-hitting R&B."

Cocker rolls his eyes and grins. "I mean them working with



Grace — that's what scared me half to death. We did two tracks together on spec and then it worked out from there. And Nassau's a nice place to record."

As well as the current album success, Cocker's just scored his first ever number one single in the US: a duet with Jennifer Warnes of the theme from the movie *An Officer and A Gentleman*. Is there to be a follow-up?

"Not really. It was an isolated thing, for a movie. But I would like to do more duets. The other day my manager called Aretha up. Apparently she'd heard the single and said she'd do a song with me anytime. It's been a longtime dream of mine to do a duet with her. Or Ray Charles. I'd love that. We've talked about it with TV people. The idea is for a special, if Ray was up for it. He'd sing me under the table though."

What about the financial boost from a number one hit?

"Well maybe. Like in the US I've been doing a bar circuit — big bars, a thousand seaters — but I'd become more a cultist thing. Maybe this summer it'd be nice to do some big festivals or something."

Joe smiles. Perhaps his semi-allusion to the old Woodstock days was unconscious, but it's there just the same. I begin to ask whether he often reflects on the extreme twists in his career, how the first heady successes were followed by ... he cuts me off and picks up the *RIU* review and reads out with a grin.

"... and then the 'pathetic visible casualty' department. You can never say that'll never happen again. You just try to stay on top of things, like everybody else. But there's no way you can guarantee it. I don't let things get to me as much. Well, once in a while I do." He casts a sheepish look at his tour manager. "But I try not to. It saves a lot of wear and tear."

Are there any of his recordings that he regards with special pride, that he sees as a standard to measure the others against?

"To be honest, *With A Little Help From My Friends*. But back then we had the time and the money. That took two years but as a measure of quality I still think it's the best record I've ever made. These days the time and money pressures are much greater. You can't just redo songs in different ways with different bands, spend a quarter of a million dollars on a couple of songs. People don't throw advances around like they used to. You can't afford to waste that sort of money. It's tougher now."

And is the voice holding up to the pace and the pressures?

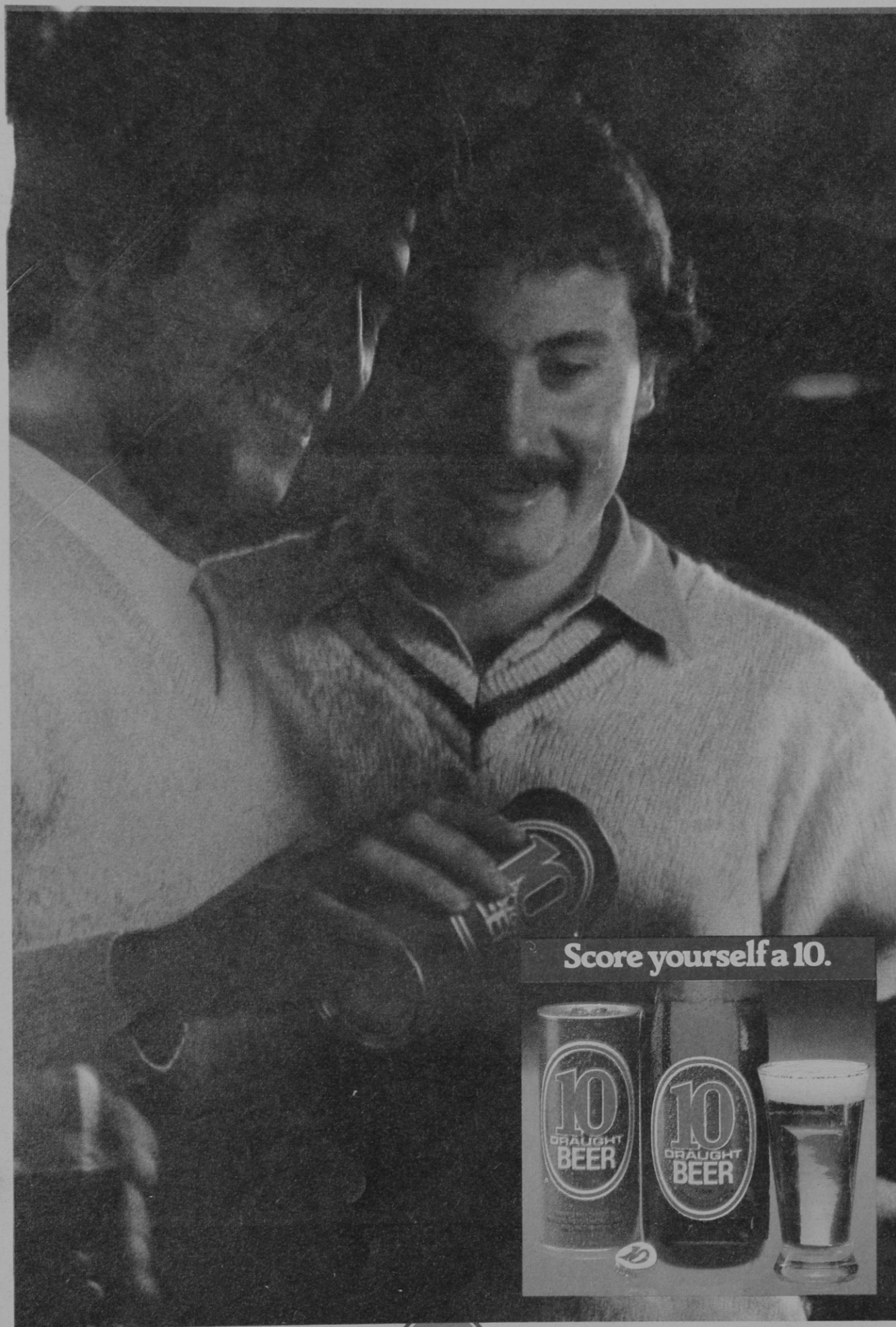
Joe is lighting his second cigarette of the interview. "I still can't stop this filthy habit. I think we've only pulled out of one show on this tour. In Germany. But that was just not getting a night off in two weeks. The shallow end is when I've been partying too much. There's no special procedure for taking care of it." He belches and takes another sip of his beer. "But when I'm on form I'm on form."

That night Auckland Cocker fans were able to check out his form at the Logan Campbell Centre. And he was right about his audience. They ranged from well in their forties to kids of first year high school. Of course Joe's voice has suffered considerably over the years. It was never less than rough but it once used to be a lot richer and more flexible. These days he can't reach the top of his range at anything less than full throttle and then the notes won't hold. Yet after 18 years of singing he can still summon up vocal passion, albeit somewhat tattered. He remains almost totally without a sense of stage command; when not singing he simply looks bewildered by what is going on around him.

The female backup singers were fine but the band did not serve Cocker well. They lumbered through the greatest hits capably enough — which is what the adoring crowd had come for — but on subtler numbers such as Marvin Gaye's 'Inner City Blues' the crass HM guitarist's inadequacies were pitifully obvious. The two keyboards tended to cancel each other out rather than complement. Only the sturdy rhythm section kept things alive. A comparison of the band's performance of songs from *Sheffield Steel* with the album cuts made the shortcomings quite obvious, something Cocker had virtually acknowledged at our interview earlier in the day:

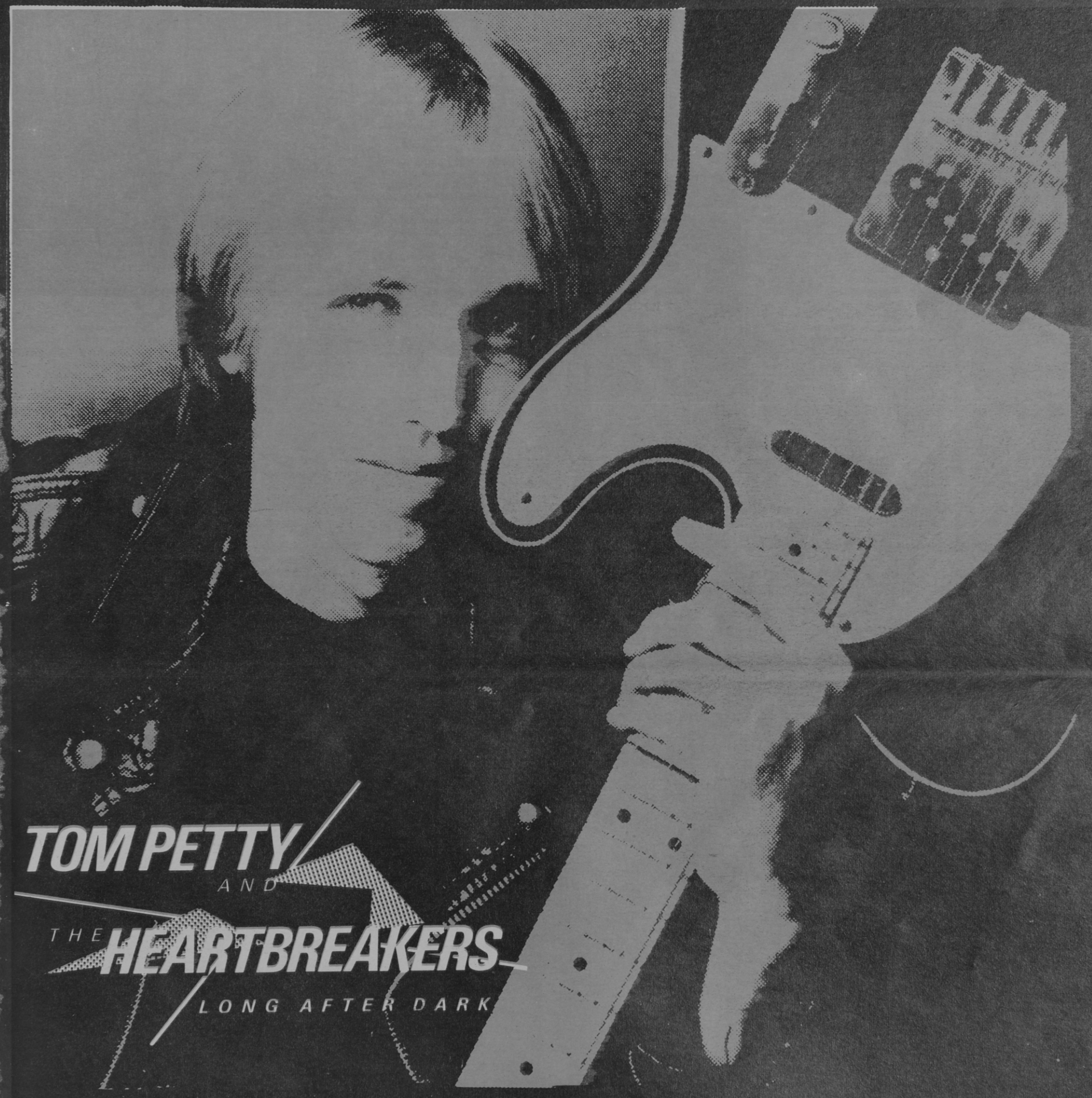
"There's no real way we can get the road band to get the album's sound. I mean Chris Blackwell came to hear us in Paris and he didn't like our version of 'Ruby Lee'. I mean he's very Rastafarian natured y'know. But I never pressure the band to play different. I mean you can't play like Rastafarians if you're not."

