

NO 67 FEB 1983

25,000 MONTHLY

RIP IT UP



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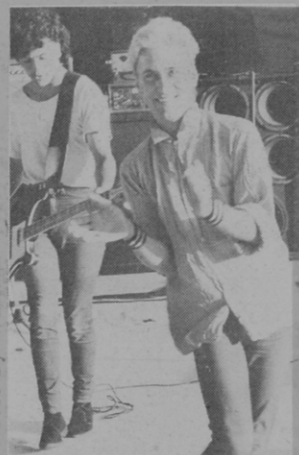
photos by Kerry Brown

Richard Butler, Psychedelic Furs.

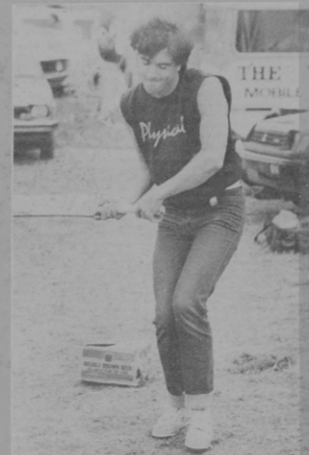
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Dick, Hip Singles.



Dance Exponents' David Gent and Jordan Luck.



Legionnaires' Harry is bowled out.

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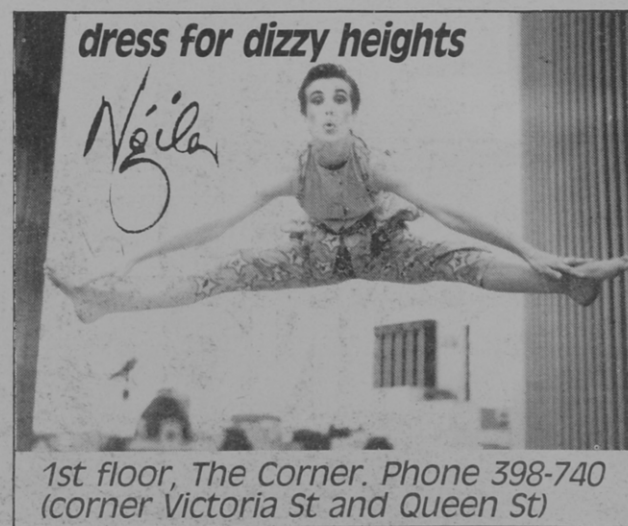
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**THE
RETURN
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**MARVIN
GAYE
'MIDNIGHT
LOVE'**

**FEATURES 'SEXUAL HEALING'
(THE FIRST NO. 1 FOR 1983)**



Big Sideways' Kelly Roger and Ivan Zagni with Chris Green of Neighbours.

It's over for another year. The world's last great four-day festival. And perhaps it was the last. Armed with Chillybins, sleeping bags and backstage passes, Don Mackay, Russell Brown, Mark Everton and Duncan Campbell caught every band on the main stage and a couple on the Aerial Railway. (Mr. Caddick & J.A. heroically stepped in when unconsciousness came between one writer and his task). So if you weren't there, can't remember, or just want a second opinion, read on...

FRIDAY MOCKERS

The Mockers never seem to get the breaks. Their third Sweetwaters and they get the opening spot — before the band that is supporting them on tour! The sound was dreadful but the Mockers came through. Andrew Fagen was having one of his good days and he radiated confidence under difficult conditions. The highlights were 'Trendy Lefties' and the closing number 'My Girl Friend is Cleopatra'. RB

DABS

The Dabs seem to have a problem lifting themselves out of that honest Jam-pop three-piece groove. They were likeable, but failed to hold the audience's attention. The standout in the set was, as usual, 'Heartful of Soul'. RB

BLOND COMEDY

Blond Comedy have some of the same problems as the Dabs (see *All Mod Cons*) and a few of their own. But they turned in a competent set and Tony leapt round the stage in a fairly entertaining fashion. Next please. RB

NETHERWORLD DANCING TOYS

First N.I. appearance for this seven piece, including three horns, from Dunedin, promoted from Monday night because of the INXS cancellation. Tight, snappy and motivated they made the most of the opportunity. Despite the Sam and Dave and Wilson Picket covers, on the original material they often sounded more like a rock band with horns than a soul band. DM

DAGGY AND THE DICKHEADS

The pride of Taihape we-hawed their way through an energetic set

showing why they are regarded as one of the funniest damn/dumb (delete according to taste) rock'n'roll bands around and a real bunch of cool dudes, as evidenced by the presence of Msrs White and Morris. Mark Kennedy impressed as a considerable front man but an unfortunately more considerable non-singer. DM

NARCS

As tight as much of the audience late on Friday evening. Opening with 'First Chance to Dance', the Narcs ripped through their set with verve and confidence. A couple of promising songs from the new mini-album, a sing-a-long 'Over My Head' and an encore 'I Can See For Miles' for the people on hills who probably could. ME

HIP SINGLES

This human yo-yo Dick Driver must be seen. Always totally in, on and round the beat his tall thin frame rockets round the stage like a seismograph needle. Again though the music doesn't quite match the delivery. Thoughtful, well put together songs, but little edge or immediacy. 'After the Party' is a hit though and the crowd loved it. ME

MIDNIGHT OIL

Midnight Oil had the dubious distinction of being the first 'major' band of the festival. Visually they were as stunning as ever. Bald Peter Garrett (wearing initially a brightly coloured jacket and cloth hood) strode around the stage like a crazed robot, fingers outstretched and arms mechanically in time with the music. The band took the chance to air several tracks from the new album and rounded out the evening with old favourites from *Head Injuries* and *Place Without a Postcard*. Despite turning in a high energy set with the tightest diamond hard playing

you'll see anywhere in the world, the crowd's unfamiliarity with most of the material and Garrett's continual politicking meant the band failed to draw the reaction usually associated with Sweetwaters headliners. CC

ROSE BAYONET

Midnight, Sweetwaters turned into a rock concert. Rose Bayonet gave the punters their money's worth... even if the sound system almost died of shock. They performed HM at its loudest, most visually exciting, best. Don't believe me? Ask the disappointed thousands who were refused an encore. JA

DIEHARDS

Despite relieving probably the worst beer can bombardment of the weekend from the neanderthals, Diehards managed one of the few really entertaining sets. They are obviously young but with a whole heap of catchy Human League type, silly, simple pop songs and a lively, stylish front-boy with an apparently chronic Judy Garland fixation, they would seem to have a great future. DM

SATURDAY

BIG SIDEWAYS

A tailor-made festival band, these people made friends with their sheer size and energetic output. The music from 11 sources has now been fused in a common direction, a testimony to the hard work they've put in together. Songs from the new album due next month and a nice surprise in 'Falling'. Let's hope Big Sideways stay around. ME

HATTIE AND THE HAVANA HOTSHOTS

The carnival came to Sweetwaters on Saturday afternoon. A vision of yellowness in front of a band that skipped from light samba to fruity blues. Hattie amazed the audience with three costume changes and cabaret-style panache. It was a show to make you feel good and smile at your neighbour. Pity no one started a conga line. ME

MIDGE MARSDEN

Final performance for the current incarnation of Midge Marsden's blues boogie journey-men. Always notable for robust rather than sensitive interpretations of their material, they stormed through a set of tried and true crowd pleasers in characteristic fashion. DM

TAJ MAHAL

Taj Mahal's set proved pretty ideal, daytime, festival fare. The approach seemed to be to play 'mix and match' with songs and styles, with elements of blues, reggae, calypso and soul all tossed into the blender. The results were sometimes bizarre, as with the reggae version of the Four Tops' 'I Can't Help Myself', sometimes a bit throwaway, as with the funky jam rave-up on the 'Purple' CONTINUED ON PAGE 6

CHURCH

Portrait of the young man as an Artist

This is Steve Kilbey, bass player, singer, songwriter and spiritual leader for the Church, fresh out of the shower. His thin good looks stop short of prettiness. His manner is casual, vaguely foppish. He conducts the interview reclining on his motel bed, until the camera starts clicking. Then he sits up.

Did you enjoy playing Sweetwaters?

"No I didn't. I hope the people who threw things... I didn't mind them throwing things at me so much, but I think the things that were going on in front of me were like something out of Dante's Inferno. There were guys hitting each other over the head with fucking cans, guys hitting each other with poles. It was just hell.



I've played all around the world and I've never seen things like that going on."

Your live sound seemed considerably different from your records.

"I don't know how we sound live."

It seemed a lot faster, more rhythmic.

"I suppose, yeah... you have to do that when you're playing to ten thousand people or whatever it was. Audiences seem to want to dance and that sort of thing, you can't be quite as quiet and delicate as you'd like to be all the time."

King Snag Column

SWEETWATERS by 'ARRY, age 21.

The on-site pub was rather slack
It 'ad 'lon Red, cold but flat
The clientele was just the pits
Ninety per cent male — more tats than tits
Then there's the cops in their clean blue suits
The only ones around without piss on their boots
From the thunderbox, which the flies surround
And banquet on all the shit in the ground
There's the rastas in their natty dreadlocks
But who's got a caravan with a garbage box?
Coz I wanna see the cricket, I wanna know the score
It's more entertaining than this bore
So check out the Furs, they're more my taste
But the guy behind the mixing desk was a fucking disgrace
Off to the backstage bar and see hundreds there
But it's just like Mainstreet, with badly priced beer
But at least they've got a can where you can shit in peace
And 'ave no risk of catching 'erpes
But the guys at the gate just wanna see my pass
I said it's in me pocket, so shove it up your arse
And over by mainstage there's a new sportee
It's called see 'ow far you can get up a cabbage tree
Without letting beer cans make you hit the dirt
But this was for the guys with the AC/DC shirts
So where is the editor, let's get out of this place
I wanna go 'ome and I wanna wash me face
So out it is for some nice fresh air
A nice clean shirt and some fresh cold beer
Fucking 'orrible, isn't it?

You'd rather be quiet?

"Yeah, I would. But I don't have much control live. In the studio you can control everything but live you never know what's going on."

Does that affect your enjoyment of touring?

"It does a bit, yeah. I'd rather just make records if it was up to me. But I have to make a living. Have you done any recording recently?"

"Yeah. We've just finished our third album in Sydney."

Anyone famous producing?

"Yeah, me."

And you wrote the songs. How do you do that?

"I've got my own four track studio at home. When I have time off I just go in there and whip 'em out."

And bring the completed songs to the band?

"Yeah, usually."

As the dominant figure in the band, do you ever worry that you're squashing the other three?

"No."

Or do you see the band as a vehicle for yourself?

"I don't think of it in any terms at all. Ever since I've been playing I've been writing songs and I've always been in bands and done my songs. So if they want to do it, it's up to them."

How long have you been in bands?

"Since I was 15."

How old are you now?

"Somewhere between 20 and 30."

That's very vague.

"It's none of your business how old I am. It's nobody's business. Surely age does have a bearing in pop music, especially in youth?"

"I'm just being coy and narcissistic so you can write it up in your magazine so I can look more enigmatic to your readers."

Are you usually this defensive in interviews?

"I haven't done interviews for a year and a half. You're very honoured."

Thankyou.

"That's alright. I like your magazine."

Why don't you do interviews?

"I haven't got anything to say. That's really the basic truth."

Back to the easy questions. What's the story behind your latest EP, 'Sing Songs'?

"It was originally demos that we did last May or June. There were four songs I'd written and we had 'I Am a Rock' hanging over from the *Blurred Crusade* sessions. I just thought 'Let's stick it out and see how it goes,' and that's why it's called *Sing Songs*, 'cause that's all they are, just sing songs."

Many of your lyrics are full of imagery. Have you ever written poetry?

"I've got a poetry book coming out in about two months. It's called *The Crowd Invisible*."

Any particular theme to it?

"No. It's just various rantings I've written down. Stuff I've written over the years. I just thought I'd whip it out so I could say I'd released a poetry book — impress girls in clubs, that sort of thing."

Very bohemian.

"Yeah."

Russell Brown

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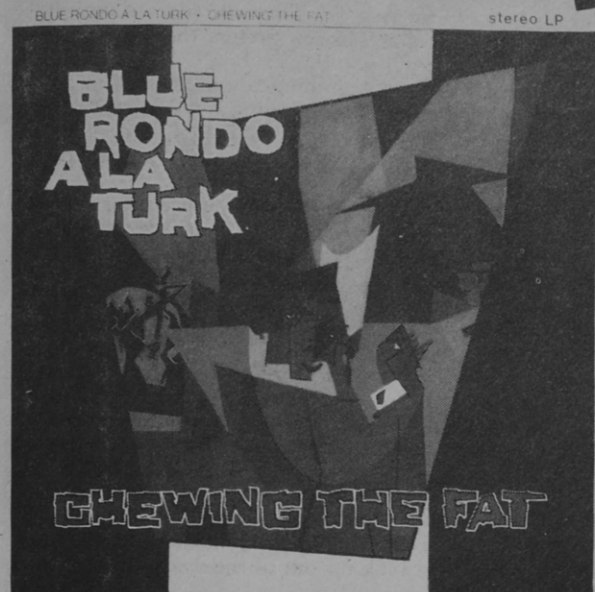
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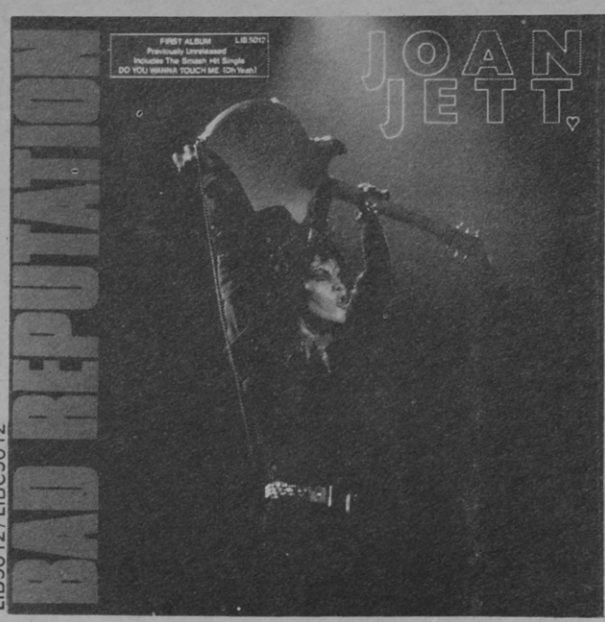
V2240/TCV2240



METHODS OF DANCE Vol 2.

Excellent compilation of "new" dance music — features Rip Rig & Panic, DAF, Culture Club, Simple Minds, China Crisis, I Level, BEF, The Men.

OVED7/OVEDC7



JOAN JETT AND THE BLACKHEARTS Bad Reputation

Re-defines classic themes of Rock'n'Roll into a hard bitten but distinctly female perspective. Features musicianship of Sex Pistols' Steve Jones and Paul Cook and Blondies' Clem Burke and Franke Enfante.

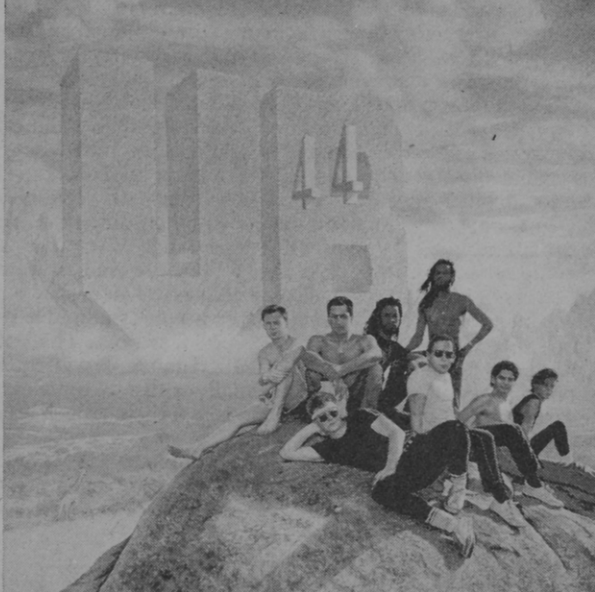
LIB5012/LIBC5012



CHINA CRISIS Difficult Shapes and Passive Rhythms

Recently acclaimed by Simple Minds' Jim Kerr as his favourite band, this is the Liverpool trio's debut album. Produced by Pete Walsh.

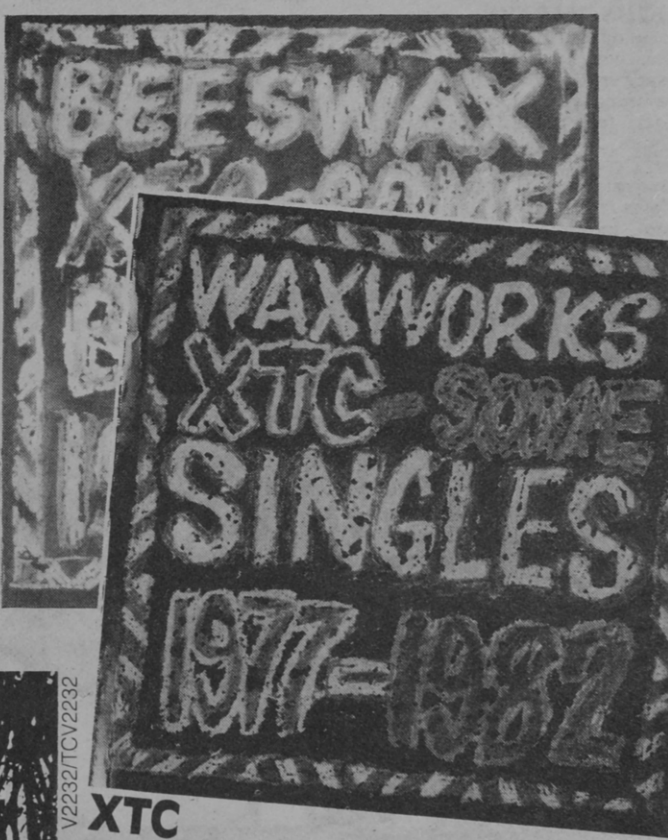
V2243/TCV2243



UB40, UB44

The perfect after taste to Sweetwaters. The new album features hit singles 'So Here I Am' and 'I Won't Close My Eyes'.

V2251/TCV2251



XTC Waxworks / Beeswax

Double LP tracing XTC's musical history via their singles... Waxworks begins with 1977 debut "Science Friction" & includes "This is Pop", "Statue of Liberty", "Making Plans For Nigel". Beeswax meanwhile contains such gems as "She's So Square", "Heatwave", "Don't Lose Your Temper", "Heaven Is Paved with Broken Glass". Bargain Price! Buy two almost for the price of one.

