

RIP IT UP

NO. 68 MARCH 1983

25,000 MONTHLY

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CULTURE CLUB
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OR BY PAID SUBSCRIPTION, PAGE 30



Culture Club (L-R): Boy George (vocals), John Moss (drums), Ron Hay (guitar), Michael 'Mickey' Craig (bass).

BY GEORGE CULTURE CLUB IT'S A BOY

When English glossy pop paper *Smash Hits* published their Readers Poll Results for 1982, Boy George ranked Number Five Best Male Singer and Number Twelve Best Female Singer. Not since Bowie's glam-rock period has Max Factor played such a key role in the making (up) of a pop star, but the androgynous appeal of the Culture Club vocalist has proved potent enough for him to justifiably lay claim to the title of Face of the Year for English music.

At year's end, Culture Club's sweet soul sound was found at the top of the UK singles charts with 'Time (Clock of the Heart)', matching the feat of its predecessor, 'Do You Really Want To Hurt Me'. The latter slice of lovers' rock took off like a scalded squirrel up charts around the world, and the band's recent New York debut saw celebrities like Diana Ross and Paul Simon check out the new Anglo flavour of the month. The record's current chart position in Canada was George's first query when I talked to him in London and he was quite aware of the record's success Down Under. An eye for the dollar obviously blinks beneath the immaculate application of eye-shadow without which the Boy would never leave home.

The 'is it a boy or a girl?' response of those first spotting the pretty visage adorning the cover of Culture Club's *Kissing To Be Clever* album has already been matched by ire in the self-righteous breasts of the Moral Majority, while scandal sheets like the *Globe* see George as the manifestation of a scourge of transvestitism sweeping American youth.

When told of this, George loses his composure for the only time in the interview.

"It's ludicrous! Those people have no morals at all. Do they picket Liberace? You can't be evil in the way you dress, you can only be evil inside."

Ironically enough, George and the Moral Majority would make compatible, if unlikely, bedfellows. Or should that be out-of-bed-fellows? You see, George and Club co-founder Jon Moss place a great deal of stress on morality and clean-living and profess to despise the decadent chic of the club-scene they were initially presumed to inhabit.

"We don't drink, smoke or do drugs and I always go to bed early. The press speculates about my sex-life, but I don't have one!"

Musically, at least, the Culture Club sound is far from the aural equivalent of a cold shower. As the band's name correctly indicates, it borrows freely from a range of musics black and white, the most readily identifiable being reggae, calypso and American soul. As with groups like the Specials and the Beat, Culture Club's line-up is seamlessly multi-racial, incorporating black bassist Michael Craig and, occasionally, young toaster Captain Crucial, while drummer Jon Moss' Jewish background has influenced the band's choice of clothing and religious symbolism in their presentation. It is no coincidence that 'Melting Pot', the old Blue Mink ode to racial unity, is a band favourite.

"We wanted to include it on our next album, but it won't make it. We still do it live," explains George.

On *Kissing To Be Clever*, songs like 'White Boy' and 'White Boys Can't Control It' involve questions of racial identity and one gets the feeling that Boy George would happily awake

black tomorrow.

"I think blacks have the best voices. The singers I most admire are not so much reggae but American soul singers. Gladys Knight, Dionne Warwick, Smokey Robinson and especially Johnny Nash. Our new songs are sounding more American, I think there is a swing back to that soul sound."

It is Boy George's compelling, vulnerable voice that is Culture Club's trump card as he is one of the few new British pop stars able to sing soul convincingly. As he claims, "Lots of English singers now sound just like David Bowie or Bryan Ferry. That's not for me."

His list of people he'd most like to sing with is intriguing; Gladys Knight, Dolly Parton or Tammy Wynette. The vision of the prettily painted George crooning 'Stand By Your Man' alongside the country queen is an hilarious one, but George quite seriously tells me "No, not that one. Maybe I'd write a song especially for her."

George's career prior to the formation of Culture Club in 1981 shed more light on his fascination with fashion than his vocal style. He was at various times a make-up artist for the Royal Shakespeare Company, a model, a clothes designer and inveterate London club-goer.

George's first musical splash came when he sang with Bow Wow Wow for a few months while Annabella was considering her future. This period saw him encounter the infamous Malcolm McLaren, the Marshall McLuhan of pop theory, but George obviously remains on good terms with both him and Bow Wow Wow.