During the course of the interview I came to like and respect
CONTINUED ON PAGE 30



Po 10 tial

LONG AFTER DARK



TOM PETTY
AND

THE **HEARTBREAKERS**

LONG AFTER DARK

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Records

Siouxsie and the Banshees A Kiss in the Dreamhouse Polydor

From the initial punk explosion, only the Clash and the Banshees remain. The Jam have split and, while the Clash were lost in the supermarkets of America, the Banshees broke out of their wall-to-wall cacophony to produce some of the finest singles of the last five years.

At the start of this year, it seemed the end had come for Siouxsie and the Banshees. Despite being voted best female vocalist in NME polls for the second year running, Sioux had problems. Her voice was failing. She underwent treatment and in March the Banshees toured Japan, then released the single 'Fireworks'.

A Kiss in the Dreamhouse is the Banshees' fifth album, their third with the present lineup. It is this band's cohesion of ideas and ability that enables them to produce an album of such importance. From the opening bars of the joyous 'Cascade', to the not so salubrious depths of 'Slowdive', it bristles with intensity.

Inbetween, there is a new-found freedom, using previously unfamiliar instruments. On 'Greenfingers', McGeoch plays recorder, while on 'Obsession', bells, cello and violins create the desired eeriness. Throughout, Budgie's drums punctuate with perfect discrimination the guilded genius of Severin's bass lines. Nowhere do they fall into the overbearing tedium of *JuJu's* 'Night Shift' or 'Voodoo Dolly'. Instead, accessibility is maintained throughout. The result is something rare in this day of the hit single/filler album; a total record, one that never falters in its promise to provide 40 minutes of aural pleasure.

Only time will tell as to which album is, was, or will be the Banshees' pinnacle. *A Kiss in the Dreamhouse* currently rates equal with *Kaleidoscope* and that must make it one of this year's top recordings.

Mark Phillips

Yazoo Upstairs at Eric's Mute

If there's been anything offensive or irritating about the new pop wonderkids it's been their self-conscious look-at-me-I'm-naive-and-cute-and-I-love-pop attitude. Love and synthesisers have become passwords to commerciality like the trite catchy little ditties the new song forms aspire to.

Depeche Mode were one of the biggest offenders and, until recently, were the vehicle for the songs of Vince Clarke, a bright new pin who has since formed Yazoo with female vocalist



Siouxsie

Genevieve Moyet. She's a singer, a voice of depth and warmth, a soul singer where passion replaces posture and, together, they've stumbled on innovation in 1982. Believe it.

And believe this — there isn't a bad song on their first album, *Upstairs at Eric's*, a reference to producer Eric Radcliffe's facilities. Their two singles 'Only You' and 'Don't Go' are representative of their approach but are by no means their best songs. 'Too Pieces', 'Bad Connection', 'Midnight' and 'Winter Kills' are less immediate but more lasting and 'I Before E Except After C' is Vince Clarke experimental time where he plays with word repetitions interspersed by synthesiser lines and Moyet backchat. A vein worth tapping.

The whole white-boy anaemia of the syntho-pop genre pales beside the presence of a real voice, a real feeling. Clarke's innovation is the blending of the realism and pathos of soul/R&B with the melodic buoyancy of the current synthesiser fetish. Compulsory entertainment.

George Kay
Led Zeppelin
Coda
Swansong

As a high school student, I



remember the excitement among my friends on the release of *Led Zeppelin III*. The band were held in great awe, we knew every note on *I* and *II* backwards and spent hours debating the merits of Jimmy Page versus Alvin Lee and Eric Clapton. Little did we know that even better was to come in the shape of *IV*, one of the seminal rock albums. Indeed, 'Stairway to Heaven' is still regarded as the all-time greatest track by many.

Zeppelin's vinyl output over the years continued at an impeccably high standard (if less innovative). Until now. With Bonzo dead and the band no more, what should have been a glorious footnote to a great career turns out to be a ripoff. Barely 30 minutes of sloppy, unmelodious leftovers is hardly a fitting farewell. Even another live double would have been better than this.

So to the 'music'. Eight tracks, consisting at one end of the scale of a live rendition of 'I Can't Quit You Baby', full of the glorious power and dynamics of yesterday, to the embarrassing 'Bonzo's Montreux', a feeble drum solo enhanced by a few electronic squeaks. The other six tracks could only be described as second-rate filler, understandably left off earlier releases.

It's hard to believe this was sanctioned by Jimmy Page. Surely he can't need the money? Not the Christmas bonus I was hoping for. Chris Caddick

Danse Macabre Last Request Reaction Records

Danse Macabre are no more. A popular band in Auckland but less well known in southerly regions,

their debut EP *Betwee... Lines* evinced a healthy talent, if one a little too easily compared with the likes of Joy Division. *Last Request*, a posthumous, seven track, mini-album retailing for \$7.99, is a more comfortable effort. Superbly produced by Trevor Reekie it features more complex, absorbing work and showcases the band — warts and all — at its peak.

The rhythm section dominates while guitar and synthesiser add the atmosphere. Everything gels perfectly on 'Web' — an instrumental of great style and finesse. 'Sanctum', with a harsh alive feel closes with some memorable instrumental work, while 'Skyline' scores with a similarly moody tone; evident more in the vocals than the cleverly ambivalent music. 'Terminal' with occasional barrages of eccentric guitar and solid rhythm also rates highly.

Faults are few. 'Nexus' featuring a familiar bass line — shades of Young Marble Giants — doesn't quite come off because of over-ambitious guitar and 'Ambassador' is plainly a weaker song. More serious is Nigel Russell's vocal style which has not developed significantly and tends to be a little too forced on occasion. But this fails to detract from the songs because of the sympathetic production, placing the vocals lower in the mix.

This is your last chance to dance with Macabre. It's a fine effort and a gracious way to bow out. David Taylor

The Beat Special Beat Service Go-Feet

It's tough being the Beat because they've so much to live up to. Their first album was adrenalin

plus, sheer exhilaration in tunes that were inspired and lyrics that focussed perfectly on the rising social aggravation in Britain. The next step, *Wha'ppen*, Wakeling considered to be an over-compensation for the hyper-danceability of *I Just Can't Stop It*, but it was still a hefty album where music matched moods and the moods were bleaker.

Now, with critics snapping about the Beat's lethargy of late, they've come up with *Special Beat Service*, an album that lies uneasily between the other two. In songs like 'She's Going', 'Spar Wid Me', 'Sugar and Stress' and 'Sorry', they've tried to guide things into the top gear of the first album but the songs aren't memorable enough to stay in the race.

But times change and the Beat have matured as people, particularly Dave Wakeling whose lyrics have veered sharply from the political to the personal. And it's this personal view that yields the album's two best songs in the superb 'I Confess' and 'End of the Party'. In the middle order there's the not-half-bad sleeper 'Save It For Later', the fluid enjoyment of 'Sole Salvation', 'Ackee 123' and the irresistible throwaway 'Jeanette'.

Look at it this way, the Beat, like the Clash and the Specials, have put their balls on the line in the midst of a rock scene that's full of nancy boys and bandwagon funkettes. Wakeling and co. are real people loaded with that tired old word, integrity. *Special Beat Service* may be a mediocre Beat album but it has far more personal investment than most of the pap currently available. George Kay

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Tom Petty & the Heartbreakers

Gurlz RTC

The Gurlz' debut mini-album places them pretty well in the mainstream of the kiwi-pop style: Three parts of idealised sixties' nostalgia pure pop to one part of punk thrash; basically solid enough at heart but a bit rough around the edges.