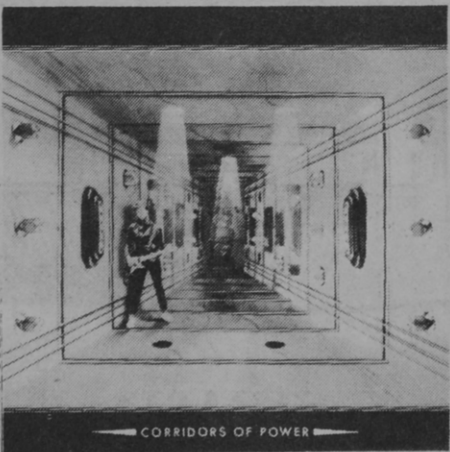
V2232/TCV2232



LENE LOVICH No Man's Land

Superb new album. Lene used 9 name producers, 8 studios and remixed the LP in New York with USA top engineer Bob Clearmountain. Fantastic result!

SEEZ44/CSEEZ44



GARY MOORE Corridor of Power

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CULTURE CLUB Kissing to be Clever

Boy George & band and a stunning debut includes "Do You Really Want To Hurt Me".

V2245



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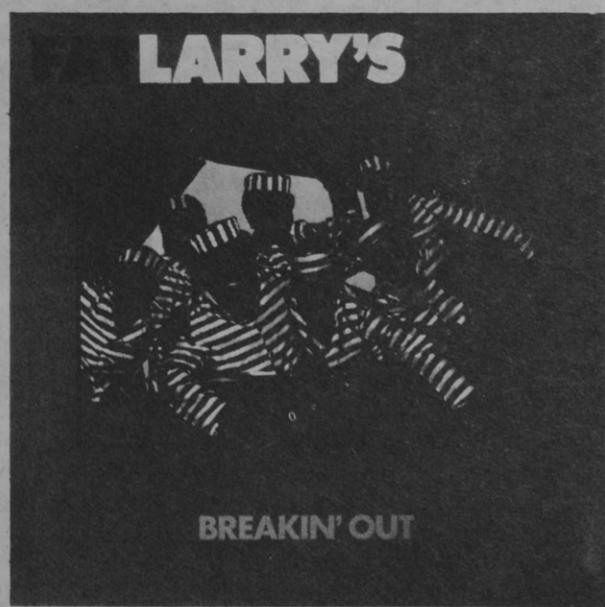
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V2229

'SWEETWATERS' FROM PAGE 6
Haze' riff that never actually arrived at the song, but the combination of good natured bounciness and fine musicianship certainly hit the right note with the crowd. DM

Toots proved himself not only one of the great voices in contemporary music but also a pretty mean evangelist and showman. His music falls at the end of the reggae spectrum that shades back into American soul music and the style of his performance was very much in the soul tradition. The songs were spiced not only with movement and showmanship but also with 'the message', the object being to deliver the audience not just an entertainment event but an uplifting experience. On this occasion Toots had his work cut out to rouse the rather sun-sapped audience to the required level of participation but ultimately managed. The band handled the many changes in pace and tempo required by Toots' mid-song sermons and exhortations with awe inspiring ease. The songs played spanned a large portion of his already lengthy career, several were stretched out into fairly major work-outs but it was inevitably the hit single, 'Beautiful Woman' held back for the encore that proved the big crowd pleaser.

A difficult man to categorise, a survivor from the folksy singer songwriter phenomenon but with a strong jazz bent, he seems, these days, to be taking a rather harsher, more direct, electric approach. The combination of some pretty intense material with his gutsy bluesy vocals, nasty guitar and the atmospheric jazzy accompaniment from the rhythm section made him one of the popular hits of the weekend. Already a man with a strong cult following in this country Martyn undoubtedly made more than a few converts to the cause. DM

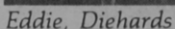
After the impact of a couple of bright singles has worn off, the Meemees can start to sound monotonous. Certainly, they made little impact beyond the frontline punters. This band needs to gig more in more appropriate venues. A little more exposure to the bright lights could add volumes to their songwriting. DC

New Zealand's hybrid super-group could do no wrong in front of this crowd. Not even the sound problems bothered them very long. A predictable show, but safe as houses, thoroughly enjoyable and a lesson in survival. Top it off with a new national anthem in 'Billy Bold' and it's money in the hip pocket. DC

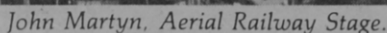
If Richard Butler wants the Furs to be taken seriously he must be joking. They were great, but let's get it straight, they were as 'serious' as the Rolling Stones. Butler was a superb playactor, all Bowie-esque gestures of emphasis and junkie stares. 'You're so sweet,' he would say coyly, campily, when the audience applauded. Just Hunky Dory. Brother Tim flashed his bass around in time-honoured rock style and guitarist John Ashton tried to get as much of the limelight as possible. And the music? The old songs worked the best - 'Sister Europe', 'Dumb Waiters'. 'India' was an inspired choice as a closing song - a corrupt assault. The Furs succeeded because they were able to adjust to the alien surroundings and establish a contact with the audience. For the implications of failing to do that, just recall Ultravox at last year's festival. The Furs could have been better but they could have been a hell of a lot worse. RB

The slot after the Furs was an unfortunate one for the band, but they made the best of it. Singer Monique varied from entertaining to embarrassing; her versions of Lou Reed songs are not to be encouraged. RB

CONTINUED ON PAGE 8



Brazier, Legionnaires.



Half past noon, the day prior to his Sweetwaters' performance and John Martyn is just staggering out of bed. His drummer and bass player have been up for some time, soaking sun. They are adding to the tans they began during the previous week in Australia, but when Martyn emerges his pallor could be direct from his native Glasgow. He is dressed in jeans and a long-sleeved shirt and is carrying a bottle of scotch. He is frowning. Your interviewer feels somewhat circumspect, although this may be partly due to a great respect and love for Martyn's music.

As it transpires however, the Scotsman is in a very jovial mood and during an hour-long conversation that ranges through such subjects as gardening, European cuisine, football and music as diverse as Weather Report and Bulgarian folk, John Martyn talks animatedly and with considerable candour about his career.

Although late last year he did a British tour with a five-piece band, he is now travelling with only two other musicians. The reasons are not, he claims, merely economic:

"I quite seriously prefer it. It puts a bit more weight on me but it's a responsibility that I welcome because it's more spacious. It gives me more chance to sing in a creative fashion. There's much less to get in the way of melodic ideas now. The only melodic instruments are bass, my voice and guitar. The interplay is simpler. One can branch off tangentially with a lot more ease. The great thing about playing in a trio is that there's much more light and shade."

His aim, when performing live, is therefore to try for "as much

spontaneity as possible. It's what makes it interesting. If you went on and played the same every night you'd bore yourself shitless."

There is, nonetheless, to be a live album of the last British tour.

"I'll be mixing it in February. I didn't think I enjoyed the lineup that much in retrospect so I gave it a month without listening to it. But it's actually fairly good. I'm quite pleased with it."

It is understandable that Martyn prefers the stage to the recording studio.

"My business is the direct communication of emotion and, in terms of emotional kickback, recording is not as rewarding as playing live. It's more arduous. But this job – travelling's a pain in the arse – but the rest of it is pure joy. I get paid for enjoying myself."

When asked about the importance of the producer on his recent albums, Martyn momentarily adopts the tone and demeanour of a laird – "The producer? A mere nothing, a minion, a serf, lower than the lowest scum."

Phil Collins must have enjoyed working for him then? Martyn laughs.

"No, seriously, the only time I've actually relinquished production control as a conscious move was on the last two albums. It seemed that since I was trying a new record company and everything I should really try a whole new approach. It worked to a certain extent. Phil, I think, did a good job on *Glorious Fool*. I think he'd do a better job now because he'd be less inhibited. There's a certain amount of mutual admiration and there was a lot of over-politeness, deference going on. It'll be easier next time — he's going to produce the next album I think — because I'll just fuck off out of the studio after we've done the tracks.

"Which is, I suppose, what I did on *Well Kept Secret*. I kept away as much as possible. Physically, I wasn't very well. I'd smashed my ribs up vaulting a fence after going swimming. I was in a lot of pain and having to get very drunk before I could sing. I was on very heavy pain killers."

An integral part of Martyn's enormously soulful singing style is often stretched and slurred verbal delivery.

"I frankly think I could communicate quite well in mumbles and grunts. (Laughs) I think that's why we print lyric sheets so people know what the fuck we're on about. No, seriously, the words are important, essential. Strangely enough I've made a conscious attempt over the last two albums to improve my diction. I regard the singing as stylistically interesting but the record company goes, 'We don't know what the bitch is saying man'. A few comments came down the pipeline. Sandy (Robertson, producer of *Well Kept Secret*) said, 'I say, old boy, could you enunciate more clearly?' So I did."

While frankly admitting his desire for greater commercial acceptance – "To be honest, everything we do now is based on the idea of becoming more successful" – Martyn is adamant that his move from English independent label Island to multinational WEA was not motivated simply by a desire for wider markets. He had been with Island since 1967 and had given them ten albums.

“They were very good to me. But you see I was very good for them because they didn’t have to put any money into me. I had virtually no overheads. All they had to do was sell the

CONTINUED ON PAGE 24

6 Rip It Up / February 1983

TOP DECK TRAVEL



A stylized line drawing of a double-decker bus. The words 'top deck travel' are written across the upper deck windows, and 'AFRICA' is written below it. The bus has a boxy, retro design with large windows and a prominent front grille.

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GRANDMASTER FLASH & THE FURIOUS FIVE



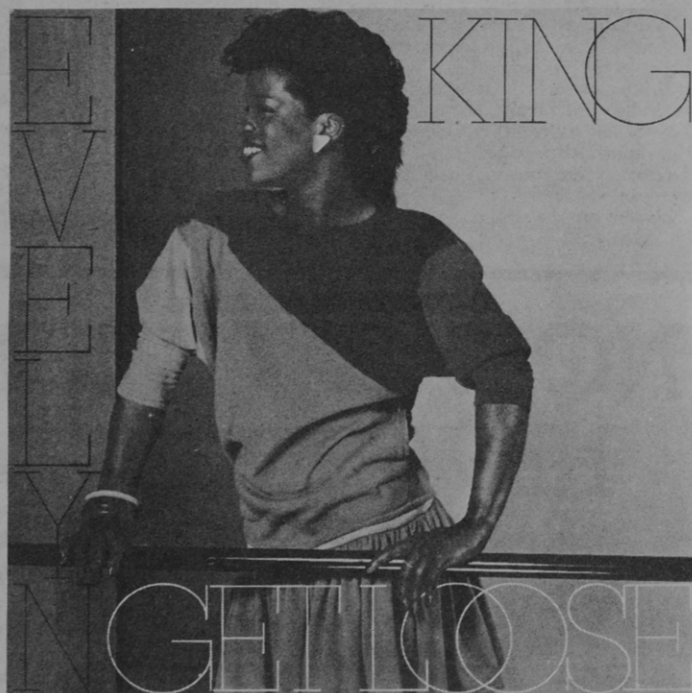
GRANDMASTER FLASH & THE FURIOUS FIVE

"THE MESSAGE"

Grand Master Flash has finally taken black rap music to the white rock audience, with "The Message" crossing into the American pop charts and making the top 10 in England (top 5 locally). "The Message" also available on 7" and 12" single.

DEPECHE MODE "A BROKEN FRAME"

Second L.P. from the British electro-popsters (debuted top 10 on English charts), displays the writing talents of Martin Gore. Catchy and danceable the album includes the singles "Leave In Silence", "See You" and "The Meaning of Love".



EVELYN KING "GET LOOSE"

Includes the current hit single "Love Come Down" which was No. 1 on the American soul charts for 6 weeks (and went top 20 on the pop charts). This L.P. cements her reputation as a top cross-over artist, in a career which began five years ago with her international hit "Shame".



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MILTOWN STOWAWAYS

Ex Newmatics and others heading off into more uptempo funky territory but retaining at this stage perhaps a few too many rough edges for maximum impact. They have a couple of pretty useful vocalists and some interesting material, but of a too urban-nocturnal style to be displayed to best advantage in broad daylight in the middle of a paddock. DM

THE GURLZ

The Gurlz really pulled one out of the bag, the twin vocal attack of Kim Willoughby and Shelley Pratt sweeping aside the rather ugly rape vibe with which a large portion of the audience reacted to the sight of a predominantly female band. If the songs are a little too lightweight, this is redeemed by an educated sense of humour. DM

HERBS

Herbs delivered. Tight, heartfelt and melodic and the audience recognised it. This band just seems to be getting better and better. The enlarged line-up has increased the scope of the music, without changing its spirit. It can only be good that ideas like those in 'French Letter' and 'Crazy Mon' can reach such a large audience. The band sealed its favouritism with the audience with the introduction of three polynesian dancers. Just wait for the album. RB

UB40

First impressions of UB40 were that they had had one smoke too many before taking the stage. The first few songs were sloppy and the band was slow coming together.

"This is an early single of ours and it's called 'I Think It's Going to Rain To ...' - 'ell, we've just done that one!" said Toaster Astro and the crowd laughed knowingly. Things got better from about then and at times the band touched on the brilliant. Not all of the success could be attributed to the musicians, however. When things took a dubwise turn the man at the controls was able to pluck voices, instruments, sounds out of the mix with elegance and precision. The highlight came in the encore when

Herbs joined the band on stage for a stunning, extended 'Madam Medusa' and 'Food for Thought'. The weather may have been cool but UB40 were hot. RB

THE NEIGHBOURS

After the goodwill generated by UB40, the Neighbours had a good crowd to work with. Their kind of soul was suited to the occasion and they turned in their usual tight performance. RB

DANCE EXPONENTS

This band, with all its advance publicity, still leaves me cold. They've managed two recognisable singles and a decent video clip, but there's nothing else there to suggest a big future. Copybook pop music lacking identity. DC

DD SMASH

What a lovely lad he is. All made up just for the occasion, doing what he loves best, making people smile. The new songs, on a single hearing, sound just fine. The horns add the garnish without being overpowering, and Ian Morris is a real trouper, having also helped out Daggy and the Dickheads. Dave, have an MBE, with my compliments. DC

THE CHURCH

The world is already cursed with many humourless Englishmen pounding out dreary dirges for miserably, self-obsessed people. We don't need humourless Australians doing the same thing. The Church mesh their twin guitar sound comfortably enough, but they project all the personality of a nylon bathmat. The sixties were never as maudlin as the Church make out and they do the decade a disservice by recycling it through dark glasses. DC

SPLIT ENZ

The Enz marked their decade with almost an anti-greatest hits show. Some chestnuts from *Mental Notes* dusted off, only a couple of new ones this time, some obvious crowd-pleasers and surprise omissions including 'I Got You'. No showing from Phil Judd either ... but Robert Gillies, Paul Crowther and Mike Chunn arrived to resemble the reunion.

Simple joys done well. Trellis and toi toi stage set. Fire-eater to begin, Tim and Neil's parents spotlighted during the totally endearing

'Haul Away', the version of Proud Mary' that had us all aghast till 'One Step Ahead' emerged, calls for 'Charley' that couldn't be ignored.

The start of their new decade demands a new reason to carry on. Commercial success is theirs. Because the Enz are the Enz I don't think they'll want to stop there. ME

GNOMES OF ZURICH

As the name suggests the band isn't yer average. In fact just about the only band on the main stage that did anything erratic, unpredictable and almost lovable. Dressed in assorted costumes the Gnomes paced themselves through a well-executed, original set. A spark of life at Sweetwaters was a rare thing. ME

MONDAY

THE ROYALES

These guys seem to have an idea or two kicking around, it's just inexperience that prevents them fully developing what they've got. Bass player Alan Evans knows a bit about assembling reasonable tunes. If they can persuade their guitarist to get a haircut and stop behaving like an HM poser, they'll be on the right track. They should also dump fatuous nonsense songs like 'Kiwi Girls'. DC

MANTRA

They're billed as 'the country's only Maori heavy metal band'. Their music is a great, gross, sloppy, ponderous thing. Two giant, clammy hands trying to throttle you into submission. As pleasant as a British Army greatcoat in the Sahara and about as useful. Listening to it even without the howling gale would have been an ordeal. It was a relief when the power failed. DC

NO TAG

Battling against the elements and last-day apathy, No Tag came off pretty well. Vocalist Paul was visibly nervous, but he and the band worked hard. The boize were soon bopping down the front and the wind didn't seem so bad. How long No Tag can go on like this is doubtful, but they serve a purpose at the moment. RB

AERIAL
RAILWAY



Not Really Anything are not a quiet band. They build with sound and use it in a manner at times reminiscent of the great sonic radicals, the Gordons. The Gordons' Brent McLaughlan is one of the two drummers, which insures that same pushing rhythm base. Guitarist Rex Visible is the centre-piece of the band, in a very Velvets' way. Frank Stentjees plays the kind of bass he did with the Androids and Coloured Pencils. RB

They Were Expendable - When you have three people who are very good at what they do, it's a big head start in a band. Nick Strong has long been the most interesting bassist in the Christchurch rock scene, Dave Toland the best drummer and Jay Clarkson is, well, Jay. One of this band's problems has been hauling it all together, but when they do, (and that's been happening more and more) it is truly good. Jay cuts a dark figure on stage, Patti Smith comparisons are obvious, but she's her own woman. Watch out for the mini-album. RB

Biggest and most enthusiastic crowd on Sunday turned out for Limbs dance troupe. Later in the evening Naked Spots Dance had all sorts of problems getting a decent sound out front and only really got things working for their last two or three numbers by which time a fair portion of the crowd had wandered off. Gorilla Biscuits put in a pretty useful set. A surprisingly modest crowd turned up for John Martyn's small stage show but those who came went away more than happy. Towards the end of the proceedings The Skinny Brothers knocked out a characteristically quirky bracket and the Top Scientists reunion drew a big and appreciative crowd as the hordes headed back towards the camping grounds after Split Enz had finished on the main stage. DM



UB40 hate doing festivals. Drummer James Brown (great name) says he feels it's conveyor-belt entertainment. Guitarist Robin Campbell says at nine of the last 10 festivals they've played at it's rained. A suggestion that they shouldn't play the hit 'I Think It's Going To Rain' gets a smile and a resigned nod towards the grey skies.

UB40 are a deceptive band, musically and personally. The music may be graceful reggae with tasteful saxophone but it hides lyrics of powerful bite.

Robin Campbell: "Yeah we do get away with a lot because people drift with the music and don't hear the words. I'm constantly surprised we get the airplay and TV time we do. Like some nerd London DJ said 'Food for Thought' was a beautiful religious song."

Does it worry you if your message doesn't get across?

"Well I think some people understand. Like we seem to have cornered the working class and unemployed market. We didn't set out to become a working class spokesband, but I guess those people know what we're singing about."

Deceptive personally? Well to

an ever so slight cynic, I wonder how far UB40 can go on with their lyrics without allegations of exploiting prevailing problems?