"Yes, I saw Malcolm last night. His record is No 9 here, how is it doing there? If you talk to Bow Wow Wow (he was told their Toronto gig coincided with our interview) say hello from me and that I like their new record."

In turn, members of Bow Wow Wow cited approval of George's music while acknowledging he hadn't really suited their own.

Just to illustrate the incestuous nature of the London music scene, Jon Moss and most of Bow Wow Wow were at one time part of Adam and the Ants, while Moss also drummed for seminal punks the Damned and the Clash.

His previous mixing with the trendy set earned Boy George a lot of flak even before the first Culture Club single appeared, but he is now relishing the self-confidence that success brings.

"It's fun when people like the Hemingways of the press misinterpret you and write you off, then you turn around and show them what you can do."

Eccentricity has always been tolerated in English society, so it is no great surprise when George tells us that he finds "England is still a good place to live. No, I don't get bothered on the street much, people here are pretty accepting."

More will certainly be heard of the Boy with the Braids in 1983 and before he is dismissed as a moralist in make-up, you should consider his choice of the celebrity favoured to divert him from a condition of celibacy; the outrageously flamboyant actress Tallulah Bankhead.

"Her biography is the only book I've read recently. I think we have a lot in common." Kerry Doole

CBS Records announces the following APRIL RELEASES

Men at Work 'Cargo'

Pink Floyd 'The Final Cut'

Sharon O'Neill 'Foreign Affairs'

Ric Ocasek (of The Cars) 'Beattitude'

ELO 'Secret Messages'

The Angels 'Watch the Red'

Michael Hutchence and Kirk Pengilly are absolutely buggered. Last night was a little in excess of what was good for them, if you like.

Hutchence, the singer for INXS, asks if anyone interesting is playing in town — rather pointless, because they're playing tonight and flying to America tomorrow morning. He'd like to see the Dance Exponents, he's heard a lot about them.

INXS are playing here to promote their new album *Shabooh Shoobah*, produced by Australian hard rock ace Mark Opitz.

An unusual choice for INXS? "Well, we've had a bit of a problem getting our live sound on to vinyl," explains saxist Pengilly. "And Mark had experience with rockier type bands like Chisel and the Angels so we figured it would be a good medium between our style and his production."

"It was a new page for Mark as well," Hutchence puts in. "He had to do something new to get out of the heavy metal corner he got himself into in Australia."

"We didn't want something as light as our first two albums. We're not satisfied with them. We're not satisfied with *Shabooh Shoobah* either — but just about."

The album's packaging is very sophisticated, was that something the band aimed at?

"Not too sophisticated, I hope!" Hutchence says.

Well...

"Well, it was our first album with WEA and they wanted to

Shake Shaboohy: INXS



INXS' Michael Hutchence.

give us all they could — a poster, an inner sleeve..."

"But the first albums had either lithographs or paintings of things — we made them ultra-colourful," Pengilly says.

The band has had a fairly easy time in the past month, taking time off to write songs: but with a very full year ahead, beginning as support on Adam Ant's USA tour, it might be some time before the new songs are used.

"We might not even do an album for this year," Hutchence shrugs.

"We'll probably record the album this year," Pengilly explains. "It might be released later, to co-

incide with overseas markets."

But INXS already have plenty of product with which to mount an assault on the world's record stores.

Hutchence lists all the records set to get released during the year:

"We've got a dance EP with a dub mix of 'Black and White', a mystery country hit — that's the one I did with Jenny Morris from the Crocodiles, a B-side EP of experimental stuff and a double gatefold single featuring 'To Look At You'."

They trip easily off his tongue. And then there's the album.

The band's promotion in the USA has been deliberately topsy-turvy, with a video being released before any vinyl was available.

With the album being released this week, an extended mix of one of the songs has been put out to sell the band through discos. It's all been about creating a buzz.

The band are confident about taking any opportunities offered to them in America.

"We're going to be there in the midst of it all, not come in six months later. We'll be there as it's happening and we'll be touring."

Hutchence doesn't see the band as part of any wave of Australian music sweeping the world.

"First, I don't believe that Australian music is really doing big guns. Men At Work are doing it for everyone else."