All six tracks clock in at under three minutes, all eminently catchy, danceable and more than a touch tongue in cheek. Good old fashioned fun in fact and very appropriate too with summer just behind the next cloud.

'Out of Bounds', as in the snazzy video, stands out as the strongest track, although 'Shark Song' is perhaps the most interesting song but is marred by a somewhat debatable vocal effort for which, I believe, Carol Varney is responsible. 'Ze Boyz' with its wry line of FCP-ism is probably best of the rest. Surprisingly two of their highest impact live songs 'Harry was a Legend' and 'School Boyz are Best' are not included.

The performances are all pretty solid with some nice keyboard touches and Kim Willoughby's voice comes through well, although Shelly Pratt's harmonies, which are so impressive live, seem to have been recorded a bit haphazardly.

Nothing here to change the world or how you look at it, but plenty to liven up your day. Take it to the beach!
Don Mackay

This Sporting Life Show Me To The Bellrope Flying Nun

On this, their first record, This Sporting Life prove that they can sound as good on vinyl as they do

guitar rock legacy of people like the Byrds and Buddy Holly: Rock songs which really are songs and really do rock, guitars used intelligently as musical instruments rather than merely as the props for crass showmanship, lyrics that relate more closely to the traditional concerns of everyday life and morality of country music, rather than the currently prevalent mixture of emotionless histrionics and soft core audio porn.

And appropriately enough it is this same sort of reaffirmation of traditional values and everyday living with which the songs on *Long After Dark* seem chiefly concerned. 'I'm just a working man, I feel each day go by' Petty testifies on 'Finding Out', which would stretch credulity somewhat coming from anybody else in his income bracket but coming from him somehow doesn't seem too outrageous.

Elsewhere he proves himself one of the few people around who can deliver lines like "Real love is a man's salvation", and "Good love is hard to find" and sound as though they really mean it. Strongest tracks are, for my money, the Buddy Holly-ish 'Deliver Me', 'We Stand a Chance' and 'Straight Into Darkness'.

All around an extremely likeable, typically modest album, of intelligently conceived, craftsman-

like, old fashioned rock'n'roll. Worth twenty of anything else that's likely to come out of California this year or next.
Don Mackay

The Exploited Troops of Tomorrow Infra-Riot Still Out of Order Chron Gen Chronic Generation Secret

Worst first. The ludicrous fantasy comic cover says it all about *Troops of Tomorrow*. The boize are out front kitted up for street fightin', sub-human vermin (can they really see their followers like that?) crawl out of the sewers to join them. Cartoon heroics from a cartoon band. The record itself is tragic - poor retreats of ideas the Clash and Sham had six years ago mixed with a new kind of hatred. The songs go nowhere. The lyrics of songs like 'Rapist' are thankfully mostly inaudible. This isn't a silence closely resembling stupidity - this is stupidity loudly exalted.

Chron Gen are an improvement, but that's not saying much. 'Hounds of the Night' and 'Friends Tell Me Lies' are passable and 'LSD' says a thing or two about drugs. There are actually two covers on the album - an

embarrassed-sounding run-through of 'Jet Boy Jet Girl' and a rather good update of 'Living Next Door to Alice' (really!), which is one of a couple of live tracks.

Infra-Riot seem to be the only ones who are anywhere near sorted out. Most of the attacks are pointed and relevant, which makes a change. They display that rare quality, a sense of humour, on tunes like 'Five Minute Fashion'. Most of the songs are about struggling against oppression (as opposed to mere politics of hate) and/or the joys of being a boot boy/punk/whatever (fair enough, if you happen to be one).

The only problem is I can't help this feeling I've heard it all before...

Russell Brown

Iggy Pop Zombie Birdhouse Animal

Rock criticism cliché No.107: This album would have made a great single. There are two songs on this record that gibber away over double beds of noise, sounding messy, self-indulgent and a little weird. Remember back when Iggy (Stooge) was considered a little weird? Before he met safe, sedate old David Bowie, before he even met that chartered accountant among guitar heroes, James Williamson (I hate James William-

son, *Kill City* is a testament to his flabby ineptitude). Back when moronic songs framed his moronic vocals and everything wuz neat. Well, these two songs have a little of that flavour to them. None of the rest have. Which, if you've liked his recent scrabbling up the rope ladder to normalcy, will please you no end.

It's becoming very apparent that Iggy is very much influenced by his producer and sidemen. John Cale and the Asheton Bros did it real good, James Williamson fucked it up something awful and Ig was partially rescued on *Raw Power* by David Bowie.

This one's made possible by the multi-successful American institution, Blondie, or at least Chris Stein on some bass and production and Clem Burke doing his stodgy, out of time, lame-frog-in-a-barrel-of-tar drum thang. So it's an uphill struggle for Iggy to get anything worthwhile done at all. He's also got this Rob Duprey person doing guitars, keyboards, backup vocals and all else, including co-writing 10 of the 12 songs, nine of which are pretty bland.

The good songs are 'Watching The News' and 'Street Crazies', both at the end of Side Two, that good old traditional place for 'adventurous' stuff. Someone send for John Cale.

Chris Knox

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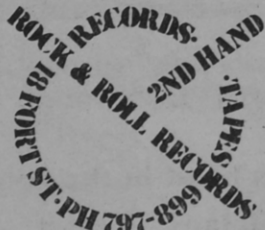
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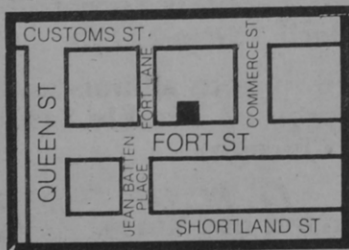
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Records

Split Enz Enz of an Era Mushroom

A fitting closure to 10 eventful years, even if the colours on the cover evoke nausea. Hand picked by our favourite sons and offering a few clues on their favourite moments.

Everyone has their most popular Enz period, of course. My own was *Dizrythmia*, when the Pommy rhythm section added some much-needed clout to the Finnsical whimsies. 'My Mistake' and 'Bold As Brass' were obvious choices, but 'Parrot Fashion Love' and 'Jamboree' were equal crowd pleasers and it would have been nice to see that criterion used occasionally, instead of just the number of units they shifted.

Also sady omitted altogether is *Mental Notes*, which some die-hards still insist is the best, Gothic nightmares and all. The Manzanera-produced remake of '129' (under the title 'Matinee Idol') just doesn't have the guts of the original (remember *Studio One* and Phil Warren saying they were 'too clever'? Ah, memories).

Everything else is familiar stuff from the last three albums and I do not intend to rehash old accolades. I mean, everyone knows Ed Hillary was a good mountain climber. The two pleasant curiosities are 'Late Last Night', Phil Judd's most untypical South Pacific serenade (at least his contribution doesn't go totally uncredited) and 'Another Great Divide', that odd London single of 1976, much underrated here. The band played it on one tour, then dropped it. As a live song it was great, with an extended instrumental piece in the middle. The Poms went nuts over that line 'neurotic, psychotic, you name it, she got it'. I thought it one of their finest.

Can they make it through another 10? It's the decent thing to do your best...

Duncan Campbell



Split Enz

Simple Minds Real to Real Cacophony Virgin

Their second album and the missing link between *Life In A Day* and *Empires and Dance*. It was released at the end of 1979 in Britain, the same year as *Life In A Day* and comparisons between the two certainly show the immaturity of their first album, but three years on and three great albums later and it's got to be admitted that *Real to Real* itself shows its age.

According to the band it was virtually a spontaneous studio effort and that's particularly evident on 'Citizen', 'Cacophony' and 'Scar' where they've touched on individual ideas but left them undeveloped. Affection and admiration for past influences are more than apparent on 'Real to Real', 'Naked Eye' and 'Calling Your Name', songs that re-echo Magazine advances.

But the real achievements, the atmosphere and confidence that we associate with present-day Simple Minds, are confined mainly to three songs, 'Factory', 'Premonition' and 'Changeling', all of them available on the *Celebration* compilation.

Real to Real Cacophony is the first true Simple Minds' album

meaning that originality outshines derivation. But its time-worn character prevents it from standing beside *Empires and Dance*, *Sons and Fascination* and *New Gold Dream* as the real nucleus of Simple Minds' music this far.

George Kay

Zoo Cowboys and Engines CBS

Conceived by Pop Mechanix out of NZ Pop, after a long period of gestation, but finally with us, Zoo's debut album achieves precisely what the band wanted: to show where they stood at the time it was made and to give a hint of where they're going.

It's plain that a lot of time and care was taken to remake these tracks when Snoid left. John Wood's mixing is especially sympathetic, giving each instrument its full prominence and allowing Paul Scott to show he's a strong and confident singer.

Of all the songs, 'Keep It Up' has new lyrics, 'Texas' is much the same as the single version and 'Holidays', Scott's sermon on Catholic guilt, is given a nice, tense arrangement, with the churchy organ neatly shattered by a searing guitar solo from Paul Mason.