Robin Campbell replies: "I find it impossible not to write about what's going on around me. When the band started we had social problems - unemployment, Thatcher, racial tension. We've still got them. I find lots of sources of inspiration for songs in real-life."

Do you think a change in musical style to perhaps a more hard-headed approach would influence more people to your way of thinking?

"Well reggae is the style we chose to develop," says James Brown. "We feel it's a young style, just 15 years old on record. There's a lot of space there, we've got a lot to explore."

Campbell adds: "We are changing. The new album is different again. One thing we are looking at is using more dub techniques in the studio and live. Reggae is a growing influence, right round the world. It's very strong in England now and we're glad to see it diversifying to take in things like 'Pass the Dutchie', songs from singers like Gregory Issacs, right through to the harder stuff."

Have you worked with any Jamaican reggae artists?

"Not so much in the musical sense," Robin Campbell replies. "We went to see Robbie and Sly play in Paris recently. (The highlight of my life, murmurs James.)"

"What we have done though is take artists like Burning Spear and Gregory Issacs away on tour."

"We, as a band, are in a strong position to advance reggae," says Brown, "but at the same time it has a lot to teach us so we will be sticking with it."

Mark Everton



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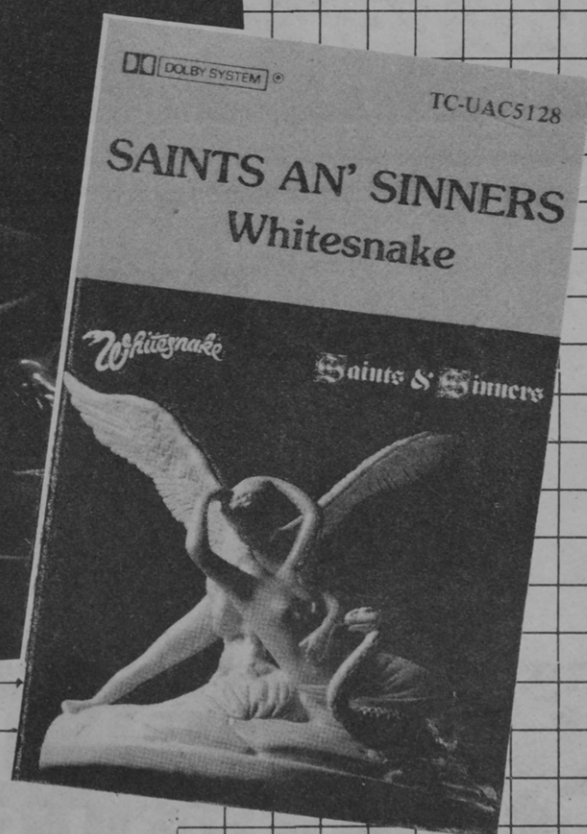
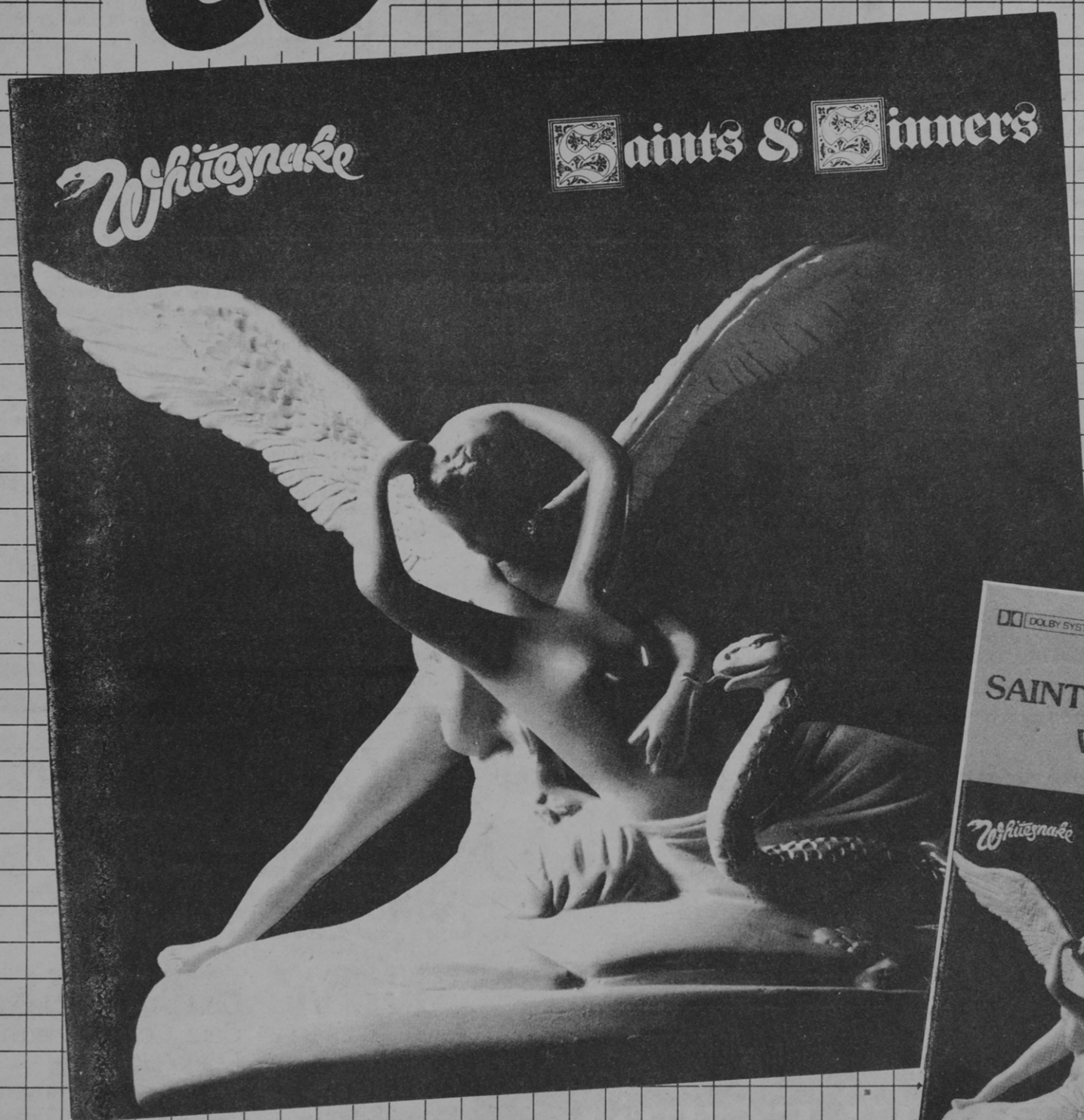


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It's all pretty weird, really.
 Sitting in a tent backstage at Sweetwaters, squinting through the darkness at the Psychedelic Furs (someone's trying to get the lights on). People running round, people stumbling round, people angry because they can't get interviews.
 Barely have singer Richard Butler and brother, bass player Tim, sat down, than a thoroughly drunk daily newspaper reporter grabs Tim by the shoulders and shouts "Did you hear the cricket result?" Butler mumbles something in the negative. "We BEAT THE POMS!" the reporter cheers, forgetting that Butler is a pom. And on the main stage, the Meemees thud away...
 Up close, both Butlers look surprisingly young and shy. I brace myself for the corrupt, blustering voice on the records, but when Richard speaks it is in a relatively pure tenor, with a London accent. Little brother's voice is deeper and seems to indicate a more arrogant turn of mind. They both begin very politely, shake hands weakly.

When you began the Furs did you ever envisage finding yourself sitting in a farm on the other side of the world?
 "No," says Richard. "It was just through boredom and frustration that we were formed. We really didn't think we'd be remotely successful."
When did you first think you might be on to something?
 "When CBS decided to sign us!"
How do you feel about playing this kind of thing? It's not the sort of gig you usually play.
 "It's good, it's new to us. We've only done one outdoor performance before, during the daytime, which was even weirder. We're more of a night band..."
Would it be true to say your latest album succeeded on a wider commercial base than the previous ones?
 "Well, we're getting bigger in America, but I think it's more the touring we've been doing than the album."
Is it important to you to succeed out of Britain?
 "We're really pleased it's happening in America, 'cause we don't give a shit about England anymore. It's pretty fucked up



Richard Butler, backstage at Sweetwaters.

Photo by William West

FURS THINGS FIRST

as far as music's concerned."
Want to name names?
 "The whole music scene's fucked," says Tim, taking over the conversation from big brother for the first time. "One minute you walk around in Fairisle jumpers and then..."
Why has that happened?
 "I don't know," says Richard, coming in again. "I think it's boredom. I think people in England are really getting bored with the whole music scene, so it takes a new haircut to get 'em interested again."
Why have the Furs survived then?
 "Because we've never been a trend band."
And what sort of people buy Psychedelic Furs' albums?
 "People who think about things for themselves, hopefully. I think it goes right across the board. The audience we get tends to be young kids, but we also get a lot of older people."
More people have bought 'Forever Now' than either of the other two. Is it your best album?
 "I think it's the best album, yeah," he says.
 "But they're all totally different in sound, so each one is a good album in its own ways," says Tim.
Hay you had the success you deserve?
 "It doesn't concern me," Richard says. "I don't think about it. We didn't start out to be successful or commercial or make

a lot of money out of it. I never stop to think 'Why aren't we making more money?'. I'm just happy making the money I am and enjoying what I'm doing. That's my idea of success."
OK, to put it another way, the exposure you've deserved?
 "Yeah. If we wanted to be more commercial, we'd have been more commercial."
So what are the aims, if not commercial success?
 "Just to try and carry on making music. Try and open people's heads up a bit, make them think. That's why I like using slightly oblique lyrics, because it gives the listener a chance to work in other words and meanings himself."
You've been accused of stealing your writing style from 'Highway 61'-period Dylan right from the start. How do you react to that?
 "It's just a way of writing. If you write obliquely, comparisons with Dylan are easy, it could even well be said there was some Beatles there. But yeah, Dylan is an influence definitely, but I didn't ape him, I didn't sit down and say 'Yeah, I've gotta write like Bob Dylan'. It's just the way I write, it just comes out like that."
How do you think the Furs will be remembered in ten years time?
 After a pause, Tim leaps in: "As being leaders in a sound which people are now starting to copy, being different, not buckling down to the pressure of what's popular."
How have you coped with playing the older, denser songs with the smaller band?
 "We've rearranged a lot of them, to bring in cello and synthesiser," Richard says.
Has that changed the feel of the songs?
 "Yeah. It's getting slightly orchestral these days. I mean, it's getting more orchestral."
In what direction are you moving musically?
 "I don't know, it's impossible to tell. We're going to be using more instruments than ever, probably. It'd be nice to get together a real big, big band."
It has been said that the best way to appreciate the Furs is not to take them too seriously. True?
 "Ummm (laughs) ... I really don't know .. yes, I think they should be. Depends on what you want to get out of them."
But there's obviously some tongue-in-cheek there?
 "Oh yeah, there's quite a bit of tongue-in-cheek in everything."
What was the reason for your drummer, Vince Ely, leaving?
 "He wanted to do some production work. We'd heard the Birthday Party were splitting up and I thought Phil Calvert was a pretty good drummer so I asked him to join."
What about your own production? Who will be doing that next album?
 "We might be doing it ourselves. I think we've picked up enough of how to use the studio to get round it ourselves. We're hoping to get Bob Claremont in as engineer."
Done any recording lately?
 "Just demos."
How's the band's confidence at the moment?
 "We've always been confident, because we believe in what we're doing and we know what we're doing's good."
How good?
 "Oh, we're great, we're the best."
 "How good a writer are you?"
 Russell Brown

In Christchurch?...

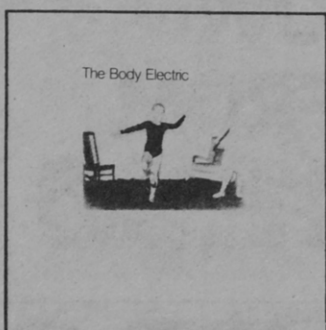
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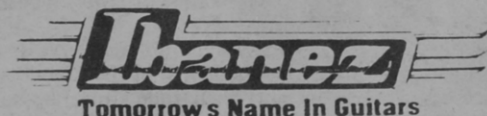
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FUCK was the word that gave Siouxsie her first push towards fame. It was December 1976, she was lounging in the background of a television interview with the Sex Pistols. Interviewer Bill Grundy made a crude pass at her — it was sex right from the start, wasn't it? — prompting the band to unleash the string of obscenities that launched a thousand letters to the local daily. The original Banshees had formed barely three months earlier and had included Sid Vicious on drums and Marco Pirroni on guitar. Both left to pursue their separate (but ironically similar) versions of the rock'n'roll dream and Siouxsie developed her own, unique, dream. The Banshees toured and toured and did not release a record until late 1978. That record was 'Hong Kong Garden', a stunning debut that reached the British top ten. Soon after followed *The Scream*, an album that, for all its flaws, was one of the first to do credit to the term 'post punk'. There have been some fine singles since then, but for me no subsequent album has transcended that first work.

Waiting for a chance at the Banshees is frustrating. It's almost as if we're stalking them, darting around the trees and bushes of their hotel courtyard while television (who always get first turn) ask their questions. Break cover, only to be asked to move by the cameraman — we're in shot. The news is that Robert Smith is with the band "indefinitely". Interesting, but will they want to talk about it?

Severin, Severin

Steve Severin, bassist, is dressed in black, with bleached hair and I can't help but think of early pictures of the loathsome Gary Numan. Pale, polite and articulate, Severin is the least masculine of the three males, without being camp.

A *Kiss in the Dreamhouse* seems more varied than previous Banshees albums, witness the jazz feel of 'Cocoon'. Was it something the band was conscious of?

"Well, we think all of them are varied, but it was probably because the way we approached the album was different from the way we did the other ones. We tried to mix up the two approaches of *Kaleidoscope* and *JuJu*. *JuJu* was like solely live material, played live and then recorded and a lot of *Kaleidoscope* was written in the studio as we were going along. So with *Dreamhouse* half of it is songs that are actually structured and worked out so we can play them live and the others were just made up in the studio.

"Cocoon" was a complete accident. Hedges (Mike, the album's engineer) said something like why don't you do something really sleazy. It was done at four in the morning.

Has the combination of approaches produced something better than either of the two previous albums?

"Yeah, I think it's the best album so far. It was very enjoyable making it, the most enjoyable album we've done.

"We'll probably approach the next one quite differently as well. We'll do it somewhere strange. Hire a house somewhere and just go in and record something."

The album's lyrics seem to indicate a healthy interest in sex, especially on his own part.

"I think both Siouxsie and I are very conscious of what's said in lyrics. Sex is ... just what happened last year."

What happened last year?

"One of the strongest influences during the



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RECORD X CHANGE

A WORD in the DREAMHOUSE

by Russell Brown

Budgie

Siouxsie

Severin

Smith

year was going to Japan, which is a very sensual country. Not overtly, but virtually everything you see is beautiful to look at."

The name Severin was taken from *Venus in Furs*, the classic novel of masochism. An unusual choice?

"Before I'd read the book I got it from the Velvet Underground song. I thought it was a nice name. I'm not particularly masochist or anything."

No parallels — working with a dominant woman and so on?

"Ummm ... no."

Another image to be associated with the Banshees, particularly in the early days was the fascist chic thing. It was pretty controversial ...

"It was basically a piece of black humour that people didn't appreciate. We've all been on stage wearing Star of David T-shirts when 'Israel' was around — that was kind of our little pun on the whole incident."

"Symbolism shocks, it always has done. That's why the Rolling Stones have a big tongue as their logo. Because people identify with symbols as summing up the essence of something. Maybe it was dangerous, maybe it wasn't, but the swastika conjures up more things to me than just plain fascism."

That black humour was linked with the Banshees' early sophistication compared with their contemporaries. Was the band a step up from what was going on at the time?

"We just did it very differently right from the beginning, that's why we always disliked being lumped along with the other bands at that time. It's especially annoying when we go to other countries and they ask 'What's punk? You're a punk band?'."

"The Buzzcocks were very sophisticated in those days. It was only people like the Vibrators and the Damned who weren't. What people call 'punk' now is deliberately unsophisticated. And I can't identify with that."

Did he ever identify with punk?

"Not as a band. I identified with some of the other people around at that time. Pete Shelley and Johnny Rotten were doing exciting things."

Severin and Siouxsie are the only original band members. Has a special bond been established between the two?

"Yes. It's probably best described as a very aggressive brother-sister relationship. We fight — physically."

Physically? Has that helped the band?

"Yeah. Feelings about what we do run that high. It's like two antelopes meeting horn to horn."

On each of the nights they play at Mainstreet, the Banshees will probably face more people than have bought any one of their albums — about 1600 people.

"That's quite representative of anywhere we go in the world. It's probably a slur on our record company and radio stations everywhere. We're one of the biggest live bands in

the world, not like stadiums and that sort of thing, but more people will come and see us, because of the buzz of the band playing live, than buy the records.

"I've been told they don't bother promoting the records because the Banshees sell the same anyway. That's what we've got to try and shake off. It's hard enough in England where people know us and don't think of us as a punk band. But I still find it incredibly hard to market us in any way we would like."

The Banshees seem to have reacted to the move back to the dancefloor. 'Slowdive' for example.

"That was another studio accident. Mind you we've always been ... it's not a very common thing to think of the Banshees as a dance band, but we've always been one, except that it's not quite the same as, er, Grandmaster Flash. People don't stand around being gloomy at our concerts — they go crazy."

What's the state-of the Severin-Smith recording project?

"It's halfway completed. We'd actually started on it when John McGeoch was still with us and then that stuff happened and Robert did the tours of England and Europe. Robert and I worked on it in January, while Siouxsie and Budgie were in Hawaii doing a Creatures album."

"We've written all the songs and recorded them. There's no vocals yet — we don't know if there will be. It's very different. People won't know it's us."

"With Robert the story is that if he hadn't done the tour with us, he wouldn't be doing anything. He flew back from Europe about three or four times during the (Cure) tour in May. He couldn't stand it any more. As far as he was concerned it was going to be a complete break until he'd worked out what he wanted to do. So for the time being he's working with us. This doesn't mean the Cure's finished, because he can always go back and do a Cure thing. I mean, he won't want to give up singing anyway. As far as touring with the Cure I don't think he'll do that for at least a couple of years."

Since *Kaleidoscope* there's been a lot of talk in the music press about the Banshees' new era of creativity ...

"In a way when reviews of *Join Hands* came out I could see what they were talking about. I could see it was inevitable that when you get four people they get stuck every now and then. But we had to re-think a bit with *Kaleidoscope* when two people left the band. (Drummer Kenny Morris and guitarist John McKay scarpers during the *Join Hands* album tour.) So it was basically forced upon us to think in other terms."

How much of a difference has playing with Smith made?

"At the moment nothing's changed very much as far as live work goes. We're still doing the same songs we did with John. The real

change will happen when he starts writing songs with us. At the moment the main change is offstage. It's more fun. John was trying to make it into more of a business enterprise. Very basic things were clashing."