"But they've rewritten history," he enthuses. "Number One in America and England and about to get One in Japan! They never actually have to write another song!"

It's touching how much Australian bands believe in each other. But as for Men At Work, reports are that they've got a real turkey of a contract, so they won't be settling down and buying islands in the Pacific just yet.

But the fact remains that INXS are to be a fairly hot property over the next few months. Has there been any pressure from record companies to tailor their approach to the lucrative American market?

"No," Hutchence laughs. "I don't think anybody's ever tried to tell us what to do with music — not once!"

"There's no need for that — we're a long term band. There's no need to push us to make music that fits markets."

Russell Brown

Letters

Post to 'RIU', PO Box 5689, Auckland 1.

A Fan Writes

In response to Duncan Campbell's Sweetwaters reviews:

Firstly, I realise a rock criticism is one man's opinion and therefore not very important, except maybe to himself, but surely a major rule for a critic is honesty. DC reviewed the Meemees — did he actually see them? He claims they made little impact beyond the front row. What bollocks!

I stood next to the soundtower and they made a tremendous impact with the crowd between me and the stage. I have spoken to people who were halfway up the bloody hill who've told me of the enthusiastic response from that section of the audience.

Obviously DC is a fan of the "old school", the Legionnaires, DD Smash etc, and he's entitled to be. He's even entitled to think the Meemees monotonous, but to suggest they were not well received is a downright lie. C'mon DC, own up! Were you blind or just blind drunk?

Finally, I'd like to see DC write and perform "copybook pop music" half as well as Dance Exponents.

Paul Rose Propeller Records

Jailhouse Rocked

On Sunday, February 27, the Furys proved to be a band of gentlemen when they gave up their time and lots of energy to entertain the inmates at Paremoremo Medium Security Prison. This audience would probably be the most critical and least vocal any band could face. The Furys did and got lots of applause. They did Doctor Feelgood R&B, a couple of sixties remakes/remodes, a spot of C&W, a great version of 'Shake Some Action' and their own 'Auckland Fun'.

A very mellow jail grooved along. This band deserves a big mention for a display of musical altruism and honest playing. All they got in tangible terms was a jug of orange juice, and that ain't enough in anyone's language. The local audience are never capable of displaying their enthusiasm but we loved the band and wish them every success and hope that this concert was the first of many.

Eric Android, Glen Dalton, Baine Hugget

• Our spy on the inside tells us that Eric took over the drums for a finale of the Feelgoods' 'She Does It Right' (an old 'Droidss cover) and Chuck Berry's 'Route 66'.

Pig Youth

I declare the Psychedelic Furys to have been the best British band to appear at Sweetwaters.

Hanx to the Labour Youth

member whose sleeping bag I grabbed, to put over me head during the DD Smash Battle of the Cans. Extra Hanx to him for the joint which made me unaware of Shit Enz. Extra Hanx to Trish of Napier for free use of double sleeping bag on Saturday night and No Hanx to Nigel Griggs who didn't dedicate a song to me when he promised he would.

Blam Blam

Leader "Chris Keating Sucks" Party

In Memoriam

Died, Feb. 6, Steve Paul Gray, Highway 61.

The skies are blue, but we turn to Gray.

Graham and the Legionnaires

Knox Again

Although I am destroying the intentions of this letter by writing it, I would like to nominate Chris Knox for the Noodle of the Year award.

Not content with being merely the most talented musician in the country, he has had to progress to making lower class Bob Jones-type journalism which, it appears, is aimed at insulting anyone with an IQ of 20 or over. If you're pretentious enough you can seem imposing to a bunch of school kids.

Chris Knox is to the arts what cannibalism is to missionary work. Dave Cohen Wellington

Peter?

I'm in Australia. love Peter

Bloody Intellectuals

As readers of *Rip It Up* and avid Enzed band fans, we would like to know what Russell Brown is doing abusing an up-and-coming band like Rome. There's nothing harder than trying to make a name in the band world when a critic is pouring shit on you.

We're referring to the cynical drivel he wrote about Rome's debut single in the January issue of *RIU*. He seems to think that because the band originates from Tauranga, they are a bunch of outback fuckwits.

Tauranga is not Tawa or Eketahuna. Some exceptionally good bands come from Tauranga, new ones including Zeros, Ulster and Steel Breeze. Don't forget that members of Mi-Sex came from Tauranga.