'Love Comes To The Rescue'

has the feel of a classic New Zealand pop song of the 60s, especially in the keyboards. A year ago, it would have been a superb single, but the next one will be 'Private Military' and with good reason. The closest comparison I can find is the Clash, both in the attack of the rhythm guitars and the chorus vocals, not to mention the lyrics:

*Like walking with the dead
Such intimate company,
All those severed fingers
Point the way to Hell.*

'Shah Yafir' is new in style, reflecting on domestic violence and punctuated by rolling waves of drums. 'Land Of Broken Dreams' is a sombre piece about immigrants who never find their pot of gold, featuring acoustic guitars and nostalgic mandolins. 'Post Office Towers' is a swipe at bureaucracy and 'Cowboys' is a fractured semi-reggae instrumental, dreamed up on a wet weekend in Taupo. 'Turning Black', which finishes the album, is a brisk two-in-a-bar rocker, about a friend of Scott's who died accidentally and inability to come to terms with death.

Conclusions? This band is alive and well. It is growing, moving in new directions, and could spring some big surprises next year. Meanwhile, playing *Cowboys and Engines* is a lot more fun than hide and seek.

Duncan Campbell

Captain Beefheart and the Magic Band Ice Cream For Crow Virgin

After the two-album year of 1980 with *Doc At the Radar Station* and *Shiny Beast*, Beefheart's silence of last year is forgivable. Reports of his quiet, secluded life on the edge of Death Valley filtered back adding to the already formidable volume of Beefheart legend.

Now, with another semi-new Magic Band, guitarists Jeff Teper and Gary Lucas having appeared on the 1980 albums, we have *Ice Cream For Crow*, a collection of desert images sifted through Beefheart's humour and imagination. The band and arrangements and consequently the album, are his most orthodox in a while, but that's no real complaint.

Teper and Lucas carry the burdens and their empathy and

ability are evident on the delightful instrumental 'Semi-Multi-coloured Caucasian' and on the mutant boogies of 'Ice Cream For Crow' and 'The Past Sure Is Tense'. Vocally Beefheart doesn't push himself as hard as he did on *Doc* or *Shiny Beast* and his arrangements, with the exception of 'The Thousandth and Tenth Day of the Human Totem Pole' are more uniform and conservative than usual.

Criticisms, maybe, but *Crow* is a good album, limited and less adventurous than past efforts but more accessible and settled. In many ways it's a rejection of the pressures of the past ('The Past Sure Is Tense') and an open welcome to tranquillity and timelessness where there's time to absorb ('Cardboard Cutout Sundown' and '81 Poop Hatch') and communicate. Beefheart's getting old but a rocking chair on some old western porch watching the sunset is still a while away and like the man says:

Not even a rustler'd have anything to do with this branded bum steer world.

George Kay

Japan Assemblage RCA

Japan have always seemed a mite pretty, poised as if contemplating life's meaning or tomorrow's mascara. Their best music dispels the image. *Assemblage*, a package representing Japan's work with Hansa Records (1978-81), is striking — the band flirts with convention but delivers something ultimately more satisfying.

Quirky yet accessible, these songs retrospectively prove Japan to be stylistic frontrunners. Their synth/drum sound and Ferry-influenced vocals have now become a norm. And the band has kept abreast of developments since, as the two Virgin albums *Gentlemen Take Polaroids* and *Tin Drum*, witness.

Assemblage catalogues the development of their craft: initially stark and with greater reliance on guitar, latterly finely polished. Yet 'Adolescent Sex' and 'Communist China' from the debut album stand tall beside more recent gems like 'European Son' and the aching version of 'Smoke Robinson's 1 Second That Emo-

tion'. 'Stateline', built around a simple riff and vocal whine, is less effective than the political funk of 'Rhodesia' or the sidelong social sneer of 'All Tomorrow's Parties'. Hypnotic and bouncy, 'Life In Tokyo' is Japan's nod at their oriental connection.

With the inclusion of several otherwise unavailable songs and sensible track placing, *Assemblage* has a standing and fluency unusual in a compilation. Forget Japan's visual appearance, aurally they provide treats for anyone with a yen to discover new delights.

David Taylor

Various Artists A Christmas Record Ze

Michael Zilka (the wealthy young Z in 'Ze') would like to invite you all to his place for Christmas dinner this year. Well actually, it's last year's Christmas dinner reheated.

I didn't make it last year, but from the evidence here I'd say Christmas at Michael's would be a somewhat sobering experience. How many depressing Christmas songs do you know? Well here are three to start with. Christina, Suicide and Davitt Sigerson will have you longing for Boxing Day. And as for James White's 'Christmas With Satan', I'm sure James has a bright career ahead of him — as a baker, carpenter or anything else, I hope.

That's the sour side of this particular Christmas party, a revamped edition of 1981's *Ze Christmas Album* which, as the non-removable sticker on the sleeve says, is "a special improved 1982 edition with new tracks."

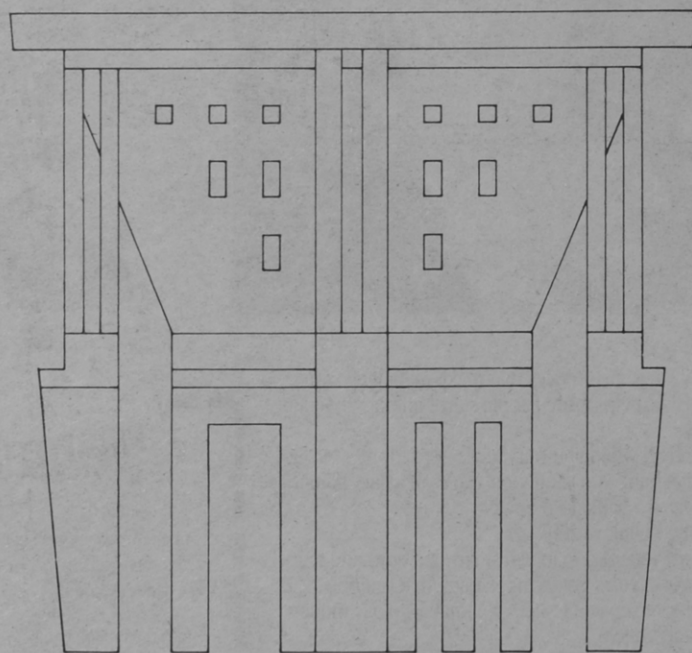
The particular Christmas cheer you'll find here comes from the Three Courgettes, the Waitresses, August Darnell and especially Material, featuring Nona Hendryx, with the seminal 'It's A Holiday', a Yule tune the equal of any you'll hear, although inexplicably, the track has been edited from the 1981 cut, also available as a 12-inch.

As they say on the radio, "Let's talk turkey." Nona Hendryx, August Darnell and the Three Courgettes excluded, it's fair to say, come back Phil Spector, all is forgiven.

Simon Grigg

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Records

UB40
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Deceptively mild would be an apt description, especially after *Present Arms*, their most upfront effort. But that's the beauty of UB40. They stand a lot of repeated listening and there's a whole

summer's worth here.

The entire first side just flows from one track to the next, opening with the loping, lazy funk of the last single, 'So Here I Am' with its bitter-sweet horns and plonky bass. 'I Won't Close My Eyes' has been remixed for more bottom sound, enhancing its rather slight tune and making it far more appealing. 'Love Is All (Is Alright)' is one of the sweetest melodies they've written, but like so much of their material, it has a sting in the tail.

'Forget The Cost' is again closer

to funk than reggae, in the Dunbar-Shakespeare vein and 'The Piper Calls The Tune' is a well familiar sound. It must be said that Ali Campbell is in fine form vocally, his voice unusually mellow for one so young (about 21, I think).

The Key doesn't work that well, despite its tough rhythm track. Songs about reggae music are as embarrassing and unnecessary as songs about rock'n'roll. 'Hey Folitician' is an improvement, with Astro's militant vocals providing the link between Birmingham and Jamaica. Like all good British reggae bands, UB40 never deny the roots of their music and often highlight them to good effect. 'Don't Do The Crime' and 'The Prisoner' are typically angry reflections on the sickness bred by unemployment and poverty. The gentleness of the tunes belies the harshness of the words.

More excellent hot weather sounds, at their best when that third can is sliding sensuously down the throat and that little bead of sweat is sliding down your spine. But don't ignore what this band is saying, either. The lyrics are enclosed for your benefit. It's happened to Britain, it looks like happening here.

Duncan Campbell

INXS
Shaboo Shooobah
WEA

On the strength of this album, INXS deserve to be the next Australian band to break through to the huge American market, it has so much class. From the opening, 'The One Thing' (whose hookline is dangerously close to that of their last single, 'Stay Young'), it sways and swaggers through two sides of sheer musical bliss. Superbly confident, strong arrangements, intelligent lyrics and a dynamic production from Mark Opitz (of Cold Chisel fame) all score maximum points.

Very ably led by vocalist Michael Hutchence, who handles all songs with an almost arrogant ease, some snappy drumming from John Farriss (no Linn drums here!), a couple of short, sweet sax solos from Kirk Pengilly, totally unobtrusive keyboards from Andrew Farriss and sparse but tasteful licks from guitarist brother Tim, make this one of the most potent six-



James Blood Ulmer

pieces I've heard in a long time. They exude class with a capital C. If you're bored with the usual Xmas fare and most of it's pretty safe at this time of year, do yourself a favour and drop this in your stocking. You'll be well pleased you did.