Smith is on his third visit to this country. Did he tell the other band members anything about New Zealand?

"Well, I know his record company person Chris Parry quite well, so I knew what a New Zealander was like. But I was amazed to find it so different from Australia, that's the thing that struck me. People are much, much more friendly."

Mr. Smith

Robert Smith is a little shaky today. He fields the first few questions as if they're in another language. Has he appreciated the chance to take a back seat this stint with the Banshees has offered?

"Yeah."

He was a little unhappy with the way things were going with the Cure?

"A little, yeah." He laughs.

And he's not doing any singing on stage.

"Sometimes ... a sort of moaning."

At this point Severin, passing, interjects: "But you're singing to yourself anyway Robert." With this he seems to have hit some kind of talk button on Smith's person. Smith comes alive.

"Yeah, I do actually sing on stage — it's just that I haven't got a mike. I'd rather be doing this than fronting a band anyway, because I'd decided I was due to have a year away from the whole routine of being a front person, I wanted to do something different. This way it's great. There's still the travelling, which I hate, but I don't have to go through the whole machine like Siouxsie and Steve do. I can go shopping and go to the beach, it's really good."

He grimaces at the mention of the most recent Cure single, 'Let's Go To Bed'. It was never a Cure single, but his own solo project, he says. His record company released it as a Cure record without his permission. That aside, it's being played at the local hipsters' disco — was it deliberately dance orientated?

"Yeah, I thought I'd try and write a song and get it played on the radio, just to see if I could. It almost worked against that, it being a Cure record. People thought ...

He too has enjoyed the project with Severin.

"It's a very strange way of working, just going into the studio and waiting until something happens and then just running in and starting recording."

Was anyone else brought in for the recording?

"On a couple we've brought in two girls to play violin, but that's all."

Smith is pleasant but not forthcoming. Being just a guitarist means not having to be any kind of spokesman and he obviously likes it that way for the moment.

Talking Budgie

Drummer Budgie joined the Banshees in 1979, replacing runaway Kenny Morris. He came into the band on the recommendation of Sex Pistol Paul Cook, via Big In Japan and a fill-in stint with the Slits. He looks like a drummer, lean, the tallest in the band. He is dressed in black with stupendous pink woollen gloves.

He and Siouxsie spent last month in Hawaii recording an album as the Creatures. He's enthusiastic about it.

"We'll be releasing a single when we get back to Britain at the end of April, then release the album in May."

"It's like a continuation of the first Creatures EP. It's much more melodic than the first one I think. We allocated ourselves January free from Banshee activity and we left for Hawaii with very little idea of what was going to happen, just a few titles."

"We wrote, recorded and produced 10 songs there. We used Hawaiian singers and any instruments I could lay my hands on, like marimbas. I play the conch shell."

"I've always wanted to do that sort of thing. I mean, I hate drum solos, like Cozy Powell's 'Dance of the Devil' or whatever it was."

"This thing's just quirks in my own way of playing. More undercurrent things. When you get a lot of cross rhythms going on underneath it sort of creates a mesh for everything to sit on. It's very busy, yet very simple."

Miss February

Up close, Siouxsie's far from the macabre goddess who projects from the music and pictures. A pleasant, soft-spoken Cockney girl, she is small and slight, balancing on towering heels. She is perfectly made up. She is quite graceful.

The talk turns to the part visual appeal has played in the Banshees' success.

"But it's never been a manufactured image or a sex appeal — like Natasha for example. Siouxsie and her are miles apart."

Perhaps it's a kind of alternative sex appeal?

"Yeah, maybe — for weirdos! (laughs) No ... it's just, I hate *Penthouse*, I hate that kind of image of sex. I much prefer a man-made picture as a sexual image than that sort of thing."

CONTINUED ON PAGE 18

GOANNA



Their debut single
SOLID ROCK
Their debut album

SPIRIT OF PLACE



Tongue in

CHIC

THE NEW ALBUM

Patrice Rushen

STRAIGHT FROM THE HEART

Chaka Khan

CHAKA KHAN

Time

WHAT TIME IS IT?

Vanity 6

VANITY 6

Prince

1999 (double LP)



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"Equal rights — everyone is crying out for peace, no one is crying out for justice — I don't want no peace, we all need equal rights and justice — right here in Jamaica." (Peter Tosh)

Marcus Garvey words come to pass/Marcus Garvey words come to pass/Can't get no food to eat/Can't get no money to spend. (Burning Spear)

Time tough, everything is out of sight

It's so hard

Time hard,

Everything is going higher and higher.

(Toots and the Maytals)

Jamaicans have lived with inequality, injustice and above all, fear, throughout their country's chequered history. None more so than the followers of Selassie I, the ones still thought by many of their countrymen to be mentally ill, the ones held up as bogeymen by mothers to bad children. The Rastas.

Yet out of all conflict and misery comes some good. Rastafarians make up the major percentage of Jamaica's best writers, poets, artists, craftsmen, and above all, musicians. Rastafari is their identity, their dignity, their culture. They vent their suffering, their frustrations, through the urgency and vitality of the most significant music the world has heard since the Blues. In reggae, Jamaica has found its voice.

When it comes to picking the great voices of reggae, everyone mentions Frederick 'Toots' Hibbert. His voice remains unsurpassed, and in over 20 years of performing, changes in musical trends have not affected him. In fact, he has breasted musical evolution, not only keeping pace with it, but also claiming, with some justification, to have assisted it. He thus remains a respected figure both as a pioneer and an innovator.

Toots' dialect is not always easy to understand, but there is plenty of it, so you just tune in and pick out the meaning where a literal translation is not possible. He is a garrulous, swaggering

figure with an impish sense of fun, like a Third World version of Hasek's Good Soldier Schwejk. Modesty is not one of his strong points, but beneath the unabashed self-promotion there is deep reverence for things spiritual and compassion for his fellow man.

Toots was born in the country town of May Pen, west of Kingston, in the 1940s. He moved to Kingston around 1961, where he teamed up with Raleigh Gordon and Jerry Mathias. This trio first named itself the Vikings, then changed it later to the Maytals, a name Toots says "don't mean nothing." The trio survived until just recently, when Mathias married an American girl and dropped out. Toots says he can come back anytime.

All three had a strong church background and the testifying gospel style of singing has always been a feature of the Maytals sound. Anyone who saw *The Harder They Come* will recall the church scene and the electrifying singing of the congregation, reaching orgasmic intensity. The Maytals blended this fervour with the almost equal passion of the American R&B music they were hearing on the radio at the time. Toots takes up the story:

"I used to listen to Ray Charles and a lot of American singers, y'know? Little Richard, Wilson Pickett, lot of singers. Everyone tell me I gotta sing, everyone encourage me. In those days, was a lotta fun. You want your name to go on record, you want your record to go over the air, people been askin' about you, you singin' good sounds.

"In Kingston, there was some people called Music City. They started to record me. First producer was Coxson (Clement Dodd). We record lots in them days, two track studio in little house, not professional, like now. But Coxson, he is the one who taught us the recording business."

Toots may have some fond memories of Dodd, but there is

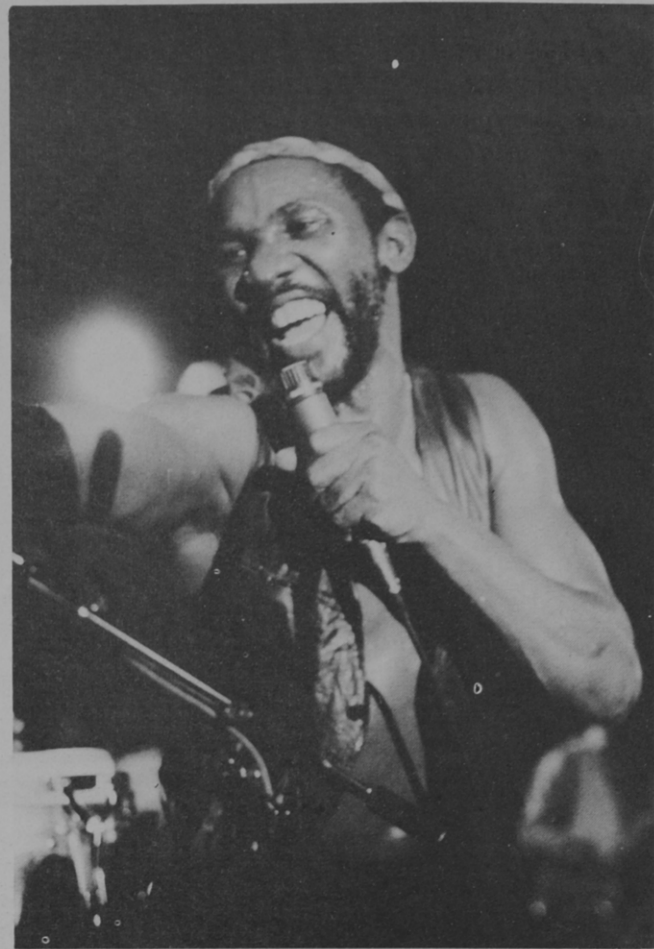


Photo by Murray Cammick

NEVER GET WEARY YET TOOTS by Duncan Campbell



Photo by Kerry Brown

Toots' vocalists Audrey and Pam.

little doubt that the man exploited the Maytals for every penny he could get and they saw very little. Their first single for Coxson was called 'Victory', but by the time they quit his studio, they were singing a song called 'Broadway Jungle', celebrating their freedom from Dodd's clutches. Many other musicians tell similar stories of being paid peanuts by Dodd and other 'heavy' producers, and being threatened with violence, even guns, when they complained. Toots is philosophical about such things now. He sees them as part of growing up.

"When you jus' start to do some t'ing you don't really understand, y'know, before you become professional, you must have to go through some changes. I didn't get a lotta money but I wouldn't call it a ripoff, because here I am. I can get more than I used to get, y'know? Before you have a manager, before you learn how to run your business properly, you have to be some- thin' within yourself, go through a lotta t'ings, just to fulfill your work."

After Dodd, the Maytals recorded several hits with Prince Buster, then went to Byron Lee's Dynamic Sounds studio. In 1966, Toots was busted for selling ganja and spent several months in prison. From this experience emerged '54-46 Was My Number'. Its original version, which appears on *In The Dark*, tells how Toots was allegedly set up:

You believe I would take something with me
And give it to the policeman
I wouldn't do that
So I was innocent, what they done to me,
They was wrong...

That 'Give it to me one time, etc', which is used as a crowd participation piece these days, is actually a counting of the strokes of the cane, still used as a punishment in Jamaican jails.

The late Leslie Kong was the Maytals' next producer, of hits including 'Monkey Man' (and the follow-up, 'Monkey Girl'), 'Peeping Tom' and the classic 'Pressure Drop'. This was a time of evolution for the music, as ska became the slower, meditative beat of rock steady. The sound was essentially transitory, with its peak period being between 1966 and 1968. The musicians and producers began experimenting again, speeding up the rhythms and adding more bass. The sound was harder, more aggressive, but more accommodating to the body. You could find your own rhythm, set your own pace and dance happily all night. It caught on quickly and all it needed was a name.

"I am the first person that put 'reggae' on the air, with a record I called 'Let's Do The Reggay'. The word is coming from way back, it is, like, Jamaican slang, a joke, y'know? It come from the slang word 'streggay', which we take and change to 'reggae'."

'Streggay' is actually a low sexual term, a kind of jokey proposition the rude boys used to shout at the girls.

The big change for Toots and the Maytals came around 1971, when they were signed to Island records. Chris Blackwell polished up their sound, produced *Funky Kingston* and put them on tour outside Jamaica for the first time.

Sweetwaters, January 29: Reggae was made for the great outdoors and the big crowds. Toots' experience shows in the
CONTINUED ON PAGE 16

Smirnoff & Coke

TRADE MARK REGD.



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way he works the audience. It's their show as well as his and he exhorts them to sing, dance, clap and generally satisfy *him* that they're enjoying themselves. His stage craft owes plenty to the American soul reviews of the 1960s — Sam Cooke, Otis Redding and James Brown. It delivers, but to these ears, there's something missing. The sound is thin, the rhythm having almost no offbeat, the essential reggae counterpoint. Too much USA, not enough JA. Pam and Audrey, the two American girls brought in to do the high harmonies, have good voices, but they don't match the ecstasy of the Gordon-Mathias combination. Old Raleigh is still there, pounding the congas, but he doesn't look happy. The rest of the band is a well-seasoned collection of session musicians. People like Hux Brown, Winston Wright and Jackie Jackson have played with Toots for years and he wouldn't feel comfortable with anyone else. The jarring note is lead guitarist Carl Harvey, whose loud, flashy solos (some played with the teeth, Hendrix style) just grate on the nerves. A few days later, at a sound check, he's fooling around with some cliched soul licks, showing where his heart really lies. Verdict: adequate, but they weren't really trying.

The pressures of constant touring during the early 1970s began to take their toll on men who had spent all their lives on a tiny island in the middle of the Carribean. The pace was too hectic, the audiences and the business people very demanding. In 1976, Toots recorded *Reggae Got Soul*, a patchy album that included a trite version of Van Morrison's 'I Shall Sing' and a remake of 'Six And Seven Books'. The saving grace was 'Premature', one of his best ever, about the dangers of letting girls marry too young. The banal title track, written with co-producer Warrick Lynn, remains ironically one of Toots' best-known songs. The overall impression is of an album he had to, rather than wanted to make. Toots was turning back to religion more and more to find solace and strength, evidenced by the album's opening track, 'Rasta Man'. It's actually a remake of an old single, 'Bam Bam' and is perhaps Toots' most overt statement on Rastafari. Most of his conversations at the time concerned this topic, and it was not long after the release of *Reggae Got Soul* that he dropped out.

"I was praying then. All my time was in prayer. I wanted to know the way of Rastafari, the right way to praise God. So I just stop singing, live off my income and pray more regularly wid my bredrens and my family.

"Then Bob Marley die. He was a good friend of mine and so I say 'OK, I'm gonna start singing again'. Maybe if he was still singing I wouldn't sing so often. I don't wanna get in no competition, I just wanna be popular with people. But since he died, I say OK, lemme give the people somethin', y'know? Cause they need it, and he died, so I have to develop my musical career."

Since his re-emergence, Toots has recorded three albums, though only the latest, *Knock Out*, comes close to the early standards. It took him a long time to get his voice back in shape, and even today, he has to be gentle with it. His religious themes have become more diverse, but there is still a strong God consciousness running through many of his songs.

"I'll never change. I'll always be Rastafari. Rastafari mean 'Man of God', but you have to understand it, why God named Rastafari, y'know? You wanna call God 'God', or you wanna call him Rastafari, is jus' a name. You gotta know why you call it that. It's not a name for everyone to call every time. You have to have time to think, how to do good. And when you do it right, and you live right with people, then is Rastafari. It's quite different from what other people believe, y'know? You have to look within yourself and see the t'ing that you are doing. And if it is right, then is Rastafari. Is not a name to talk every time, and make it commercial, like a joke, you know what I mean? Is the Father name. So if you choose to call him that name, you have fe live the life to suit the name and to suit the word that you speak.

"All I do is call my Father name when I want to call his name. I call him Rastafari, I call him other names, because he have a lotta names. So I don't haveta say I am Rastafari, because people know, they see my work is clean and they say: 'That Toots is Rastafari'."

This vehement declaration of faith ends in laughter. Faith may be a serious thing for Toots, but it is also a joyous thing. He has found his own peace, and can get on with his life.

Mainstreet, February 2: The sound check is meticulous and painstaking. Winston Wright moves back and forth between the stage and the mixing desk, advising local sound man Doug Jane on how things should sound. Mixing reggae is as complex a task as playing it. The bass must be solid enough to feel, but not at the expense of the rhythm guitars. The keyboards are also mainly a rhythmic instrument, but you have to get the right blend. Wright plays a Yamaha piano and an original Hammond organ he's used for donkey's years. Very cumbersome when touring, but nothing else would sound right.

Toots doodles around on a clavinet, one of several keyboard instruments he plays. The other gradually pick up on the theme he's playing, until it builds into a quite intriguing little instrumental, that would cause no shame as a dub mix. Toots enjoys dub and even did a version on the flip of 'Beautiful Woman'. But he prefers to "Sing joyful sounds to God", as he puts it.

The magic moment comes when Toots begins to check the vocal mix. First on stage, then standing out on the floor, mike in hand, he listens to himself singing and makes sure Pam and Audrey can be heard properly as well. The song they use for this is an unreleased track called 'Spiritual Healing'. Toots actually wrote it more than 15 years ago, but never got around to recording it. Now, he's going to release it, in response to Marvin Gaye ("It is full of strength, y'know?").

'Spiritual Healing' is one of the most heartstoppingly beautiful songs I have ever heard. A ballad that simply oozes soul. Its chord progression resembles Gaye's 'Let's Get I On', but predates that by several years as well (If Toots is being truthful and I have no reason to doubt him). Sadly, the band didn't know it well enough to play it on this tour. But watch for it as a single. It will floor you.

The show that night hammers the Sweetwaters performance into the long grass. The rhythm penetrates your bones, lifts you up, shakes you about and finally drops you into a limp, sweaty and inarticulate heap. 'Get Up, Stand Up' and '54-46' take on more of the old rock steady grace. The pace is murderous, as Toots swings the band through 'Spend A Weekend' and 'Funky Kingston'. The audience is not large, but it's nice to have some breathing space to dance down front. The bonus is another unrecorded song, the very moving 'Marley's Gone Away'. Getting Toots to speak about Bob at all was very difficult. This is his statement about his friend and there is nothing more to say ("He was my good friend and he died. I don't think about it."). Verdict: Oh yes. This was the one.

POLL RESULTS

group of '82

- 1 Simple Minds
- 2 The Fall
- 3 The Jam
- 4 Duran Duran
- 5 Siouxsie & the Banshees

album

- 1 'New Gold Dreams', Simple Minds.

- 2 'Hex Enduction Hour', The Fall.
- 3 'Kiss in the Dreamhouse', Siouxsie and the Banshees.
- 4 'Lexicon of Love', ABC.
- 5 'Rio', Duran Duran.

single

- 1 'Promised You A Miracle', Simple Minds.
- 2 'Come On Eileen', Dexys Midnight Runners.
- 3 'Glittering Prize' (Simple Minds), 'Save A Prayer' (Duran Duran).
- 4 'Love My Way', Psychedelic Furs.
- 5 'Poison Arrow' (ABC), 'Do You Really Want Me' (Culture Club).

vocalist

- 1 Jim Kerr (Simple Minds).
- 2 Siouxsie (...and the Banshees) / Mark Smith (Fall).
- 4 Paul Weller (Jam).
- 5 Martin Fry (ABC).

new artist

- 1 ABC
- 2 Hunters and Collectors
- 3 Culture Club / Yazoo
- 5 Psychedelic Furs / Romeo Void

nz album

- 1 'Luxury Length', Blam Blam Blam.