So if Russell thinks his comments on Tauranga were humorous, we are not amused!

Erica and Tania
Tauranga Intellectuals

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The Hamburg
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The Picnic Boys
Music for Bathrooms
TV Eye 005 C90

Hey, hey it's the Picnic Boys!! Again.

For those of you who still haven't bought a TV Eye product (at last count, well over 3,000,000 of you), you don't know what you're missing! I do and some of it's really good. It's not all absolutely Godlike, but what can you expect over 180 minutes of music? I mean, Side Two of *The Hamburg* (Say Yes to Apes by Hyphen-Smythe) is 45 minutes of varied, neo-intelligent, not-very-self-indulgent-at-all songs all

recorded on one day. And only two days after Christmas! And that's not all! The other half of *The Hamburg* (Eh? by Legacy of Ears) has almost twice as many songs, none of which make a hell of a lot of sense! And still you won't send your five bucks to 506 Queens Drive, Invercargill.

OK, fine, right... try *The Music for Bathrooms*, allegedly the last C90 from the entire Picnic Boys. At first I didn't think it was quite as good as *Here Comes the Jungle* or *Crums*, it's a *Pterodactyl*, but then I turned it up considerably and its full glory was revealed to me in a quasi-religious moment of ecstasy! Well... it sounded a lot better.

Look, I think these monsters have a right to be bought. You risk five or so dollars, receive ninety minutes of medium-fi music which may well surprise you and if you don't like it, you can wipe it. Go on, I dare ya.
Chris Knox

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COMING SOON

Bauhaus: David Jay (guitar), Peter Murphy (vocals), Kevin Haskin (drums), Daniel Ash (guitar).



BEHIND

B A U H A U S

THE MASK

Naming yourself after a 1920s German artistic movement is a sure way of inviting an Art School Rock tag, but British doommerchants Bauhaus now find themselves in the intriguing position of cultivating a teenybopper following alongside the original devotees of the chamber of horrors sound displayed on their first two albums, *In A Flat Field* and *Mask* and songs like 'Bela Lugosi's Dead'.

The band's new pop-star status in Britain can be jointly attributed to their recent decision to cover such commercially accessible tunes as Telegram Sam, the T-Rex classic and 'Ziggy Stardust', and the pin-up visual appeal of the four lads, especially riveting frontman Pete Murphy. After a sweatily successful Canadian club date recently, Murphy defended Bauhaus' use of readily recognisable relics from the glam-rock era.

"The songs we do are really related to certain elements within Bauhaus, so they come across very strongly. It is not a compromise, but it is sort of inviting people to come and listen to our stuff."

The latest collection of their own stuff, *The Sky's Gone Out*, was a Top Five album in Britain last year. The album marks a progression in the Bauhaus sound with increased emphasis on instrumental atmospherics, but the often brutally bleak lyrics remain. Lines like "a symbol of fish hooked by the baby flesh of maggots" are not the staple fare of most bands with a teen appeal, but Pete Murphy does not feel that his young audience is at risk.

"Yes, there is a responsibility with the lyrics. I've thought about it a lot and have been very worried at times, but the lyrics are wrapped in a very abstract, surrealist presentation. If a kid is not really ready to understand it all, he'll pick up on images that he wants from it, which will be helpful."

The Bauhaus vision may seem strongly affected by film and literature, but Pete Murphy adamantly claimed that "there has been no visual influence on us, it has evolved naturally. You do come to seem comparisons with Gothic surrealism and films like *The Cabinet of Doctor Caligari*. Our imagery on the sleeve of 'Bela Lugosi's Dead' is the same as in that film, yet none of us had seen it!" Bauhaus themselves soon make their cinematic debut with a cameo appearance in *The*

Hunger, starring David Bowie and Catherine Deneuve. Murphy's description of the projected opening scene certainly whets the appetite.

"The film opens with Bowie and Deneuve going out to a New York nightclub in search of victims in the audience. She plays a character fated to immortality and she wants victims for an experiment for a way to make her lover (Bowie) immortal. Anyway, the director wanted a band to appear in the club. It is a very sensitive issue, because it has to be very dramatic. The opening scene shows Deneuve playing Debussy on the piano, then it cuts more and more to the music he had in mind and that had to be very jarring and atmospheric, the opposite in effect. The director apparently went through lots of bands, then saw us on TV doing 'Bela Lugosi's Dead', and asked us over straight away. We re-recorded the song with his musical director; it was a real thrill."