Greg Cobb

James Blood Ulmer
Black Rock
CBS

So what is all the fuss about James Blood Ulmer? If this album doesn't help you understand, nothing will. *Black Rock* is the closest he's come to making a 'commercial' recording.

The furious fund of the last two albums has not mellowed, but rather diversified. The comparison with Jimi Hendrix becomes even more valid on the title track and 'Open House', where the rhythm matches the approach of songs like 'Stone Free' and Blood's guitar spews colour everywhere.

He's doing more vocals this time and hits the peaks with 'Family Affair' and 'Love Have Two Faces', both duets with his wife, Irene Datcher. Both tracks are deeply soulful, a real listening experience. 'Moon Beam' is a strange one, an instrumental featuring the sax of Sam Sanders and sounding like nothing other than the 'Mission Impossible' theme. Sanders also helps to strike a nice groove on 'Overnight'.

The other tracks tend to be a little too flashy, showing off fast and clever licks for their own sake. Technically immaculate, but not innovative and ultimately dull.

Still, there's enough here to convince that James Blood Ulmer has some ideas on where black music is heading. If *Freelancing* was too rough for you, then *Black Rock* could open your eyes.

Duncan Campbell

Briefs

Dr John Plays Mac Rebennack (WEA)

Mac Rebennack's various Dr John manifestations have tended to obscure the fact that he is a helluva piano player. This solo setting (only one vocal) rights the balance. Rebennack mixes originals in the New Orleans and boogie woogie traditions with his versions of the venerable 'Honey Dripper', Pinetop Smith's 'Boogie Woogie' and a delightful sampling from the bag of tricks of the late Professor Longhair ('Memories of Professor Longhair'), who is acknowledged as the major creative spur of New Orleans piano playing. The vocal on Hoagy Carmichael's ballad, 'The Nearness of You', is archetypal Dr John. A superb album. KW

Dennis O'Brien

Strangers (Toast)
Well I thought the last album was damn well crafted and it didn't sell. *Strangers* is just as good, maybe better. The single, 'Julia', is pretty sappy — anyone remember the fine Kevin Bayley version? But several tracks confirm this man as NZ's best exponent of what the radio programmers term 'adult oriented rock'.

PT

The Sound

All Fall Down (WEA)
The London four-piece who sound like Echo and the Bunnymen and who've collected quite a devoted local following. This is their third album and it repeats the message and doomsday dynamics of personal and social integration of *Jeopardy* and *From the Lion's Mouth*. In the past they've always managed the odd mind-grabbing piece of plagiarism dressed up in soothsayers clothing — 'Jeopardy', 'Heartland' and 'New Dark Age' spring to mind. *All Fall Down* offers little that's different.

'Monument', 'Where the Love Is' and 'Glass and Smoke' are only subtle and slight shifts from past directions. The Sound, sometimes important, but usually too preoccupied in sounding important to save the world. GK

John Martyn

Well Kept Secret (WEA)

John Martyn is definitely

moving upmarket. Last year's *Glorious Fool* was considerably more mellow than its predecessor, the masterpiece *Grace and Danger*. Now, on *Well Kept Secret*, Martyn's unique guitar styles are very largely in abeyance. Instead, sensuous washes of synth and smooth bass harmonies caress his melodies. Even the once rough-hewn vocals have become carefully polished. This ex-folk musician may be exploring jazz idioms, but they're beginning to sound more like John Dankworth's than John Coltrane's.

PT

Spy vs Spy

Six Fresh Lemons (Stunn)
Spy vs Spy are a young Oz three-piece from Sydney who play ska-based music with a commercial leaning. We have here six well-structured songs, each fired with a catchy melody, a tight rhythmic backing and crisp instrumentals and vocals, not to mention a flawless production. Nothing new or amazing, but top marks for professionalism.

RR

The Pick of Gene Pitney (CBS)

Very much an enigma this lad. He was the housewife's darling yet Keith Richard recruited him to play on the Stones' second album. His hits were usually written by Bacharach/David or Mann/Weill yet his rockiest success, 'Love My Life Away', was self-penned and produced — so well that Phil Spector looked him up. All ten tracks were enormous in the sixties and several still sound good today. 'Liberty Valance' is the favourite round the RIIU office. One quibble: why was Town Without Pity left off an otherwise excellent compilation?

PT

The Passions

Sanctuary (Polydor)

The Passions' focal point, vocalist and guitarist Barbara Cogan, has persevered. Lumbering under a name that, considering their music to date, must be a deliberate irony Cogan and the other four have come up with an album that is almost animated enough to be called passionate. The cadences of the vapid 'I'm In Love With A German Film Star' are largely behind them as they whip up emotion on 'Into Night', 'White Lies' and 'Sanctuary'. Life in evidence but still an album of B grade aspirations and achievements.

GK

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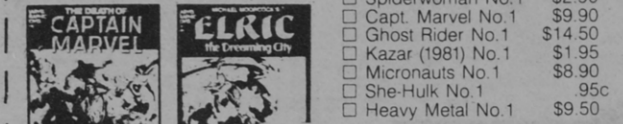


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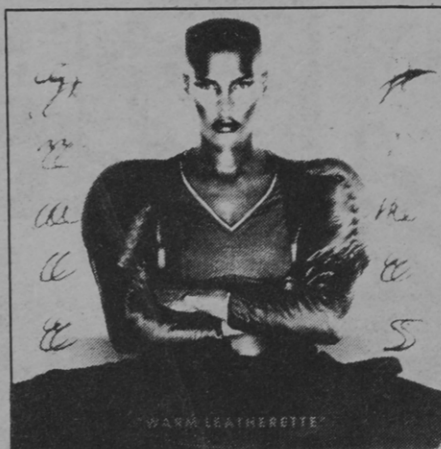


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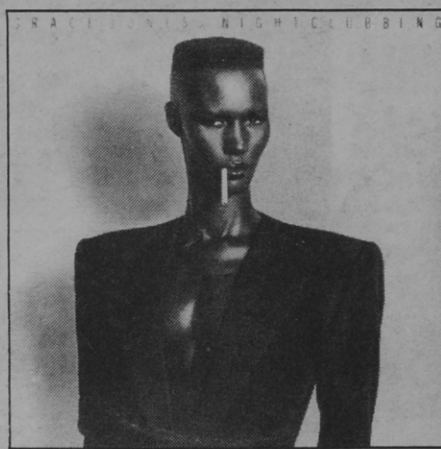
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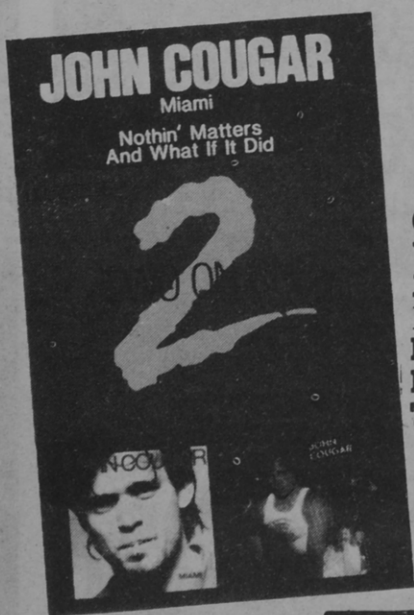
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Film

E.T.
Director: Steven Spielberg
Spielberg, the Hollywood wunderkind of the moment, has described E.T. as the most emotionally complicated film he's ever made, as well as being the least technically complicated. It's arguably the most charming, a latter-day fairy-tale of an alien creature who becomes part of the lives of an everyday American bourgeois family who look as if they live two blocks away from the family in Poltergeist.
It's a movie with a magical

quality, its innocent childlike visions framed within fantasies that are sometimes exhilarating (like the airborne bicycle rides) and sometimes horrific (the polysthene tunnel leading into the operating theatre). It contrasts some nice gawky humour (the E.T. getting drunk or Elliot releasing all the frogs in the classroom) with some wry ironies (the E.T. camouflaging itself amongst the daughter's dolls, or passing unnoticed in the Halloween celebrations when even the mother dons a bizarre costume).

Compared to the epic fantasy *Raiders of the Lost Ark*, E.T. is a much more human film, for all its galactic trimmings. We are allowed to see our world through the eyes of our extra-terrestrial visitor and

his three young allies and it's a society replete with objects, gadgets and gimmickry — it's a neat irony that the film itself has inspired millions of dollars of spin-off paraphernalia.

Of course E.T. is a genre piece that is light years away from traditional English pantomime (if the pun is excusable) but they do share one feature in that they can appeal equally, on different levels, to both the children and adults in the audience — no mean achievement. And it also proves just how shrewd a market-man Mr Spielberg is.

GALAXY OF TERROR

Director: Bruce Clark

This is a quickie production job from the Roger Corman stable,

directed by New Zealander Bruce Clark, complete with Japanese sub-titles, or should I say side-titles as they run down the right hand side of the screen.

Visually it's a movie for the video game generation and dramatically it's little more than 'Ten Little Indians in Outer Space'. A few familiar faces from television land spring up amongst the cast: Ray Walston gives a zombie-like performance as the villain of the piece (he's the cook of the spaceship, not the butler) and Zalman King proves that there are worse things than being in a television series.