- 2 'If This is Paradise...', Screaming Meemees.
- 3 'Time and Tide', Split Enz.
- 4 'Cool Bananas', DD Smash.
- 5 'Dunedin EP' / 'Show Me to the Bellrope', This Sporting Life.

nz single

- 1 'Victoria', Dance Exponents.
- 2 'Rolling Moon', Chills.
- 3 'Marsha', Blam Blam Blam.
- 4 'Oi Oi Oi', No Tag.
- 5 'F is for Fear' (Screaming Meemees) / 'Getting Older' (Clean).

enzed group

- 1 Screaming Meemees
- 2 Blam Blam Blam
- 3 DD Smash
- 4 The Clean
- 5 Hip Singles

nz vocalist

- 1 Dave Dobbyn
- 2 Dick Driver
- 3 Tony Drumm
- 4 Tim Finn
- 5 Chris Knox

new nz Artist

- 1 Dance Exponents
- 2 Hip Singles
- 3 Chills
- 4 Diehards / My 3 Sons

nz bassist

- 1 Peter Van der Fluit (Meemees).
- 2 Tim Mahon (Blams).
- 3 Nigel Grigg (Split Enz).
- 4 Lisle Kinney (DD Smash).
- 5 Robert Scott (Clean).

nz guitarist

- 1 Michael O'Neill (Meemees).
- 2 Mark Bell (Blams).
- 3 Dave Dobbyn (DD Smash).
- 4 David Kilgour (Clean).
- 5 Neil Finn (Split Enz).

nz keyboards

- 1 Eddie Rayner (Split Enz).
- 2 Peter Van der Fluit (Meemees).
- 3 Rachel Phillips (Chills).
- 4 Nigel Russell (Danse Macabre).
- 5 Sonya Walters (Instigators).

nz drummer

- 1 Peter Warren (DD Smash)
- 2 Don McGlashan (Blams).
- 3 Yoh (Meemees).
- 4 Noel Crombie (Split Enz).
- 5 Steve Ward (Hip Singles).

fave concert

- 1 Split Enz
- 2 The Fall
- 3 Simple Minds
- 4 Clash
- 5 Icehouse



10 der moments.

TOOTS' FROM PAGE 14

Winston Wright has plenty of his own stories to tell, but just doesn't get much chance to tell them. He is genuinely surprised to be asked for an interview. Wright is now 42 and has been playing since he was 21. He was born in St Thomas and started playing harmonica in high school. He later took up piano and played organ at the St Gabriel Church. His first group was the Mercury's of Clarendon, who played a brash mixture of gospel and R&B. He later recorded several albums as a member of Lyn Tait and the Comets, and spent three years as a member of the house band that backed the West Indies and Federal label recording artists. Up till 1970, he was a member of the Supersonics, a highly influential band led by the great sax player, Tommy McCook. Wright, Hux Brown, bassist Jackie Jackson and drummer Paul Douglas have been a regular session group since the early 1970s under such names as the Dynamites and the Sheiks. Apart from backing Toots, they are on call as individuals for session work. You name them, Wright has probably played with them. He's also worked with just about every producer, from Lee Perry and Prince Buster, to Harry Johnson and Joe Gibbs.

Top bands like the Roots Radics or Sly and Robbie's Taxi are seldom out of work. But business at home for the musician is not so good these days, for a variety of reasons.

"The work is not as regular as five or six years ago, because the cost of living is high," Wright explains. "Acetate is very expensive so music production has dropped to around 60 percent of what it was five years ago, which is a bad drop for the industry."

"I might be in the studio every other day, but then a week might pass with nothin' and I must get somethin' to do. But the recording money isn't bad, so when you make an LP, you can sit on that money for maybe a week. You have two dollar, you have fe know how to pinch it, same with 20, same with a thousand. You don't throw it away."

Most of the big names in production are still there, though some are not as prolific as they once were. King Tubby, the original dubbing master, ekes out a living with voice, rather than music production. Clement Dodd remains a shadowy figure, probably because of his reputation. Lee Perry's Black Ark studios are long closed, after he had a nervous breakdown, destroyed his equipment and left for the United States.

Wright was one person who was there when the transition was made from ska to rock steady. The way he tells it, the musicians called the shots and the public adapted to their ideas. It was an exciting period.

"It was a natural change and we actually did the change. We were with Tommy McCook in the last era of the ska. We went into Duke Reid's studios and we started to change the music. It got a little bit slower, we put spice into it. Is not the people that change the music. Music change the people."

"Duke Reid and Coxson were responsible for the change in the sound, but half that responsibility still lie on the musicians, because it was really the musicians who did it, y'know. The producer, he doesn't know about music, he can't tell you to play this, cut down that part. He can't dictate, it was solely the musicians. Even to this day."

Wright's favourite producers are Lee Perry and Bunny Wailer ("There is something in them you can take out and put into the music").

The musician's lot, same as the Rasta's lot, is still not an easy one. As Toots says: "If you smoke, you get trouble. If you don't smoke, you get trouble. Same t'ing." Wright says Jamaica is still a very divided society, very class conscious. Also very drugs conscious.

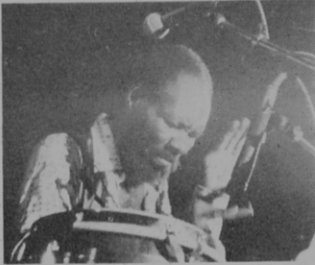
"As an entertainer, if you go with the herb, some people look down on you, some people love you. As an entertainer, you have to level yourself to other people, high society and middle class people."

Live concerts in JA are still rare occasion. The two main events are the annual Sansplash and the World Festival, both of which are financed by foreign concerns. There aren't many other opportunities to play live.

"Basically, the time change. Ten years ago you could keep dances filled, but nowadays, only quarter filled. I dunno, it might be the generation change, time change, buildings go, the cars come. There's not a lotta entertainment, like years gone by. You used to be able to go to clubs, hear good music, go



Winston Wright



Raleigh Gordon



Toots, Hux Brown, Carl Harvey — Mainstreet Feb 2.

into the hills, hear good music. But through the years, a lotta those things cut out. That's why they start up the Sunsplash, to get people back into the music business, get people to know one another, vibrations moving."

Discos are the major musical outlet now, and the DJs are the new stars. Artists like Yellowman, the newest toasting sensation, can catapult themselves to stardom overnight with one single. Interestingly, Toots' manager also handles Yellowman, and is currently negotiating a major recording deal for him. But as Wright points out, for every Yellowman there are a dozen others who try for years and never make it.

Jamaican musicians have become more strongly unionised in recent years, with the aim of protecting their interests and getting the money that's due to them. Copyright is a very fragile and much-abused thing. A single backing track can be reused several times. The original vocal is stripped off by the producer, a dub version can be made under a different title, or a toaster can do a new vocal track. The one who usually pockets the profits is the producer, who puts his own name on the writing credits, and the musicians who had the original idea sees nothing.

Wright quotes a prime example from his own experience. In 1969, an instrumental called 'The Liquidator' was released. It was a big hit in Britain as well as Jamaica. The artists were listed as Harry J's All Stars, and the writing credit went to producer Harry Johnson. Wright was outraged when he saw this, since the tune was actually written by him. When he tried to have it out with Johnson, the producer threatened him with a gun. Wright was not the only one to be intimidated by such tactics, nor was Johnson the only armed producer. Three years later, a Memphis songwriter stole the same chord progression, note for note, and wrote a number one hit for the Staple Singers, 'I'll Take You There'.

Says Wright: "I never got so much as a cuppa tea outa that." A hard lesson was learned.

"Just a month ago, some guys from the United States came down to Jamaica, and the local musicians had a big convention at the Sheraton Hotel, to learn about copyrights. Before, you had producers ripping off artists, giving them a dollar and keeping the rest. So there comes a time when everybody realise what's happening, everybody travel now, they know what other musicians get. So now the Jamaica Federation of Music is working on that, opening a copyright office, get contacts with London and let everybody know what's happening."

"Like, you maybe record an album, it sell nothing in Jamaica, that's what the producer tell you when you ask why you get no money. But he knows that it is number one in Europe, or is selling big in America, or even here in New Zealand. But before, only the producer know that, so he get the money."

PHOTOS BY MURRAY CAMMICK

Things is better now, people travel, they know when their records are selling. But it take a long time."

Mainstreet, February 3: The place is packed tonight, and the air is stifling, despite the newly-installed fans. This crowd is out to get smashed and fall over. They know Toots only by his best-known songs, and the majority are more interested in the booze and their own conversation. Some of the dancers down front are getting aggro, and Toots tries to calm things down when a can is thrown. There was no time for a proper sound check because the drug squad raided several hotel rooms in the afternoon. In the end only Winston Wright is charged with possessing cannabis. He is discharged with 150 dollars in costs the following day. All this puts a strain on the band, and the sound isn't a patch on the previous night. Hux Brown's rhythm guitar, so vital, is inaudible for much of the time and the bass and drums are too heavy. The highlight is 'Missing You', performed for the first time on this tour, mainly to calm people down. It's lovely, but for this bunch, Toots might as well have sung the fire regulations. Verdict: They had to really work for their audience the night before and the results were far superior, because the people were more receptive.

Kensington Stadium, Whangarei, Feb 4. A late start and a rather shaky one, as Toots was suffering from travel sickness. The sound crew did wonders with the acoustics, in a place designed for basketball.

It must also be said here and now that support act Herbs are at a peak and are playing the best damn music of their career. You'd be a fool to miss them.

Shows like this are seldom seen in the far North, and while the audience was receptive, it was initially not very demonstrative. Many remained seated and few danced, as though overawed by the occasion.

Toots, who wasn't looking well at the start, pulled himself together and ended up giving a personal best performance. Extras this time were a dangerous rendering of 'Two Timing', with an extended instrumental section, and the old ska hit 'Chatty Chatty'. The audience finally warmed up, especially the local dreads. Toots stripped himself to the waist and danced himself silly with the help of some citizens, including the local leader of Black Power. He milked the end to 'Reggae Jam' a little but the applause from the audience was rapturous. Verdict: eight out of 10.

As I talked with Toots, one of the greatest tragedies of recent times was unfolding in the news. Two million Ghanaians and other people classed as illegal aliens were being expelled from Nigeria, because that country's economy was being strained to the limit. They were going home in whatever way they could, in unbelievable conditions of starvation and filth, mostly to countries which did not want them, are just as poverty-stricken, and can offer them no better future.

"People who have a lotta money should really look into the matter and help the people who need help. That's what I say, when I have a lotta money. I'm gonna do that. I just started to sing again after not singin' for a long time, but in those times when I used to sing, I didn't get a lotta money. But in the future, I'm gonna get a lotta money. I'm gonna do t'ings for myself and others. If I was a rich man, I would do a lotta t'ings for the people in Africa, people in England, in the States, everyone who need help."

"Time will come when everyone will have charity. I believe that. All the younger generation, they listen to reggae music, they gonna learn to have charity. Charity cover a multitude of sin."

*I woke up early one morning
Then I went down to Spanish Town
To look for a friend of mine
Then we started t' have a little talk
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About the situation
And this is what he said
Famine, famine, famine
Famine on the land
I say the cost of living getting so high, high, high...*

Duncan Campbell

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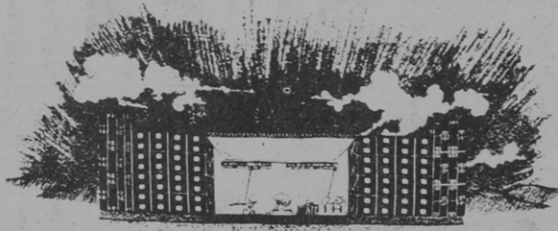
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'SIMPLY A BREATHTAKING CONCERT EXPERIENCE!'

'SIOUXSIE & BANSHEES' FROM PAGE 12

The fact remains that Siouxsie has at times been promoted as a pinup ...

"Not promoted. But you can't stop people having a picture of you and ... thinking what they want to think. I'm not disgusted by that. But we don't promote that ourselves."

You've also been a fashion leader.

"That's because I hate fashion. Fashion's always behind something, or making a uniform out of something. I'd rather people just wear what they want to wear and risk getting laughed at."

It's quite a paradox, fashion following someone who's anti-fashion.

"It is very weird. I don't really notice it but the band tell me. I just hate all that, going to trendy clubs and so on. It's weird walking down Oxford St, shops have dummies that look like me and secretaries are gettin' into it (laughs)."

"It's strange walking into somewhere and thinking you're looking into a mirror when you see someone who looks just like you. It's great to think you're inspiring people but when you actually see people who watch every detail of you, it's very weird."

Is it scary being watched?

"I don't mind them watching but I just don't like the dissection of something. I don't like doing interviews saying 'What is your music? Why are you doing it?' All I can say is I like doing it, I don't analyse it. If I like something I don't analyse why I like it."

The swastika thing was a part of the early image that caught on. Does she regret it in hindsight?

"No, only in the sense that people thought it was a political statement, which it wasn't. I still think something like *Cabaret* is very attractive looking. It was more sexual than political, just something that was attractive."

"I mean, I'm not into Maoris, but this is a Maori skirt. I got it in Hawaii."

She fingers a plastic 'bone' tunic hung around her neck that is not in the least Maori, but nonetheless looks quite attractive.

Another part of the visual appeal is the band's videos. How much input is there from band members?

"We like making them, it's frustrating knowing that we can't be in more than one place at a time. All the places, like here, we haven't been able to get to until now. We'd like people in those places to at least see something of us. Because the records aren't always released on time, or released at all. TV will pick up on video, where the radio won't play the records."

Early on, the Banshees seemed a lot more literate than most of their counterparts. Was Siouxsie writing before she was Siouxsie?

"No. I only really started when I was able to hear music, hear words, rather than write them down. It meant more of an incentive to write."

Those lyrics have always been quite abstract.

"Yeah. We've never actually been a sloganeering band, the music's never been like that. The songs are more visual than telling people things."

So is there any kind of message with the Banshees?

"As I said, there's no slogan, it's just ... be yourself. Do what pleases you. We're fortunate in that we're not dictated to by the record companies."

We heard a lot about your voice trouble last year. It seemed you wouldn't be singing again for some time, but you're back on the road again.

"It was a big scare when we were in Scandinavia, but then I got back to London and saw a specialist there and there was a lot less of a drama about it. I rested a bit and then got involved in doing the album."

"All it's meant now is that I've said we're not doing more than so many dates in a week. It's more enjoyable, I mean we never did want to slog away. Like 10 dates in a row or something ridiculous like that."

Is something of the softer singing on *Dream-*

house the result of your voice troubles? 'Cocoon' for instance?

"A lot of things happened on this album simply because of the situation. I mean, 'Cocoon' was just bass and drums and I sang along with it. It wasn't really a thought-out way of singing, just a natural way."

It's obviously enjoyable having Robert in the band?

"Yeah, he's playing with us because we get on with him. Because we're the same kind of thinkers we've kept in touch since the last time he played with us. (Smith filled in on the *Join Hands* tour, prior to McGeoch joining.)"

"The relationship with John just went sour. He got very ill, very embarrassing. He got, without saying anything, into the trappings of the rock star. We don't all want to go to these places or take these things that are offered us. He was a great guitarist, but he got very poisoned."

"I hate that cliché. That's why Robert's playing with us, because he's not a clichéd rock guitarist. That's the way we all feel."

Even down to his contribution to the *Creatures* projects, Budgie seems to have established more of a public profile for himself than most drummers ever do.

"Yeah, I think it's the nature of the group, that. That's another reason John's not with us any more, he wasn't contributing much. It's definitely not the front female singer with the session musicians."

Siouxsie is still doing all the stage vocals. Would she like Smith to share some in the future?

"No!" (laughs).

Why not?

"Umm ... because I think he can still do stuff on his own."

How long is he likely to stay with the band?

"I don't know. How long am I likely to stay on this planet?"

Some would say you're out of this world already, Siouxsie.

Unhappy Endings

Ever get the feeling you've been cheated? Not in the sense of anyone's deceit, but when natural order falls away to unmask a cynic's world. That kind of world belongs nowhere. The cynic's spirit stalks the universe like an undead, unhappy soul.

It fell on Mainstreet tonight. Because it should have been so good the concert was that much more of a disappointment when it failed to work.

Time and time again it seemed that this is where it would fall together — with 'Night-shift', 'Christine', 'Happy House' — but each time it missed. There seemed to be a wall between the band and the audience, both sides reached but couldn't touch. All of a sudden it was right — Siouxsie was prancing, wicked creature, the music swelled. At last! But, abruptly the band left the stage. They were called back for an encore, a stunning version of 'Spellbound'. But as it finished, Siouxsie mumbled something into the mike, she left, and there was no more. If the entire night had been like those last two songs, it would have been worth many times the ticket price. As it was, the end only served to illustrate how unsatisfactory the rest had been.

Much of the blame must lie with the sound. Siouxsie's voice spent half the night buried in the mire and Robert Smith's guitar never surfaced. But the Banshees did not help their own cause. When Siouxsie's mike failed during 'Happy House' they scampered off the stage like frightened rabbits. Surely the band could have jammed while the fault was fixed, Siouxsie could have danced. The perfect opportunity to add the spark of spontaneity and they ran away. And their failure to recognise that things had finally gelled with the encore bordered on the criminal.

It was just a bad gig. They happen on world tours. But why did it have to happen here? Maybe tomorrow night. But we've got to go to press before that.

Live

John Martyn

Mainstreet, Jan 31.

In 1977 John Martyn, speculating about future directions for his music, commented: 'I'd like the nasty bits to get nastier and the gentle bits to get more gentle.' In 1983 he looked back on that prediction as "definitely accurate." If his recent records have, perhaps, veered more towards the gentle — particularly considering the progressively lush productions — then his Mainstreet performance was definitely nasty.

The once acoustically gentle 'Bless The Weather' and 'Solid Air' received fierce electric reworkings, echo-plex full frontal. And delicate instrumental colourings of recent ballads such as 'Could've Been Me' were reduced to harsh primaries by the power trio treatment. Tougher numbers, especially in the prolonged guitar solos, at times approached the grossness of heavy metal. 'Didn't Do That' lost its exhilarating swing (if not its pace) while 'Johnny Too Bad', always a mean one in Martyn's hands, had every last vestige of lilting reggae beaten flat.

There were exceptions — 'Glorious Fool' utilized space and subtlety — but on the whole the sound was thick, raw and angry. Martyn's vocals mostly growled, rarely purred.

A murky sound overall was further deteriorated by Martyn's feedback problems early in the set. Consequently the lovely floating basslines of Allan Thomson were often swamped.

John Martyn has expressed himself well pleased with his current performance approach. That some of his fans did not feel so happy after this gig is, I guess, our problem.