A fascination with film and video is nothing new for the band.

"We've shot a whole lot of film of ourselves from the beginning and we hope to release that as a package. We have an idea for an actual story into which we'll integrate the show. We were going to show it as a B-movie, but a millionaire backer we had pulled out. We were too much of a street band for him."

Murphy describes the musical influences on his group as "very diverse, but with some common ground. People like Eno, the Velvet Underground/John Cale/Lou Reed *Berlin* thing, the Bowie *Ziggy Stardust* era, even the Beatles. Of bands around now, we really respect the Birthday Party. We feel they've taken that element in us to its extreme. There's no-one else really, but David feels affinity with Throbbing Gristle. They're very political in their approach, while we're basically self-centred and isolated in our own subjectivity."

This self-centredness could be a natural reaction to life in Northampton, the group's home town.

"It is an influence only in that nothing happens there, so we only have ourselves to feed off. Northampton is a void and we recognise that in our negativity. We still rehearse in the North, but I live in London now. I'm soaking it up, but as far as the music scene goes there, it is getting a bit decadent and posey. That in-crowd thing again."

The British success now enjoyed by Bauhaus has yet to spread to North America, but Pete Murphy claims that "we're not really committed to it. We always want to broaden our audiences, but if it means doing extensive tours, we won't do it."

When I mentioned a Kiwi following for the band, he chuckled.

"Yes, I heard that 'Telegram Sam' made Number 11 on the New Zealand charts. Nineteen people bought it! Yeah, that's really great." (2500 copies have been sold in NZ — Ed.)

Bauhaus had a trip to Japan scheduled for February and Murphy was looking forward to that.

"It should be great. I'm sure the Japanese will go crazy about the image and all that screaming is great. It's so light-hearted."

Pete Murphy is eager to dispel the popular perception of the group as serious philosophers of the netherworld.

"You can't go around in a daze of thought and introversion all the time. It's only music, it is only a-part of our lives. None of us is actually obsessed with Bauhaus; we live a totally free life away from it."

Still, his eyes did light up when, on request, yours truly suggested a movie he might enjoy that afternoon, the cannibalistic *Eating Raoul*! Kerry Doole

Joni Mitchell



THE NEW ALBUM

Wild things run fast

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Michael Quits Meemees

The Screaming Meemees have lost guitarist Michael O'Neill. He quit after work on the 'Stars In My Eyes' video clashed with watching *Shogun* on television. The clip only features vocalist Tony Drumm as Yoh was out of town and O'Neill and Van der Fluit did not show up. Drumm told the *Auckland Star*: "The Meemees have not split."

Floydophonics for Big Ears

Three-D sound — that's what Pink Floyd are promising on their new album *The Final Cut*. Several tracks on the album (subtitled *Requiem for the Post War Dream*) were recorded using the new holo-phonic process, which supposedly puts a 3-D sound on vinyl. The record features 12 Roger Waters' songs and was recorded in London over the last eight months.



David Bowie

David: "I'm only dancing."

Chicster Nile Rogers has produced the new David Bowie album *Let's Dance* and will probably support the thin white one on his world tour later this year.

The album was recorded during various sessions in America and should be released in May. Bowie has been reportedly aiming for a 1950s R&B type sound, a la Louis Jordan. He has also been predicting a new "optimism" in his music for the eighties. The album is the first for his new label, EMI.

The tour will be a huge eight-month affair, hopefully including these isles.

Back to Rogers, who has a new album of his own out soon entitled *Adventures in the Land of Groove*.

Smash Hits Oz

DD Smash head for Australia for the second time at the end of this month.

The Australian trip will co-incide with the release of the band's new single, 'Outlook for Thursday' / 'Itinerary' — recorded at Harlequin and produced by Dave Dobbyn.

The band will work in Australia until mid-May, mainly in support



Nile Rogers

slots and chiefly in Sydney. Work will also begin in Sydney on a second album.

With regular bass player Lisle Kinney still recovering from a car smash on January's *Blazing the Beaches* tour, Ian Morris will be filling in for the Australian tour.