The movie's virtues are a few scattered, or should one say spattered, moments of horror, although these pale beside those of *The Thing* and the occasional line of sublime silliness. My favourite? When the rather severe lady captain says to one of the men under her, "Hold on to your shorts, we're going to dump." Perhaps someone should have done this to the script before it was immortalised on celluloid.



Iva Davies, LCC.

Icehouse

Logan Campbell Centre, Dec 6.

The sophistication of *Primitive Man* has obviously given Iva Davies some problems with live sound, to the extent that he's had to take on quite a large touring band to try and reproduce the new material effectively. His attention to detail has been perhaps too meticulous. The show had plenty of precision, but a dearth of punch.

The first Flowers tour was a smaller band, but made up in sheer guts for what it lacked in size. This one is undeniably more skillful, but seems to have been rehearsed to death. It only occasionally showed any spirit and Davies' songs deserved better.

Part of the fault was with the venue, of course. Some bands can do well at the Logan Campbell, with intelligent mixing. A little local knowledge would have helped here, because there are Auckland soundmen who can get a quite satisfactory sound out of it. Guy Pratt is an innovative and dynamic bass player, looking at his fingers. But he might as well have been playing a piece of four by two, for all you could hear of him. His presence was only really felt when he switched to bass synth for 'Glam'. At the same time, John Lloyd's drums were overpowering and Bob Kretschner's guitar harmonies went largely unrecognised.

The show did have its moments, though, in a bracket that started with 'All The Way', solid on the guitar side, continued with 'Love In Motion', slinky and subtle, soared into 'Trojan Blue', a vocal tour de force, and swept

along with 'Great Southern Land', crowd-pleaser. Old favourites 'Walls' and 'Not My Kind' maintained the pace, and 'Glam' made a nice bridge to 'We Can Get Together'.

'Gimme Some Lovin'' was a bad choice for an encore, proving only that Davies is not Steve Winwood. 'Goodnight Mr Matthews' was unperformed, a double dissatisfaction. After the electricity generated by the Motels the week before, this really was a letdown. The individual textures may have been exquisite, but the complete tapestry came out bland.

A clear case of trying too hard. Duncan Campbell

'RUMOURS' FROM PAGE 8

Naked Spots Dance in Wellington, mid Jan. Then on to Auckland. A single will be recorded there — 'Posture'/'Little Hitlers'.

Pedestrians plan to record a mini album, locally. They hope to interest a record company and get to Auckland early New Year. A rehearsal room is urgently needed. Phone Lloyd on 621-19.

Lipstick Collar start on an extensive six week South Island tour on Dec 26. Ikista with new guitarist Mark Kahi reside Wed to Sat at Shirley Lodge.

Martin Morris has joined Myke Forse and the Gods who reside at Doodles ... Netherworld Dancing Toys (Dunedin's Midnight Runners) will headline at the Hillsborough in Jan ... Z.B. II are Paul Bezzant and some ex Zero Bars and will gig from Xmas ... Fondue Trout will continue to play PJs Friday and Saturday. The band is: Ian Hannham (guitar), Paul Gird (rhythm guitar), Paul Bridges (bass, vocals), Grant Hannham (drums) ... 'Ming the Merciless' (John Bridges), Pedestrian's soundman, is currently on remand in Addington for attempting to blow up the central police station ... John Walker is leaving us for Australia's greener grass later this month as is Peter Waller.

GG

Rip It Up No.65 Dec '82

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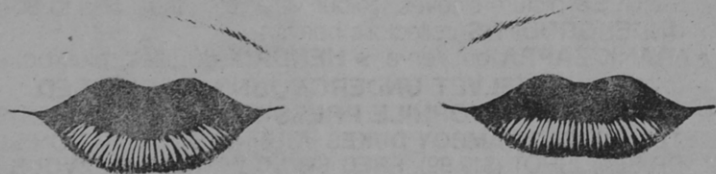
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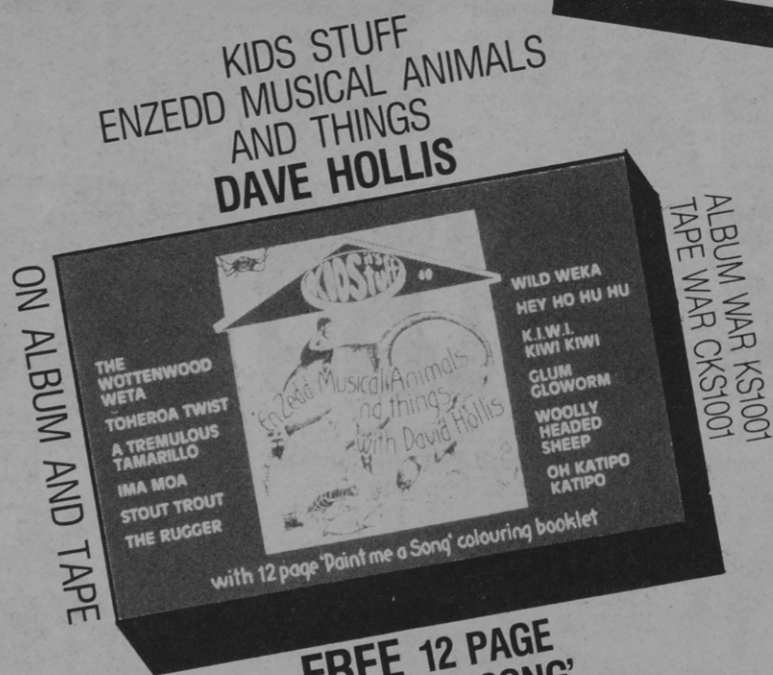
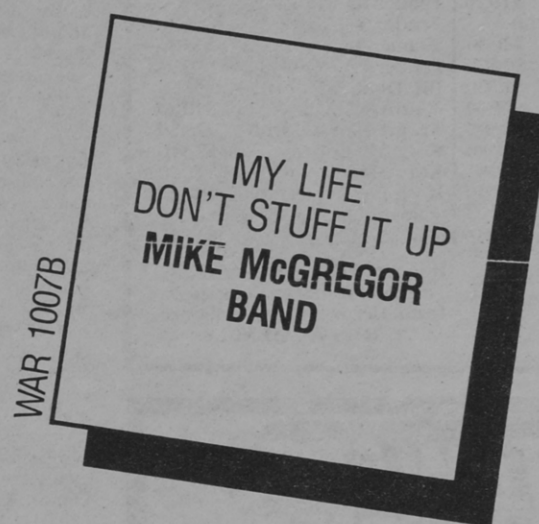
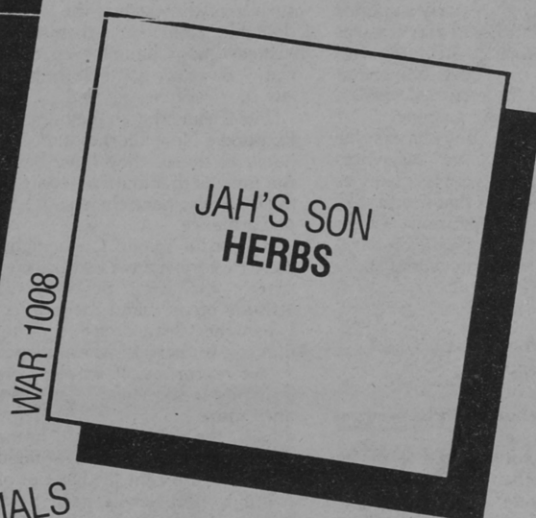
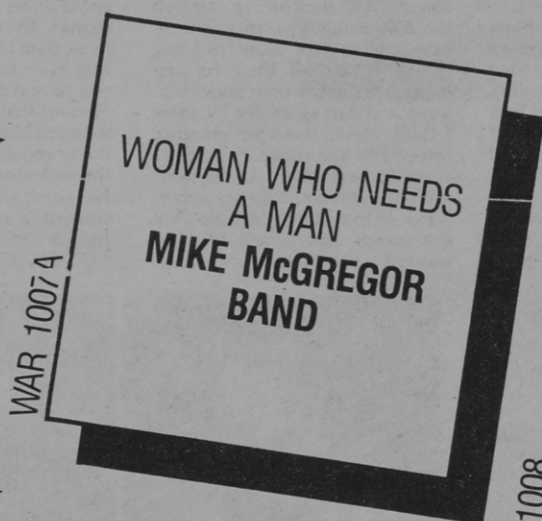
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Live

The Motels
Grammar Boys
Mainstreet, Nov 25.

The fact that a band as talented and committed as the Motels has had to slog away for near 10 years to get any recognition at home is a sad reflection on the state of the American music industry. But the years in the wilderness have had some benefit. They've honed the

Motels into one frenzied killer of a live band. They were some kind of wonderful on their first tour here but this time they sizzled and not just because of the stifling temperatures inside Mainstreet.

The opener, 'Mission Of Mercy', was a shock to the system. The pace continued relentlessly through 'Kix', 'Closets and Bullets' and 'Celia'. Everyone sang along with 'Total Control'.