Peter Thomson



Musical Youth

Records

Musical Youth

The Youth of Today

MCA

'Pass The Dutchie', one of last year's most appealing singles, opens this album and sets the tone for some amazingly strong and mature statements.

Musical Youth are Dennis Seaton (15, vocals), Junior (15, drums) and Patrick Waite (14, bass), and Michael (13, keyboards) and Kelvin Grant (11, guitar and toasting). They were formed a couple of years ago in their hometown of Nechells, Birmingham, by Junior and Patrick's father, Freddy. He was a member of the Techniques, a popular Jamaican vocal group of the sixties. Freddy himself did the vocals until Dennis took over.

So, have they managed an album of any credit? Does 'Arry drink Steinies? The Youth of Today is the freshest, most invigorating slab of plastic I've heard in yonks. And it's not all fun, either. These kids care about their world and they're not altogether happy with it. 'Blind Boy' chides a backsliding youth who is rapidly heading for destruction. 'Youth of Today', the less successful follow-up single (can't understand why), expresses the dilemma of being young and 'under heavy manners'. Ditto 'Mirror Mirror'. 'Young Generation' says they come 'fe mash up de nation', and they're not fooling. There are also a couple of neat numbers on the agonies of adolescent love and some very tasty slices of dub.

The rhythms sit nice and tight (a lot of polish and hard work has gone into this sound) and the approach throughout is thoroughly professional.

Musical Youth have made a

very important record. They've had a certain amount of guidance in the songwriting and production field, but this album is still *their* achievement. The youth better wake up to what's happening in their world and the grownups better get their act together and leave the youth a world to inherit. Without wanting to exaggerate, this record speaks for a generation.

Duncan Campbell

Andy Summers and Robert Fripp

I Advance Masked

A&M

Summers has thankfully avoided the all too common solo project trap of trying to be something he is not. Rather than struggling along as a singing, songwriting one man band, he has stuck to what he knows. To project lyrics properly requires charisma (and no little ego) and Summers has wisely chosen to speak through his playing. And who better to enlist for a real musicians' album than the eminent Mr Fripp?

Fripp's preciseness throughout contrasts ideally with Summers' freer playing. Naturally, the album is guitar-based, although guitar synthesizers appear more frequently than the old-fashioned axe. The two take turns with the lead role in some pieces and duet, in a manner that usually transcends the "duelling banjos" syndrome, on others.

The album falls surprisingly close to a pop format. There are 14 tracks, each with its own distinct identity (never quite yer actual hook). However, it can also be listened to as a series of movements building an entirety. To call it background music would be dismissive, but it certainly doesn't shout.

An honest, imaginative and competent album, without being earth-shattering. It's also better than the last Police album.

Russell Brown

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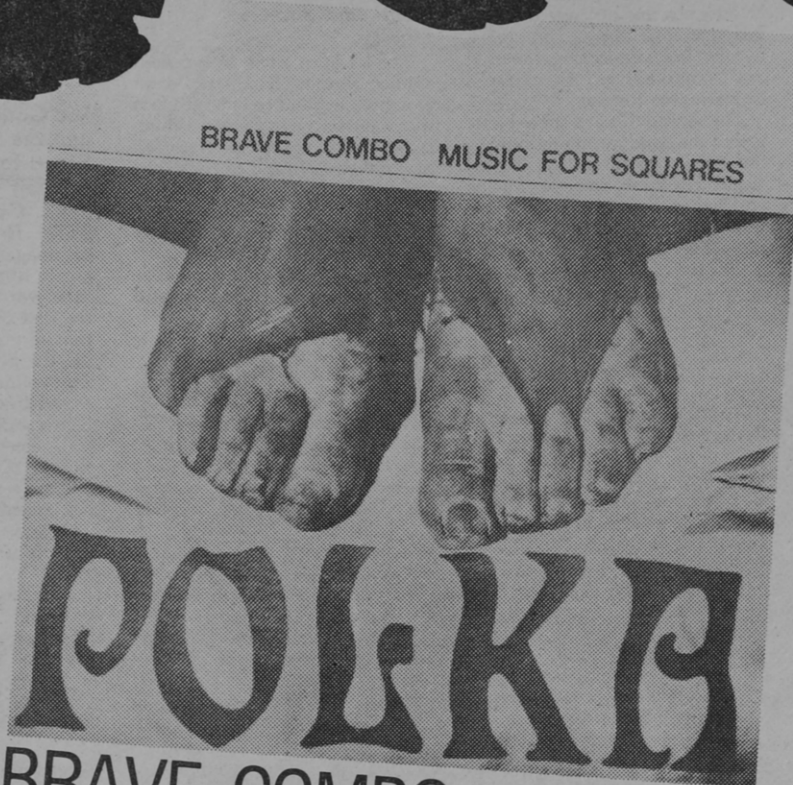
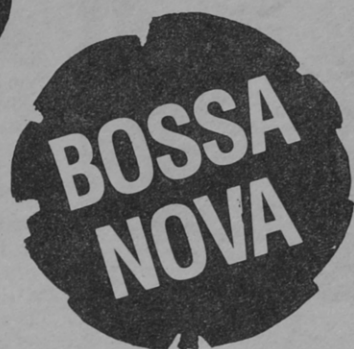
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Records

The Jam Dig The New Breed Polydor

No, not a Jam epitaph but a sadly fortuitous live album that was in the planning stages well before they decided to split up at the end of last year.

So let's look back and shed a few tears for a band who, along with the Sex Pistols and the Clash, were instrumental in leading rock'n'roll out of the academic excesses of the seventies and into the literate energy that characterised the best punk.

This album can't do justice to their career and it wisely doesn't attempt to, but as an indication of the Jam as a live force it succeeds with a collection of great performances. Recorded over a five year period in various venues around Britain, *Dig The New Breed* shows no sign of the lame hesitant display that plagued last year's live Jam video screened on RWP.

Side One and they start confidently with a 1977 version of 'In The City' recorded at the 100 Club and from there things get even



better with the unerring power of 'All Mod Cons', 'To Be Someone' and 'It's Too Bad'. A slight relaxation with 'Start', which I've never liked much and a pretty ordinary new appearance, 'Big Bird', make way for the sheer whack and excitement of 'Set The House Ablaze'. Side Two is even better — 'Ghosts', 'Standards' and 'In The Crowd' get no complaint. 'Going Underground', one of Weller's most important songs, is fine

although it misses the studio precision but amends are made with shuddering accounts of 'Dreams of Children', 'That's Entertainment' and 'Private Hell'.

The irony of *Dig The New Breed* could have been retitled *Dig The Dying Breed* because an era seems to have passed with the demise of the Jam. Sure their last two studio albums haven't exactly been spell-binding but their form on this live album shows that they were far from being clapped-out on stage.

Riveting, and what's needed now is a Jam singles' album (with flips) to get a real perspective on their progress.
George Kay

Orange Juice Rip It Up Polydor

After a series of unsure but intriguing early singles on the crucial Postcard label in 1980-81, Orange Juice produced one of the most satisfying and seductive pop albums of 1982 with *You Can't Hide Your Love for Ever*. Edwyn Collins' bittersweet lyrics delivered with a Bowie-while-being-strangled voice over subtle melodies never failed to bring a smile and I found myself ever so slightly addicted.

But never in a million years did I think they could follow it up. Well, here it is. If Orange Juice

haven't surpassed that first album they have, at the very least, equalled it. The band, as seen here, is radically different to that on the last album with James Kirk (no relation) and Steven Daly out and Zeke Manyika, a native Zimbabwean drummer and Malcolm Ross (ex Josef K) in. Both make a substantial difference, singing at least part of the vocals on two tracks each.

Two things are immediately obvious. The first is the increasingly adventurous attitude towards different instruments and styles. Synths, brass and strings are used and Manyika sings his two tracks in his native tongue.

The second thing to strike home is that the band is moving slowly, but surely, towards that big hit single. The hooks come at you line and sinker. Even the two African tracks are far more Westernly accessible than most of the currently chic (is it still, or did I miss that issue of *The Face*?) africana beat.

This album deserves to be a hit, but won't be until that hit single comes.

Simon Grigg Romeo Void Benefactor CBS

The *Never Say Never* EP was enough to make Romeo Void my new group of last year. This much-awaited second album (*It's A Condition* was tentative and unbefitting) has enough material to still make this a band to be reckoned with.

However their first mistake is the inclusion of 'Never Say Never', which all fans will already have in the EP version. Someone has made clumsy attempts to cut and censor the track and should be shot for it.

Three other original tracks just don't make it, because the tunes are spread too thin, with sometimes only an attractive guitar or sax motif to hold them together.

Of the better songs, 'Chinatown' would make a wonderful single, with its violent cityscape set to a typically vigorous beat. 'Flashflood' wallows in the anguish generated by a demanding and destructive lover, while 'Undercover Kept' is a tale of hooking and hustling, set to a dense disco drive. 'S.O.S.' is a dramatic slow-burner, where Iyall's reveries are evoked brilliantly by Benjamin Bossi's eerie sax. The Isaac Hayes song 'Wrap It Up' gets

an urgent, strident treatment, with Iyall's vocals recalling Patti Smith.

The merits of *Benefactor* are debatable. While it is excellent when it works, it suffers from creative sloppiness and self-indulgence. Ultimately, it must serve as an honest portrait of the strengths and weaknesses of a very promising, but still very young band.

Duncan Campbell

Whitesnake Saints and Sinners Liberty

The latest in a trio of excellent studio albums from the most worthwhile band to emerge from the demise of Deep Purple. Whitesnake continue the fine tradition of a seventies brand of rock initiated by Bad Company. Eschewing the endless guitar solos and obsessions with dark forces so prevalent among their contemporaries, Bad Company instead concentrated on the dynamics and pacing of their songs.

And so, despite boasting a lineup (Coverdale, Marsden, Moody, Lord and Paice) who could solo their way through an album with their eyes closed, Whitesnake play as a unit and present us with 10 new hard driving, hard drinking songs. They're about good old boys lurching from one drunken heartache to the next, with lyrics to make even the most tolerant feminist wince.

This is unpretentious, partying, good time music. It's the last album to feature Bernie Marsden and Ian Paice let's hope the new recruits can continue the high standard set by their predecessors.
Chris Caddick

Squeeze Singles, 45s and Unders A&M

Under-rated's the word for Squeeze. Definitely. Now disbanded, Squeeze made two fine albums (*East Side Story* and *Argybargy*) and several, let's say, patchy ones. In fact the title of this album has been chosen with special care, for few of the collected singles here were hits and, ironically, those that were, 'Cool for Cats' (novelty) and 'Labelled with Love' (country) are the least typical of their style.

That style was defined partly by their use of Chris Difford's bottom harmony against Glen Tilbrook's

high lead vocal, but more particularly in the setting of Difford's kitchen-sink dramas to Tilbrook's post-Beatles melodies, even if it did take Elvis Costello, as producer on *East Side Story*, to draw the most from the partnership.

The good news is that, reportedly, Difford and Tilbrook will continue to work together but, in the meantime, *Singles, 45s and Unders* serves as a solid collection of some of their best work from the past five years. But it's only a sample of their best. So if this whets your appetite, work backward from here.
Alastair Dougal

Vic Godard and the Subway Sect Songs for Sale London

Vic Godard is essentially a stylist. He adopts a feel or piece of imagery and develops it to create something new, but still a little worn around the edges. On the first album the influence was that of the Velvet Underground, via the Beatnik generation. This time round it's predominantly the era of Cole Porter and Nat King Cole treated to an eighties swing feel. Perhaps, many nights at Ronnie Scott's jazz club modified Godard's tastes.

One couldn't begin to tag this album, because of its diversity and its alienation from most modern music. A synthesis of ideas and thoughts both old and new, both musical and lyrical. All but three of the songs are Godard's, the exceptions being 'Just In Time', 'Dilletante' by keyboardist Dave Collard, and Cole Porter's 'Love for Sale'. The last is a difficult song, treated by Godard with the respect it deserves.

Though far from a perfect album, *Songs For Sale* does contain some riveting pieces. The single 'Hey Now (I'm In Love)' for instance, or the unflappable coolness of 'No Style', where he tells his ex-girlfriend that her new beau is a clod.

Behind him, the Subway Sect have adapted admirably to this most unmodern of styles, demonstrating their ability to cope with whatever Godard may dream up. *Songs For Sale*, recorded last year, is likely to bear no resemblance to anything he may release this year.
Mark Phillips

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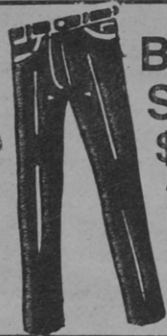
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Rumours

Auckland

Albums from the Big Sideways Band and Sideways bass player Robbie Sinclair will be released in early March and April respectively. Sinclair's album is described as an "obscure sampler" and features a number of well-known musicians. It is called *Three Voices*. The two albums were recorded at Harlequin and will be released on Unsung Records, a label formed after majors had shown little interest ... Kiwi Animal are to release 5-song 7" *Songs Like Flying*. It features hard covers, catalogue and expensive recording! ... Sid Paisley, Mark Clare and ex Features drummer, James Pinker, recorded a one-off single when Pinker was back from the UK on holiday recently. Guaranteed to be funkier than a mosquito's tweets ... Auckland Walk have recorded six tracks on the new eight-track at Lab Studios.

Don McGlashan has received a \$5000 grant from the Arts Council. He is in New York. The money meets the cost of a residency and observation period with the Laura Dean dancers and musicians, working as a composer and musician.

A festival of contemporary acoustic music will be held at Just Desserts (Airedale St, Auckland) from Feb 23-26.

They Were Expendable have recorded tracks for a mini-album at Auckland's Progressive Studios. Russell Brown

Christchurch

This year's West Coast Festival (last year at Nile River) will take place April 2-4. Ten to 15 bands will be participating, those interested in playing contact Greg Bell, PO Box 83, Greymouth. Theatrical groups, poets and soloists are also required. No site has been confirmed yet.

Lipstick Collar have split after a punch-up in Timaru. Really bitchy by all accounts ... former Newz bassist Brian Colechin back in town soon ... Hamish Kilgour is now booking the Star and Garter, call him at 26-6936 ... Jim Wilson is booking the Sandridge. GG

Dunedin

The Miles White and Shayne Carter bid to form a band with the rhythm section from D Faction has fallen through but Flying Nun's Roger Shepherd is interested in recording existing Carter-White songs.

Flying Nun are poised for two Chills' releases: first is an EP of remixed versions of their three tracks on the Dunedin EP and the three songs on their 'Rolling Moon' single and second is the release of a new single, 'Pink Frost'/'Sixteen Heartthrobs'. Following these releases will be a Stones' EP and a Verlaines' single. The Stones hope to do a Varsity tour in the near future.

Fraser Batt's band still having problems but they have recruited a new vocalist, John Devereaux. George Kay

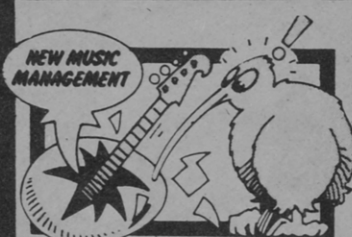
UK & USA

Heaps of splits, including Thin Lizzy, who made a "mutual decision" that their current tour will be their last. Phil Lynott will pursue a solo career ... Stiff Little Fingers; Jake said *Now Then* was the best album the band had made, "But unfortunately I think it's the best we could ever make so I'm calling it a day." ... Tenpole Tudor, who have just gone into the studio without Eddie Tenpole to record a single as the Tudors. What Eddie's doing is unclear (as it always was) ... Dollar cutie David van Day stopped and fined £100 on a drunken driving charge recently ... British pressing of new Soft Cell album, *The Art of Falling Apart*, contains a free 12" single featuring versions of 'Purple Haze', 'Hey Joe' and 'Voodoo Child' ... Joe Musker, former drummer with Wah! and Dead or Alive, has opened a drum school for the unemployed in London ... Glenn Matlock is now playing with the London Cowboys ... an album of rare Pete Townshend demos is to be released by WEA ... Nona Hendryx is being helped out on her new album by Patti Labelle, Tina Weymouth, Gina Schlock, Heart's Nancy Wilson and Laurie Anderson ... new Dire Straits vinyl is a dance EP, tracks are *Twisting by the Pool*, *Two Young Lovers* and *If I Had You* ... new Cabaret Voltaire single is a scratch mix of 'Yasha' ... Bruce Springsteen is back with the E Streeters and working on a new album ... new albums: Eric

CONTINUED ON PAGE 20

TOURING

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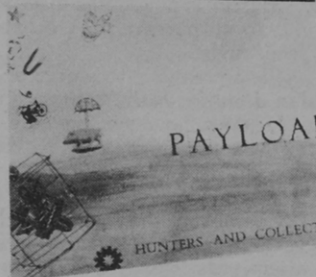
45s

Wham!
Young Guns (Go For It)
(Inner Vision)
Wham! are the latest darlings!
of the white British! disco scene.
Some may have heard the more
than adequate 'Wham Rap!' last
year. This is the single that succeed-
ed where that didn't! Some Haircut!
guitar over a Chic! baseline! Lots
of hollering! and short horn!
breaks plus a few dub! techniques.
Sound familiar? It will!
Hunters and Collectors
Payload 12" (White Label)

Not really a single, more of a
mini-album. Four songs, just over
17 minutes of music in total.
Hunters and Collectors' direction
has changed considerably over the
last year, growing ever closer to
early Birthday Party but with
funkier guitar and a large horn
section. This record is a fine step
towards the killer album this band
will make before the year is out.
Best songs are probably 'Mouth-
trap' and 'Towtruck'.

Tears for Fears
Mad World (Mercury)

Second single for this compas-
ionate couple of lads and a fine
follow-up to 'Pale Shelter'. It is, of
course, a steal from the sixties
(though I'm not sure where). Lots
of vampish keyboards and solid
(real) drums. A fine lyric and
strong melody give it dual utility.
Dance or listen. Deserves to be
huge.



Dexys Midnight Runners
Let's Get This Straight (Mercury)

Although I have a lot of faith
in Kevin Rowland, I sometimes
miss his point entirely, as on this
new single. Plodding percussion
carries the beat while Kevin steals
refrains from 'Would You Like to
Swing On a Star'. The violins keep
changing pace and the whole exer-
cise falls apart at the seams. The
flip is 'Old' from *Too-Rye-Ay*.