The Clash Making Movies

The new Martin Scorsese/Robert De Niro flick *King of Comedy* will feature an action-packed soundtrack including the Clash, B.B. King, Bob James, Ray Charles, Rickie Lee Jones, Talking Heads, Tom Petty and Rick Ocasek. The soundtrack is being produced by Robbie Robertson, formerly of the Band.

Members of the Clash, portrayed as a tough, streetwise rock 'n' roll outfit, actually get to deliver a few lines alongside the stars.

Seemingly enthused with the idea of film-making, Joe Strummer has been filming his own home movie in the area around his house. It's got a plot and everything and apparently Paul Simon heads a cast made up of various Clash personnel.

The band is officially a three-piece again, after drummer Terry Chimes left after their American tour was completed. They will go

into the studio soon to record a single and will begin on a new album soon after that.

Weller on Style Council

The members of recently defunct beat combo the Jam have wasted no time getting involved in new ventures.

Head face Paul Weller has formed the Style Council with former Dexys' organist Mick Talbot. Their first single 'Speak Like A Child' / 'Party Chambers' has been released and is apparently a major departure from the time-honoured 'Jam sound'. Zeke of Orange Juice guested on drums. Weller intends to pick up more councillors as the year goes by. There are no album plans as yet — just plenty of singles promised.

Meanwhile Bruce Foxton is continuing with his band with former Vapours' members, Dave Fenton and Steve Smith and drummer Rick Buckler has formed a band called the Time with vocalist Jimmy Edwards.

Life During Wartime

War will be declared on April 25 — it's official.

On that date Warrior Records is organising a declaration of war on New Zealand radio stations.

It is hoped to make the stunt, which will go under the banner 'New Zealand music fighting back', a nationwide event. In Auckland a gala gig at Mainstreet is planned, featuring Herbs and a host of other, as yet unconfirmed top names.

Interested acts, preferably ones who have recorded, should contact Warrior. Oh, and in case you didn't notice, the 25th is, of course, ANZAC weekend.

Rumours

Auckland

Confirmed so far for new Propeller compilation are Wastrels, Eight Living Legs, Bolero, Die-hards, Car Crash Set, Terrors of Tinytown, Diatribe, Day Centrale, Compulsory Allies, a track by Mark Clare, Sid Paisley and James Pinker and one called 'Sheep In A Shed' by a band that hasn't yet thought of a name ... new Hip Singles 45 Typewriter / 'So Strange' has been recorded and mixed at Harlequin for release on Hit Singles label. First 1000 will be 12" pressings ... a Marching Girls 12" EP will be released through RTC. It will contain four tracks and is reportedly not poppy like the old stuff.

Tomorrows Parties have recorded *To the Beat*, a song bought overseas, at Harlequin. It will be released as a single on the studio's own Ze Disc label ... Dave McCartney has been at Harlequin recording the soundtrack for a new ski film *The Main Divide* ... new Gurlz single soon.

Avant Garage is this year's PEP ensemble. As with Big Sideways, Ivan Zagni is the director. Includes members from the Auckland Regional Orchestra, From Scratch, Export Lamb, Miltown Stowaways and Digorie ... Fetus Productions are now in USA organising performances in Californian universities ... Last Laugh Studios looking to start its own label ... 'Streetfighter' single by the Bronx released recently.

When the Neighbours played at the Frankton Hotel in Queenstown recently, a certain Paul Simon asked if he could join them on

stage. He did, and the band did 'Mrs Robinson', 'Maybelline', 'The Boxer' and 'My Little Town' with him. He left with a Neighbours T-shirt ... the Bombers, without Sonya Waters since November, have been practising as the Flak and will be playing again soon. Russell Brown