Martha Davis is a peerless performer, mesmerising the audience with those huge, penetrating eyes, face clenched tight in a moment of overwhelming emotion, feeling the incendiary nature of those

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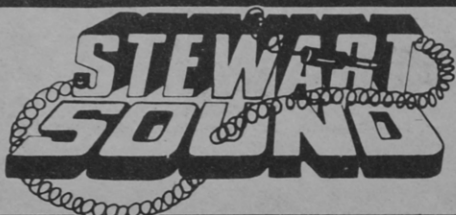
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Photo by Terry Hobin

Motels' Martha Davis, Mainstreet.

beautiful songs she writes. The bluesy 'Change My Mind' is a showstopper, beginning up in the balcony (she uses a radio mike) and finishing with a gut-wrenching vocal climax back on stage. The lady has soul.

It was the last gig of a six month tour and the Motels pulled all the stops out, thundering through 'Cry Baby', 'Danger', 'Take The L' and 'Apocalypse'. Guy Perry tearing off one utterly superior solo after another. Three (or was it four?) encores, concluding with a rendition of 'Forever Mine' that outstripped the recorded version and left everyone gasping.

The Grammar Boys have some good ideas, but the influences stand out too strongly. They've even got one song that sounds like a rewrite of 'Repetition'. Other songs are stretched out too long. More succinct and original statements are called for. Duncan Campbell

The Clean
Stones, Doctors
Captain Cook, Nov 15.

Dunedin huh? Let's be perverse and talk style.

The Doctors proved to be the kind of clothes nobody wants to wear because they aren't hip. Riffery and reverie — out of step with the rest of the evening.

The Stones are the kind of clothes people wear because they'll

never be hip. Michevious, sloppy, the Stones had most of the crowd packed on to the dancefloor watching. A few even danced.

The atonal vocals of Jeff Batts and Wayne Else were charming and wholly appropriate, but they may eventually prove limiting. The Stones always sounded best when the were making the most noise. But, when they finished without warning (as is the wont of such bands) there was the feeling that they hadn't done themselves justice, things hadn't been quite right. Basically good cloth, but a few more stitches needed...?

The Clean could have been the Emporer's New Clothes and perhaps, at times, they have been. But none of that mattered tonight, the last (rilly, honestly, etc.) Clean performance.

It wasn't a "magic" Clean night, there were too many factors against that — including, perhaps, the attitude of the band themselves. When the Clean aren't enjoying playing, it's hard for the audience to get rapturous. It would have been nice to have heard 'Tally Ho' once more...

Still, the point rammed home was that even on an average night the Clean still beat the hell out of anything most New Zealand bands can do. With the demise of this band, the way lies open for another.

Russell Brown

New Order
John Cooper Clarke
Nocturnal Projections
Mainstreet, December 4.

Nocturnal Projections started things well, with their unrelenting songs filling every inch of Mainstreet. They played a decidedly better-than-average set, which was only slightly spoiled by a weird bass end sound, similar to that which New Order had suffered the previous night. But the Nocturnals were happy and rightly so.

On Friday night, John C. C. was unwell and unenthusiastic. Saturday saw his flesh back in the right places, his ability to notice the audience returned and he even permitted those close enough to scrutinise his shadeless eyes for 15 minutes. The first and last thirds of his set were brilliant, maybe because he made a couple of cock-ups and told some terrible jokes. When you're all alone on a stage for an hour with nothing but a bunch of doggerel and occasional backing tapes, a bit of ad-libbed humanity goes down a treat. And he doesn't really look like *Highway 61* Dylan ... well, maybe if he was drawn by Aubrey Beardsley with a raging hangover ...

New Order. Their only song that had previously got right to the heart of me was 'In A Lonely Place', on the flip of their first single. All the others seemed inconsequential by comparison — easy to gloss over. Now I'm going to hafta buy all their fucking expensive import-only back catalogue and start again, for the more I think about their performance (especially Saturday), the more I want to hear them. I still don't know what their songs are about, lyrics being indecipherable, but the power and attack of their musical approach speaks volumes.

Steve Morris is an extraordinary drummer, and takes turns at electronics and guitar with equal facility while a machine continues the percussion. Gilliam M. is a mystery, surrounded by emulators and such that produce a range of sounds encompassing all yer average synth stuff, plus what the rest of the band does and more. She also plays guitar, as does bass player Peter Hook, on occasions. What he does on bass is not entirely apparent, as often it seems to be producing sounds more commonly associated with guitar or keyboards.

All in all, it's sometimes very difficult to tell where the sounds are coming from. Vocals are easy though. Bernard Albrecht does most of them, with some from Hook and doesn't once sound like Ian Curtis. He wears his guitar high (as opposed to Hook's ankle height) and plays with economy. He also plays that extremely tasty instrument, the melodica, to especially luxurious effect on 'In A Lonely Place'. Beautiful. Last song. No encore. No need. Chris Knox

Body Electric, Jon McLeary
Video Party, 1860 Tavern

If rock video nights are going to be the next big thing then I might just sit this one out: All the disadvantages of crowded pubs and one channel TV rolled into one, no thanks. By the time you've seen more than half a dozen of the current crop of glossy band videos end to end it becomes more than obvious that most of them are just so much bloated pretentious crap. But of course this was just the filler, the real show was Body Electric, NZ's first actual 'electronic' band, consisting of 'technicians' Allan Jimson and Andy Drey (both ex

CONTINUED ON PAGE 30



Bernard Albrecht, New Order & John C.C., Mainstreet.

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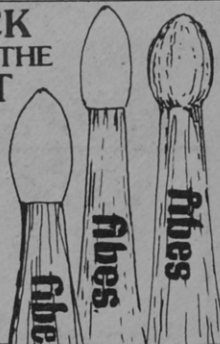
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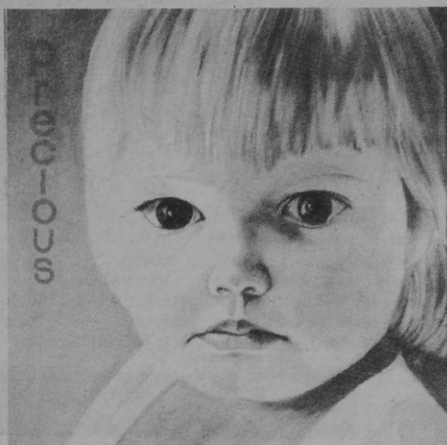
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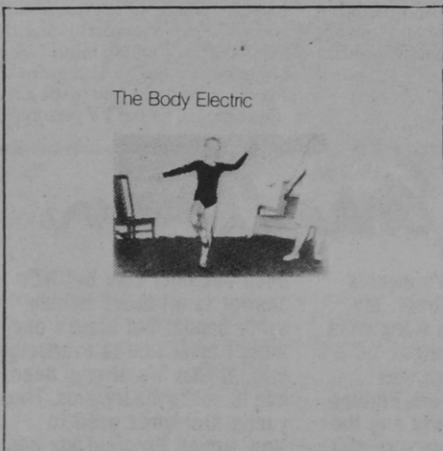
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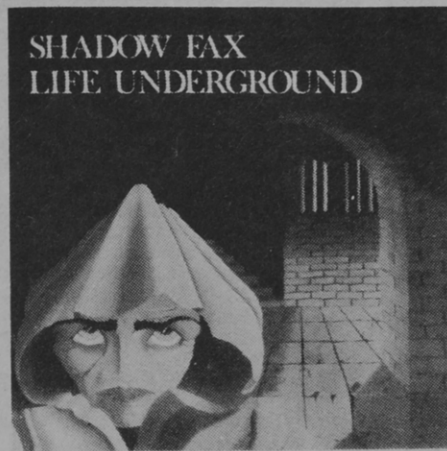
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Live

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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FROM THE ARCHIVES!



EXTRA 1

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

RIU, DECEMBER 10 to JANUARY 16

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

Watch Out For...

John Cooper Clarke play the Gluepot Dec 10 with Tall Dwarfs (Alec and Chris) and the Grammar Boys ... same weekend popsters Screaming Meemees and Gurlz play Mainstreet ... Dec 13 Hot Chocolate play final NZ date (with Herbs) at Auck Town Hall ... big gig for any underages this month is Dec 19 at Stanley Street Stadium, Auckland. Line-up includes D.D. Smash, Legionnaires, Screaming Meemees, Mockers, Dabs, Otis Mace and Diehards. **ALL FOR FIVE BUCKS!** Starts 4pm ... New Years Eve Tall Dwarfs, Stones, This Sporting Life, 1st 15 and Nocturnal Projections play New Plymouth Army Hall ... Mockers are in Auckland, the



Legionnaires: Dave, Lyn, Harry, Paul and Graham leave town Dec-Jan.

13
PC Gluepot Band Gluepot
Hot Chocolate, Herbs Ak
Town Hall
Pacific Peace Poetry Day
Red Metro Gallery,
Dunedin

14
Cook Street Party Mandalay
Miltown Stowaways single
release Party
Mockers, Dabs Wiri
Mick Taylor quits the
Stones 1974.

15
Mainstreet Xmas Party
Mockers, Dabs Gluepot
Willie Dayson Windsor
Castle
Herbs Bellbird, Manurewa
Clients birthday party,
Star & Garter
Glen Miller's plane goes
missing 1944.
• Don McGlashan/Ivan
Zagari EP released.

16
Tomorrows Partys
Mainstreet
Narcs Bellblock
McCormick, Hunt and
Gamble Esplanade
Willie Dayson Windsor
Castle
Herbs Bellbird, Manurewa
Happy 112th, Beethoven.