Heaven 17, Let Me Go (Virgin)

First offering from Messrs
Marsh, Ware and Gregory for
quite a while. A pleasant, if rather
subdued song seemingly aimed at

CONTINUED ON PAGE 21

Scarred for
Life
the new album
from

Rose Tattoo



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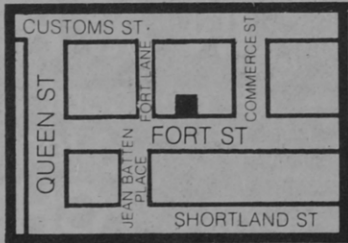
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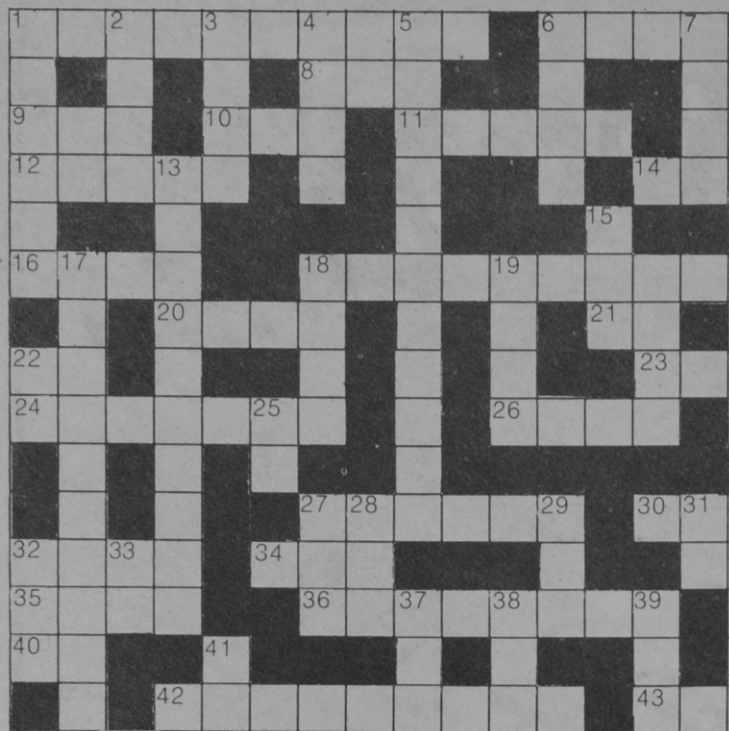
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ACROSS

- 1 Furs, Chisel vinyl. (7,3)
- 6 British glossy, fitting on front of head. Adult Orientated Rock gets a little muddled
- 9 Debbie does it to the beat.
- 10 Banker to the Clash.
- 11 Fruity record label.
- 12 Hint of honey.
- 14 First half of the dirty
- 16 The kind of men Sam and Dave were.
- 18 Paradoxically, once a hot band. (3,6)
- 20 Sang duet with Bruce Forsyth on her own TV show.
- 21 ... Harriss, head Fashion face.
- 22 Meemees B-Side (2,2) & 22D
- 23 What came between stations for Bowie.
- 24 Come off it Michael! (3,4)

DOWN

- 2 Spent some time observing rude boys.
- 3 Beki's squad.
- 4 Pansy bayonet?
- 5 Vitamin C band. (6,5)
- 6 Autumn in Manchester.
- 7 Soundtracks from 34 Across.
- 13 Not short giants, but...
- 15 He was no young ham with the Stones.
- 17 Shute novel about the holocaust.
- 18 Surname of 19th Century farmer and 1970s band.
- 19 This and war were the only things the Clash understood.
- 21 See 20 Across.
- 22 See 22 Across.
- 25 De Das? Something missing!
- 27 This same animal featured in different singles by the Sweet and Manfred Mann.
- 28 TVNZ's weekly version of the charts.
- 29 Trendy singles.
- 31 Movie bombshell looks backwards.
- 32 Mean German motorcycle.
- 33 Bigger than a single, smaller than an album.
- 37 One of Adam's (former) mates.
- 38 Velvet Underground's continental relative.
- 39 Pleasure band.
- 41 Green man who wrote 'Take Me to the River'.
- 42 SI pub, site of happy rock.
- 26 Chisel direction.
- 27 Letter from the Pacific.
- 30 Jim Reeves said he'd have to.
- 32 Don van Vliet has this in his heart.
- 34 Atkinson's Nine O'Clock News.
- 35 Swell Guys who accompanied Jane in occupied Europe.
- 36 Clean adolescents' glasses.
- 40 Fields of film fame.
- 42 SI pub, site of happy rock.

43 NZ band on airwaves

DOWN

- 1 Production from the womb.
- 2 Spent some time observing rude boys.
- 3 Beki's squad.
- 4 Pansy bayonet?
- 5 Vitamin C band. (6,5)
- 6 Autumn in Manchester.
- 7 Soundtracks from 34 Across.
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ANSWERS ON PAGE 22

Rumours

'RUMOURS' FROM PAGE 18

Clapton Money and Cigarettes, Echo and the Bunnymen Porcupine, Stranglers Feline, Bill Nelson Permanent Flame, Randy Newman Trouble in Paradise, Todd Rundgren The Ever Popular Tortured Artist Effect, U2 War, Linx Last Linx (compilation) ... new singles: Members 'Boys Like Us', Randy Newman and Paul Simon 'The Blue', Orchestral Manoeuvres in the Dark 'Dazzle Ships', Wah 'The Story of the Blues', Wall of Voodoo 'Mexican Radio', Undertones 'Love Parade' EP, Tears for Fears 'Change' ... new albums due from Talking Heads, Doobie Brothers, ZZ Top and Andy Summers.

Let's split again, like we did last week ... cuddly Nick Heyward has announced his departure from Haircut 100, forcing the cancellation of the band's imminent UK tour. Although he had "enjoyed working with the boys," Heyward said he felt it was time to move on to a solo career. He has already been working on a single. The band will continue with percussionist Mark Fox on vocals, but a name has not yet been decided upon ... new Pigbag line-up includes singer Angela Jaeger, who has been working with the band in the studio and appears on the new single 'Hit the O Deck' ... former Jam bassist Bruce Foxton has formed a band with former Vapours Dave Fenton and Steve Smith. They sign soon with Chrysalis ... Rick Buckler has formed a band with vocalist Jimmy Edwards ... meanwhile Paul Weller is working with his Respond Records project ... Crass have issued "an open letter to rock 'n' rollers everywhere", urging positive action against war ... Joan Jett, having completed her 30-month, 618-date (!) world tour, is in the studio working on her third album ... Pete Shelley is near completion of another Martin Rushent-produced album ... new albums from the Belle Stars Belle Stars, Saints Out in the Jungle, Revillos Attack ... singles from Fun Boy Three 'Tunnel of Love', Depeche Mode 'Get the Balance Right', Van Morrison 'Cry for Home'.

'JOHN MARTYN' FROM PAGE 6

product and the product always sold well."

The problems came in 1980 over Island's delayed release of *Grace & Danger*.

"It was delayed time and again which was really screwing up my life because, as you know, it's more difficult to tour without product. Recording and performing go hand in glove. I wanted to get a band together. I'd discovered I was boring myself playing solo. Then when I went and told them I was starting a band and how much were they going to give me they quoted a ridiculous figure which I just couldn't have supported it on. So I went and found another deal which was about five times the size."

Martyn is not at all concerned whether the audience he meets in various parts of the world are well acquainted with his past recordings.

"It's unrealistic to worry about it. Besides, it's always what I'm doing now that's most important."

He does, however, regard *Grace & Danger* — an album born of the breakdown of his marriage — as his best work to date.

"I probably won't make as good an album as that one for some considerable time. And I wouldn't like to quite frankly. I certainly couldn't maintain that emotional standard. For two years, during the making of *Grace & Danger* and immediately afterwards, I wasn't in the best of shapes at all."

Not surprisingly, he is a firm believer in the theory that an artist needs to suffer in order to create worthwhile work.

"As far as I'm concerned it's a tried and tested axiom. I personally do my best work under extreme mental stress. When I'm writing really well I'm fucked right up. The headbang and drinking stage. You have to drive yourself to the point where you're not thinking too clearly."

But he acknowledges the temptation to go deliberately seeking that state.

"The dangers? Oh yeah, of course. Definitely. But I have to say it, extreme is mundane to me. I'm not being proud or arrogant about it. In fact I occasionally lament the fact that that's what I have to do. But it would appear that that's where my talent lies, such as it is."

Such as it is now, John Martyn's talent remains one of the strongest and most original in contemporary music.

Peter Thomson

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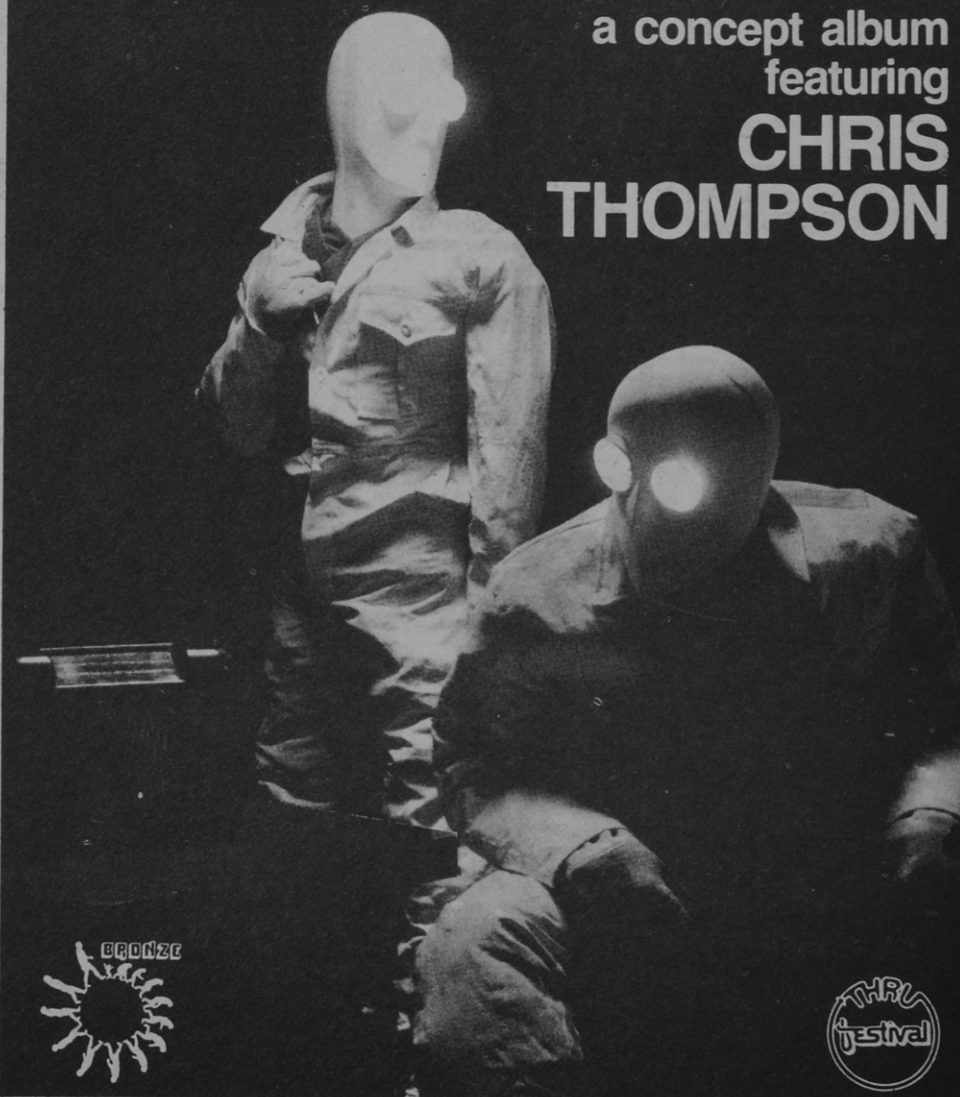
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45s

'45s' FROM PAGE 19

bridging the gap between them and the radio stations. It may well manage it. The instrumental version is more imaginative.

Bucks Fizz

If You Can't Stand the Heat (RCA)

Credibility aside, I'd just like to say I really like this song. It's got everything a good, commercial pop single should have plus the line 'If you can't stand the heat, get out of the kitchen'. Sorry, but I had to get that off my chest. Now on to the real single of the month.

Robert Palmer, Pride (Island)

Jah Palmer is one of those blokes who never seem to go away. For years now, he's been on the verge of getting things right — this time around, it's the real thing. A spicy Caribbean come JuJu (African, not Siouxsie) blend of dance with a subtle dig at exercise fanaticism which sports the line 'We used to ride tandem and have lots of fun/ But bicycles for exercise are made for one'. Try and get the 12" if you can, it's worth the effort.

UB40, I've Got Mine (DEP Int)

The boys from Birmingham have been quite prolific of late. Recently we had the excellent 'Here I Am' and a strong new album, now they offer another potent single. A succulent horn sound prevails throughout, wrapping itself around the lyrics then bursting forth when required. It's backed with 'Dubmobile' which, as the title suggests, is one for Duncan Campbell's collection.

Brave Combo

I Gotta Know (Stunn)

Brave Combo are bizarre and unnatural people from Denton, Texas. This is a track from their album *Music for Squares*. To describe it is almost impossible, but to give you an idea, something like an American singing Tom Petty lyrics to a Ukranian dance quartet, playing a rumba. I reserve judgement.

Blue Zoo

Cry Boy Cry (Magnet)

Let's face it, these boys are basically rubbish. 'I'm You Man' was one of last year's great nothing singles and 'Cry Boy Cry', ain't

much more. But the people say dance is where it's at and they sure as hell can dance to this. I wish they'd hurry up and release *Blancmange*.
Mark Phillips

**The Church
Sing-Songs (Stunn)**

This record is a collection of left-over demos, really only a stopgap until the band's third album is released. Songwriter Steve Kilbey has always been capable of turning out rubbish along with that which borders on the inspired. It's the same story here. 'A Different Man' and 'The Night Is Very Soft' are good songs, but 'Ancient History' and 'In This Room' are maudlin and harbour some dreadful fourth-form poetry. Or perhaps it's the other way around. The band needn't have bothered with the rerun of Paul Simon's 'I Am a Rock', though. The arrangement adds little to the original and Kilbey's head-cold voice is unexpressive. If you already like the band, this is a good buy. If not...

**Dead Kennedys
Halloween (Stunn)**

Another frantic Dead Kennedys single. No doubt it contains some devilishly clever attack on the American establishment, but when all the fuss is over you're not left with much. Jello Biafra's heart is in the right place but he's a little hard to take seriously. The flip, 'Saturday Night Holocaust', is rather weird and sounds the way the title suggests.

Russell Brown

Rose Tattoo

We Can't Be Beaten 12" (Alberts)

Tantalising taste from forthcoming album *Scarred for Life*: The Vanda and Young production enhances an irresistible slab of hard rock which expresses the sentiments of 'Street Fighting Man' and is an essential purchase for fans of AC/DC.

Rip It Up No. 67 Feb '83

Post all correspondence to *RIU*, PO Box 5689, Auckland 1.

Editor Murray Cammick

Assistant Editor Russell Brown

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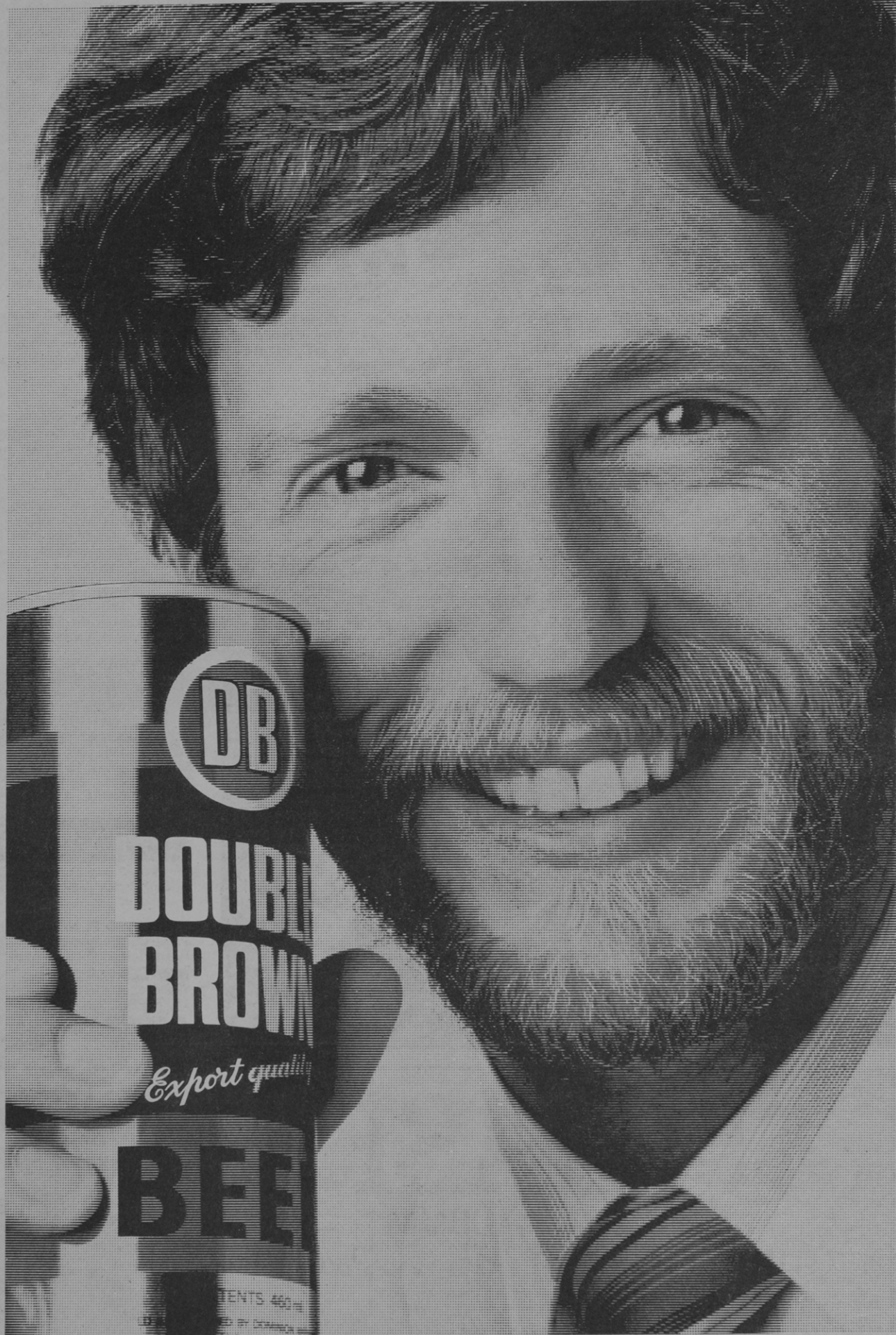
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- 2 Mark Williams, Joe Cocker, Mike Chunn interview (Split Enz in Europe).
- 19 Talking Heads, Ramones, Sire label, Steely Dan, Kim Fowley.
- 24 Talking Heads Part 2, Citizen Band, Swingers bandfile, Dragon.
- 26 Devo, Knack, Mi-Sex, Wellington Special.
- 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 McArtney interviews, Doors, Bruce Springsteen, Hammond Gamble.
- 41 Coup D'Etat, Flowers, Clash, John Lennon, Elton John.
- 42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Borich/Tilders.
- 43 Bryan Ferry interview, Sweetwaters report, Flowers.
- 44 Adam Ant, Associates and Police interviews, Stevie Wonder.
- 45 Split Enz, Pop Mx, Meemees, Wgtn '81, Class Of '81, Newmatics, Herco Pilots, Swingers, Madness supplement.
- 46 Phil/John Lydon London interview, Cure, Ellen