10
John Cooper Clarke, Tall
Dwarfs, Grammar Boys
Gluepot
Hot Chocolate, Herbs
Wgtn Town Hall
Verlaines Star & Garter
Otis Redding dies in plane
crash in 1967.

10, 11
Willie Dayson Blues Band
Windsor Castle
Screaming Meemees, Gurlz
Mainstreet
Dabs, Mockers Framptons
Citizen Band Hillsborough
Royales Rumba
Narcs DB Rotorua

11
Hot Chocolate, Herbs
Rotorua Civic
Grammar Boys Gluepot
Fondue Trout Star &
Garter
Sam Cooke shot dead in
motel in Hollywood 1964.

Daggy & Dickheads
Bellblock
McCormick, Hunt and
Gamble Hillcrest
Ak. Mus. Assoc. Party Ak
Uni Cafe
Legionnaires Esplanade
Rose Bayonet Wiri
Dance Exponents Dunedin

12
Hot Chocolate, Herbs
Hamilton Founders
Frank Sinatra born 1915.

20
Narcs Esplanade
Neighbours Windsor Castle
Bobby Darin dies 1973.

21
Tomorrows Partys Cabana
Legionnaires Lady Hamilton
Narcs Esplanade
Neighbours Windsor Castle
LSD factory in California
raided. Police seize enough
for 700 thousand trips.

22
DD Smash Wiri
Propeller Party Mainstreet
(Screaming Meemees,
Dabs, Mockers,
Miltown Stowaways)
Neighbours Gluepot

23 Stones Rumba
Miltown Stowaways,
Dabs, Mockers Mainstreet
Fondue Tront, Clients Star
& Garter

22, 23, 24
Royales DB Rotorua
Midge Marsden Hillcrest
Zero Bars 2 Hillsborough
Tomorrows Partys Cabana

24 Stones Rumba
Legionnaires Mainstreet
Hip Singles Bellblock
Ballon D'Essai etc Star &
Garter

Narcs Esplanade
Neighbours Gluepot
Daggy & Dickheads
Tauranga
Willie Dayson Globe

25
Kiwi Animal Dargaville
Hotel

26
Legionnaires Mainstreet
Herbs Rotorua Festival
Kiwi Animal bandstand,
Dargaville
Phil Spector born 1939.
Stones play their first gig
1962.
Neighbours Ohope

27 Herbs Ohope Beach
Royales DB Rotorua
Midge Marsden Band
Bellblock
Rose Bayonet Cabana
Legionnaires Tauranga
DD Smash, Hip Singles
Whangamata Hall
Daggy & Dickheads
Gisborne
Dance Exponents
Whakatane
Narcs DB Rotorua

28 Narcs DB Rotorua
Royales DB Rotorua
Midge Marsden
Bellblock
Rose Bayonet Cabana
Legionnaires Tauranga
DD Smash Whitianga
Daggy & Dickheads
Gisborne
Dance Exponents
Whakatane
Herbs Ohope Beach

29
Midge Marsden DB Rotorua
Daggy & Dickheads Cabana
Legionnaires Whakatane
DD Smash Tauranga
Narcs DB Gisborne
Royales Gisborne
Dance Exponents Tauranga
Herbs Greerton
Neighbours Colville

30
Midge Marsden Rotorua
Daggy & Dickheads Cabana
Legionnaires Whakatane
DD Smash Waihi
Royales Gisborne
Dance Exponents Tauranga
Alastair Riddell Gluepot
Big Sideways Windsor
Herbs Whitianga
Narcs DB Gisborne
Neighbours Waihi Beach

31 Narcs Cabana
Dance Exponents Rotorua
Herbs Coromandel
The Host Hillcrest
Royales Cabana
Daggy & Dickheads Mayfair
Midge Marsden Tauranga
Legionnaires Gisborne
DD Smash Mt Maunganui
Big Sideways Windsor
Willie Dayson Hamilton
Neighbours Waihi Beach

JAN 1
Dance Exponents DB
Rotorua
Alastair Riddell Gluepot
Royales Cabana
Daggy & Dickheads Mayfair
Midge Marsden Band
Tauranga
Legionnaires Gisborne
DD Smash Ohope
Willie Dayson
Paremoremo prison

2
DD Smash Gisborne
NOCTURNAL PROTECTIONS ...
*** THE STONES ** TALL DWARFS
THIS SPORTING LIFE ** 1ST XV
** MAX QUILTS AND MORE !!!

3
Dance Exponents Bellblock
Midge Marsden Band
Cabana
DD Smash Napier
Daggy & Dickheads
Albert, PN
Narcs Waihi
Neighbours Gisborne

4 Neighbours Gisborne
Dance Exponents Bellblock
Legionnaires Cabana
Midge Marsden Whakatane
Netherworlds Wanaka
DD Smash Foxton
Daggy & Dickheads
Albert, PN
Narcs Waihi

5
Daggy & Dickheads
Bellblock
Dance Exponents Cabana
Midge Marsden Gisborne
Legionnaires Rotorua
DD Smash New Plymouth
Narcs Waihi
Herbs DB Onerahi

6 Legionnaires Esplanade
Narcs Waihi
Daggy & Dickheads Bellblock
Herbs DB Onerahi
Dance Exponents Cabana
Midge Marsden Gisborne
6,7,8
Flying Nun Extra Rumba
Netherworld Dancing
Toys Gladstone

7 Narcs Bellblock
Daggy DB Rotorua
Herbs DB Kaikohe
Rose Bayonet Mayfair
Gurlz Hillcrest
Midge Marsden Cabana
Legionnaires Whangarei
Dance Exponents Gisborne

8 Gurlz Hillcrest
Daggy DB Rotorua
Royales Whakatane
Narcs Bellblock
Midge Marsden Cabana
Rose Bayonet Mayfair
Legionnaires Whangarei
Dance Exponents Gisborne
Herbs Marae, Dargaville

9
Tricky Dick born 1913.
Neighbours Katikati

10
Narcs Tainui Tavern,
Whakatane
Neighbours Greerton
Netherworld Dancing
Toys Nelson

11
Narcs Tainui Tavern,
Whakatane
Hip Singles Whakatane
Whisky-A-Go-Go opens in
LA 1963.
Netherworld Dancing
Toys Nelson

12
Narcs Tauranga
Hip Singles Albion
Gisborne
Willie Dayson DB Onerahi
Neighbours Tutukaka

13 Narcs Tauranga
Hip Singles Albion Gisborne
Willie Dayson DB Onerahi

14 Willie Dayson Kerikeri
Screaming Meemees Bellblock
Blond Comedy Hillcrest
Narcs DB Gisborne Hunt,
McCormick, Gamble Star & G
Legionnaires Windsor Park
13,14,15 Daggy Gluepot
Miltown Stowaways Rumba
Netherworlds Motueka

15 Narcs DB Gisborne
Meemees Bellblock
Alastair Riddell Greerton
Blond Comedy Hillcrest
Legionnaires Windsor Park
Willie Dayson, Neighbours
Festival, Kaitia
Hunt, McCormick,
Gamble Star & Garter
Herbs Waiheke Island

16
Willie Dayson Oruru Hall,
Kaitia
Herbs Harbour Cruise
Liverpool's Cavern Club
opens 1957.
Neighbours Opu

Wellington band with the neat singles ('Manners St', 'Trendy Lefties' etc.), play Rumba bar Dec 17, 18 with Dabs ... Stones (Dunedin band of Flying Nun compilation fame) play Rumba bar Dec 24, 25 ... big summer tours: Legionnaires (featuring Dave McCartney, Harry Lyon and Graham Brazier etc) play North Island pubs Dec 27 to Jan 8. D.D. Smash are touring with a full concert sound and lighting rig, playing halls - Dec 27 Whangamata, 28 Whitianga, 29 Tauranga, 30 Waihi, 31 Mt Maunganui, Jan 1 Ohope, 2 Gisborne, 3 Napier, 4

Foxton Beach, 5 New Plymouth. In the South Island, Dunedin based Netherworld Dancing Toys embark on extensive varsity holiday jaunt, dates include Jan 6-8 Gladstone (Chch), 10-11 Rutherford (Nelson), 25 & 26 Westport and 27-29 Hillsborough (Chch) ... Miltown Stowaways appear Dec 16-18 at Reverb Room and at Propeller's Xmas party (invite only) at Mainstreet Dec 22 ... Sneaky Feelings can be found in Christchurch Dec 16-18 at Star & Garter ... big hit show currently on tour is Gary McCormick, Sam Hunt (both poets) and Hammond



Gamble. They play Esplanade Dec 16 and Star & Garter Jan 14 & 15 ... Simon and Garfunkel play Auckland's Carlaw Park Feb 18 and Athletic Park, Wellington Feb 20. **LATE NEWS:** new in UK include Echo & the Bunnymen The Happy Loss, A Certain Ratio I'd Like to See You Again, Jam Dig the New Breed. Jimmy Page will unveil a new group early '83 ... Tim Mahon and Nick from Prime Movers may form band ... Sharon O'Neill has finished recording an album with LA producer John Boylan ... Hamilton's Phil Hall is bassist in Dropbears ...



Stones' Wayne Elsey and Jeff Batts.

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

Michael Jackson Thriller

Three years after *Off the Wall*,
again with Quincy Jones,
Michael Jackson leads the way.
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Features 'The Girl & Me'