- Foley, Dire Straits.
- 47 Jam in London interview, Reggae/Bob Marley supplement, Madness, Joy Division.
- 48 Cold Chisel, Blams, Wgtn Zone.
- 49 Angels, Beat, Lemmy Motorhead and Desmond Dekker interviews.
- 50 Swingers, Psychedelic Furs and U2 interviews, the Clean.
- 51 Newmatics, Cramps, Stray Cats, UB40, Blind Date and Gordons interviews.
- 52 Echo & Bunnymen, Danse Macabre, Penknife Glides, Mockers, Valentinos, Jimmy & Boys.
- 54 Dave McCartney & Pink Flamingos, Go-Go's interview, Sunnyboys, INXS.
- 55 Clash interview, Sweetwaters, Pop Mechanix, Devo, Sharon O'Neill.
- 56 Teardrop Explodes, D.D. Smash and Mick Jones Part 2 interviews, Neighbours, Richard Burgess.
- 57 The Clean, Pretenders, South Island bands, Mental As Anything, Chas Jankel.
- 58 Blams, Teardrops, Hall & Oates, Bill Wyman, Kottke/Redbone interviews.
- 59 Human League, Men At Work, Chills, Tim Finn, Motels interviews, Elvis Costello and Furtive EP bands.
- 60 Split Enz in Canada, John Hiatt, Dance Exponents, Narcs, Moving Pictures, Lindsay Anderson.
- 61 Graham Brazier & Harry Lyon, Fall, Jim Carroll, Daggy & Dickheads, Hip Singles, Dropbears.
- 62 Split Enz on Road Part 1, Fall's Mark E. Smith interviewed, Altered Images, Randy Crawford, This Sporting Life, Cold Chisel.
- 63 Simple Minds' Jim Kerr interviewed, Split Enz Part 2, Renee Geyer, Nocturnal Projections, Willie Dayson Blues Band, Hunters & Collectors.
- 64 Ice House interview, Simple Minds interview, Hunters & Collectors, Alistair Riddell, Danse Macabre, Naked Spots Dance, ABC, John Cooper Clarke.
- 65 Yazoo, Joe Cocker, Zoo (ex Pop Mechanix), Guriz and Jo Jo Zep interviews.
- 66 Psychedelic Furs, Dexy's Midnight Runners (Kevin Rowland), Midnight Oil, Neil Finn and Jed Fetalmania interviews.

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Letters

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Youth in Bizarre Cult Shock Horror

Please excuse my ignorance, but being a novice to the dynamic New Zealand rock music scene I seek your expert knowledge. You see, on the occasions I have browsed through your magazine I have observed the name Chris Knox attached to many infinitely fascinating projects. I wish to know who this personality is and how he acquired his reverence and divine direction. I have checked the bible for a reference. Surface mail denies me the latest edition, but as of three months ago he has remained a nonentity. It seems his disciples are hindered by distance and time (1980 as opposed to 1960). The records I have heard that claim his involvement give no indication of his obvious brilliance and seem a waste of old record sleeves. I therefore wish to be directed to his true gospel.

Anyway, I must finish because I am already late for my Youth for Chris meeting. Yours religiously
Jonny Holiday Christchurch (near Dunedin).

A Little Discipline

It has recently come to my notice that one of your columnists is not playing sport! I refer, of course, to C. Knox. Knew his father well, damn good sort Cyril. But this whipper-snapper of a goose-green boy has gone too far with his list of 'Writers Faves'. I notice three out of five 'discs' he mentions are unreleased. It's all very well to put down a barrage to hide the privates from what goes on in front of their eyes but that is the limit! Pat Phoenix and Peter Adamson singing 'Just the Two of Us' as his fave 1983 platter?

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Can you play an EP or LP by heart? Next Easter?

I suggest you whip him into line before he turns poofah and starts wearing frilly white shirts.
Eddie 'Sammy' Pip
Brigadier 'Kissed-Anny' Retired.

Fruitcake Time

Hey, hey, WHAT'S THIS? Catch that again on the rebound, it's HUMOUR!! (Not yet, it isn't — Ed). Mr Knox, when may I vote you comedian of the weak? But seriously folks, Mr Knox has been hiding his radiant journalistic ability behind the proverbial TEAC 4-track hasn't he? When are they going to declare Chris-baby God (or PM for that matter)?

SERIOUSLY... *Junkyard* by the Birthday Boys was everything you said and less! HUMOUR!

You're right up there with Penman and the boys, Mr Knox, but how could you be? You're so homegrown I bet you wear flax underwear!

Steve Strange Cherryfields

Stereo FM

With interest I read Mark Morgan's letter with his comments about 89 Stereo FM and the programming of the radio station.

It is unfortunate that Mr Morgan is not excited about the introduction of FM broadcasting in New Zealand.

I AM!

Tony Amos 89 Stereo FM Ltd.

Erotica?

I wish to take issue with Russell Brown regarding his review of the Unrestful Movements EP. Surely the purpose of a review, however brief, besides inevitably revealing subjective bias, is to objectively inform on the quality of the music (look that last one up, it's under 'M'). Monsieur Brown never quite achieved this. He merely implied that he didn't agree with the ideas lyrically expressed on ONE of the songs on the EP.

Not once in this highly inadequate review did he even attempt to mention or judge the considerable ability of the musicians or the interesting and varied arrangements of the songs. Even if he didn't find the actual music appealing (not groovy enough, perhaps Russ?) he should have supplied a

reason for it. Maybe he just flipped through the lyric sheet and wrote the review from that.
Erotica (already let in) Wellington

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FROM THE ARCHIVES!



EXTRA 1

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

EXTRA 2

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

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CORUBA CALENDAR

FEB 11 TO MARCH 13

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

Watch Out For ...

INXS play three dates in March – Auckland University March 1, Waikato Uni March 2 and Mainstreet March 3 ... university orientation gigs in Christchurch include – Mockers, Dabs, Mainly Spaniards U of C Ballroom, Feb 25; Topp Twins, Neighbours Ballroom Feb 26; Ballon d'Essai, Chance, Mainly Spaniards, Clients Band Rotunda, Cambridge Terrace, Feb 27; Gary McCormick *National Slump Revue* UCR, Feb 26; Mainly Spaniards, Sneaky Feelings, Stones UCR, March 2. Other Ballroom gigs are Body Electric, Spines, Ballon d'Essai on March 3; Gurlz, Big Buck

Band, Export Lamb (Tim Mahon, Nick Crowther, John Fearon) and Clients on March 4; Dance Exponents, Wastrels on March 5 ... meanwhile at Victoria University, Wellington bands Naked Spots and Tin Syndrome play with Nocturnal Projections March 5, Union Hall. Big Sideways and Miltown Stowaways play March 9 in Student Union Building. Gurlz, Export Lamb and Gary McCormick play March 11, same place ... Buffalo Bar is open at Taverners' Arms, Palmerston North. Partially programmed by the men from A Certain Bar ... same city, Radio Massey is on air Feb 13 to May 7, 1296khz.

TOURS

SIOUXSIE AND BANSHEES MAINSTREET, FEB 14, 15. WGTN TOWN HALL 16. LITTLE RIVER BAND FEB 15 TO 25. DIRE STRAITS WESTERN SPRINGS, MARCH 26. ATHLETIC PARK, 29. SIMON AND GARFUNKEL WESTERN SPRINGS, FEB 18. ATHLETIC PARK, FEB 20. BODY ELECTRIC, SPINES FEB 21 TO MARCH 19. NEIGHBOURS SOUTH ISLAND FEB 7-23. VARSITY TOUR FEB 24 TO MARCH 11. MOCKERS, DABS FEB 15 TO MARCH 25.

FEB 11

Church Mainstreet
Neighbours Greymouth
'Utu', 'True Confessions', 'Midsummer Night's Sex Comedy' all open.

11, 12

Gurlz Windsor
Willie Dayson Esplanade
Citizen Band Gluepot
Dance Exponents
Hillsborough
Stones Star and Garter
Tony Rabbett, Gods
Doodles
Out to Lunch Captain Cook

12

Neighbours Blackball
Abe Lincoln's birthday.

Ya Ya's Shoreline
Hip Singles Timaru
DD Smash, Narcs
Mainstreet
Daggy Bellblock
Royales Gisborne
Nocturnals Projections
Rumba
Alastair Riddell Hillcrest
Hammond Gamble Cabana

13

Willie Dayson Browns Island
Radio Massey, 2XM,
begins transmission
'Heatreave' Woodford Glen

14

Siouxsie and Banshees
Mainstreet
PC Band Gluepot
George Thorogood Logan
Campbell
Shadowfax Palmerston
North
• Romeo Void 'Benefactor',
Meemees' 12" 45, 'Brave
Combo' 'Music for Squares'
released.

15

Siouxsie and Banshees
Mainstreet
George Thorogood
Hamilton
Mockers, Dabs Waikiki,
Inver.
Little River Band Tauranga
Gurlz Gluepot
Willie Dayson Kaitia
Narcs Wellington
Shadowfax Wanganui
Neighbours Westport

16

Siouxsie and Banshees
Wellington
Gurlz Gluepot
George Thorogood
Regent, Palm, North
Mockers, Dabs Cook
Little River Band Seddon
Park, Hamilton
Radioactive Windsor Castle
Tony Rabbett, Gods
Doodles
DD Smash Dunedin
Narcs Levin
Shadowfax Bellblock

17

George Thorogood
Wellington TH
Daggy, Dickheads
Mainstreet
Narcs Wanganui
Shadowfax Hillcrest
Mal Lewis Gluepot

17, 18, 19

Willie Dayson Whangarei
Mockers, Dabs Star and
Garter
DD Smash Dunedin
Ya Ya's Oriental Tavern
Gorilla Biscuits,

18

Daggy, Dickheads Hillcrest
Narcs Bellblock
Alastair Riddell Gluepot
Little River Band
Palmerston North
Dance Exponents Mainstreet
Shadowfax Wiri
Simon and Garfunkel
Western Springs
Yoko Ono is 48 today.

Shadowfax Wiri
XFX Esplanade
Neighbours Hillsborough
Tony Rabbett, Gods
Doodles

19

George Thorogood ChCh
Little River Band New
Plymouth
Dance Exponents Mainstreet
Alastair Riddell Gluepot
Daggy, Dickheads Hillcrest
Blue Flames Windsor Castle
Shadowfax Wiri
RTR recommences.
1968: Dave Gilmour joins
Pink Floyd as Syd Barrett
begins to fall apart.

20

George Thorogood
Dunedin Town Hall
Little River Band LCC
Simon and Garfunkel
Athletic Park

21

Big Sideways, Miltown
Stowaways Windsor Castle
PC Band Gluepot
Little River Band
Wellington St James
Shadowfax Taupo
Neighbours Oamaru
Body Electric, Spines Nelson
Nina Simone born 1933.
• The Damned 'Straw-
berries', INXS 'INXSIVE'
(compilation), Eddy Grant
'Killer on the Rampage' all
released.

22

Big Sideways, Miltown
Stowaways Windsor Castle
Crystal Tears Gluepot
Little River Band Nelson
Shadowfax Taupo
Neighbours Queenstown
Sid and Nancy charged with
possession of dangerous
drugs, 1978.

23

Big Sideways, Miltown
Stowaways Wiri
Crystal Tears Gluepot
Diehards Windsor Castle
Body Electric, Spines
Cook, Dndn.
Hot Gossip Founders
Hamilton
Shadowfax Waihi
Mockers, Dabs Oamaru
Neighbours Queenstown
Kathryn Tait, Wayne
Gillespie, Colin Spier Just
Desserts

24

Big Sideways, Miltown
Stowaways Wiri
Body Electric, Spines Cook
Little River Band Dunedin
Royales Matamata
Shadowfax Gisborne
Mockers, Dabs Timaru
Martha Louise, David
Hollis Just Desserts

24, 25, 26

Willie Dayson Gluepot
Sonny Day, Blase Esplanade
Citizen Band Windsor Castle
Hip Singles Hillsborough

25

The Host Wiri
Body Electric, Spines
Otago Uni.
Mockers, Dabs Cant. Uni.
LRB ChCh Town Hall
Nocturnal Projections
Bellblock
Royales Hillcrest
Shadowfax Napier
Phil Power, Acoustic
Confusion Just Desserts

Hot Gossip Founders,
Hamilton

26

Shadowfax Napier
Willie Dayson Wiri
Green Eggs & Ham, Kiwi
Animal Parnell lecture hall
Legionnaires, Dance
Exponents Cambridge
Royales Hillcrest
Nocturnal Projections
Bellblock
Body Electric, Spines
Waikiki, Inver.
Mockers, Dabs Star and G
Cassius Clay becomes
Muhammad Ali 1964.

27

Mockers, Dabs S&G.
Liz Taylor is born 1932.
How old does...

28

Narcs Motueka
Big Sideways Tauranga
Body Electric, Spines
Terminus, Timaru
Hot Gossip His Majesty's
Theatre, Auckland
Legionnaires Hillcrest
Mockers, Dabs Blenheim
Citizen Band Palm North
• Neil Young 'Trans',
George Clinton 'Computer
Games' released.

MARCH 1

Big Sideways Tauranga
Radioactive Gluepot
Hot Gossip His Majesty's
Legionnaires Bellblock
Narcs Nelson
Citizen Band Napier
Body Electric, Spines
S&G, Chch.
• John Cale 'Music for a
New Society' out at last...

2

Big Sideways Whakatane
Legionnaires Wanganui
Narcs Timaru
Body Electric, Spines
lunchtime uni concert and
S&G, Chch.
Mockers, Dabs Victoria Uni.
Citizen Band Gisborne
'Wartime' is released by
Kiwi Animal on Brent and
Julie Records.

3

Citizen Band Tauranga
Mockers, Dabs Bellblock
Hot Gossip His Majesty's
Out to Lunch Timaru
Body Electric, Spines
Canterbury Uni.
Daggy, Dickheads Taupo

3, 4, 5

National Battle of the Bands
(AK heats) Mainstreet
Mockers, Dabs Auckland Uni.

4

XFX Hillcrest
Legionnaires Quinns
Hot Gossip His Majesty's
Daggy Napier
Body Electric, Spines
Motueka
Mockers, Dabs Taupo
Royales Cricketers Arms
Citizen Band Bellblock
Willie Dayson Windsor
Green Eggs and Ham Rumba
Narcs Gluepot

5

XFX Hillcrest
Daggy, Dickheads Napier
Hot Gossip His Majesty's
Body Electric, Spines
Motueka
Legionnaires Quinns
Royales Cricketers Arms
Citizen Band Bellblock

Auckland Walk Esplanade
Narcs Hillsborough
Big Sideways Hastings

6

Body Electric, Spines
outdoor concert, Nelson
domain.
The Grateful Dead's
Pigpen dies of alcohol
poisoning 1973.

7

Auckland Walk Windsor
Body Electric, Spines
Massey Uni.
Big Sideways Cricketers
Narcs Palmerston North
Pistols sign to A&M 1977.
• Bauhaus double album
released.

8

Auckland Walk Windsor
Big Sideways Cricketers
Arms
Body Electric, Spines
Onekawa, Napier
Narcs Napier
Royales Wanganui

9

Ya Ya's Captain Cook
Tony Rabbett, Gods
Doodles
Body Electric, Spines
Wairoa Hotel
Narcs Gisborne
Royales Gisborne
RTR Video Releases
recommences.

10

Narcs Mt Manganui
Body Electric, Spines
Albion, Gisborne
Hollies Palmerston North

11

Narcs Hillcrest
Hollies Logan Campbell
Body Electric, Spines
Waikato Uni.

10, 11, 12

Willie Dayson Esplanade
Daggy, Dickheads Gluepot
XFX Wiri
Alastair Riddell Windsor
Legionnaires Hillsborough

12

Narcs Hillcrest
Hollies Hamilton
Body Electric, Spines
Auckland Uni.
Mockers, Dabs Lincoln Uni.

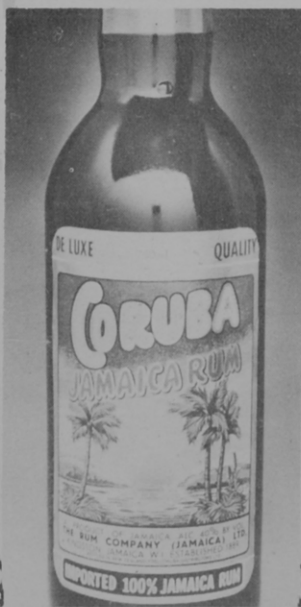
Hot Gossip Rotorua
Ya Ya's Cook
Royales Bellblock
Blond Comedy Mainstreet
No Tag Rumba

13

Hollies Dunedin TH
Radio With Pictures
recommences with a Split
Enz special. Interviews and
Canadian concert footage.



BODY ELECTRIC and SPINES tour Feb/March. L-R: Jon McLeary and Wendy Caulder of Spines and Body Electric's Allan Jimson, Andy Drey and Gary Smith.



More to Come ...

Birthday Party will tour late March with a drummer on loan from Laughing Clowns ... David Bowie is completing a studio album for May release. His new label is EMI ... Actors, have split ... deejay Bryan Staff has quit 2ZM to return to Auckland ... new Dance Exponents 45 is 'All I Can Do', recorded at Azimuth Studios with the band and soundman Ben Free producing ... Flying Nun releases by Chris Knox, Bill Direen and Fetus Productions will be in stores early March ... heard the Screaming Meemees single 'Stars in My Eyes' and

Editor (MC) thinks it may be the Enzed 45 for '83 ... Dire Straits play Western Springs March 26. Athletic Park March 29 ... Joni Mitchell performs in Auckland St James March 27, Wellington Town Hall March 28, Christchurch Town Hall March 30 ... Radio With Pictures March 20 and 27 will feature segments on Sweetwaters ... Feb/March Legionnaires tour is postponed ... in March RIU: Herbs, Culture Club, Bauhaus interviews ... No Tag 14 track live LP Can We Get Away With It? due March 15 ... Blams LP will be released on Greenworld's Enigma label in the USA.

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



Jonny & Rachel

HER FINEST MOMENT
SINCE COURT AND SPARK

Sold things, but Spark

APPEARING LIVE

MAR 27 AUCKLAND ST JAMES
MAR 28 WELLINGTON TOWN HALL
MAR 30 CHRISTCHURCH TOWN HALL