UK & USA

Reports are that the Human League are considering ditching Martin Rushent as producer. Meanwhile Rushent has produced a new Pete Shelley album and Members single ... Beki Bondage has left Vice Squad to pursue her own career and work for the cause of animal liberation ... Boy George finished an astonishing second in the best dressed female section of this year's NME Poll. He also managed second in Creep of the Year and best dressed male, fourth male singer and ninth Most Wonderful Human Being and female singer ... Bruce Springsteen is writing songs for a new Mitch Ryder album ... Fashion will continue as a four piece after losing yet another front man, former Teardrop Troy Tate ... Director Julian Temple (*The Great Rock 'n' Roll Swindle*) is making a short film with ABC. It stars Martin Fry as a chap who joins this band, but can't sing ... Human League are to release 'Mirror Man', 'Love Action', 'Don't You Want Me' as the UK's first video single ... Beachboy Brian Wilson has been committed to a mental hospital by his parents ... Britain's great rock 'n' roller, Billy Fury, died of a heart attack on January 28, aged 41. He left behind a recently completed solo album ... Pete Townshend has sold his Eel Pie publishing concern, as it was becoming too big for him to manage ... former DAF'er Gabi Delgado has a solo single 'History' **CONTINUED ON PAGE 27**

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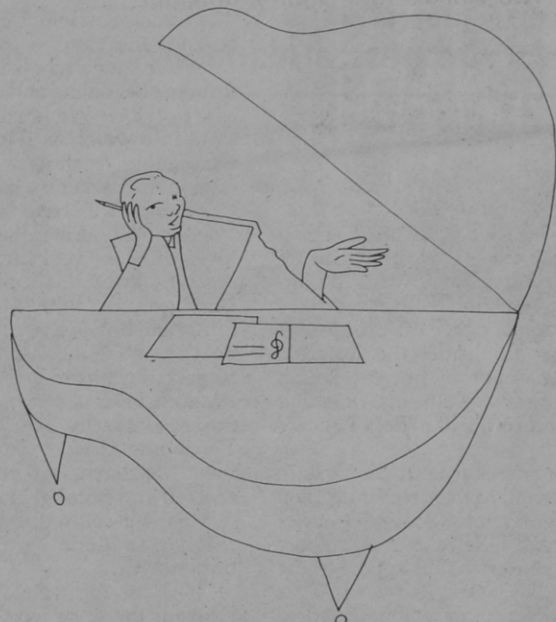
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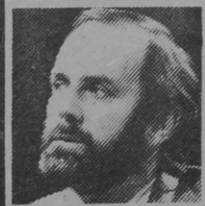
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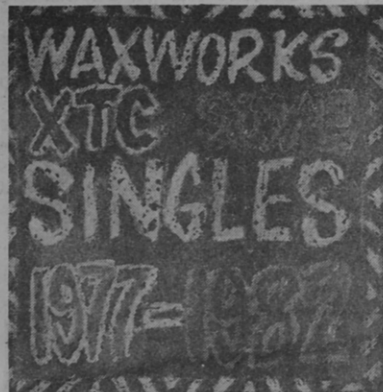
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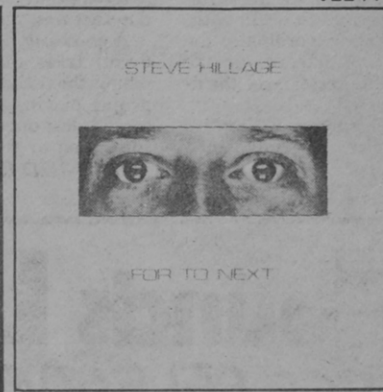
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The first Kiwi Animal interview should never have happened. Brent Hayward suggested I meet him and Julie Cooper in the upstairs bar of the South Pacific Hotel. It was humid outside, but in the bar, near the kitchen was hellish. I began the interview with the best of intentions. Something, I don't know what, went very wrong. The right questions got incoherent answers: forced recourse to the wrong questions just made things worse. Brent and Julie contradicted each other, argued, all the while the gap between interviewer and subject widened.

By mutual agreement, it was decided to try again, this time with just Brent, me and pen and paper.

The Kiwi Animal began life as the Real Theatre in Blondie's Cafe in August last year. As the name has changed, so has the format. They have also performed as the Blue Green Browns.

For about two years, Brent and Julie lived in a single room in central Auckland. From that room they worked on their own projects. He was Smelly Feet, she wrote and sang. It was only natural that they should eventually work together.

They gathered all the bits and pieces of their past and present endeavours into an exhibition called 'Making the Monster' at Closet Artists Gallery. The monster had been formed and could now be dispensed with.

The pair now live with others in a house out of the city. The room remains for work and work stays at the room. But Brent still finds it a strain when their work intrudes on their personal lives.

"I don't like to have to talk to other people all the time about



Brent & Julie

what we're doing. I find that boring."

When it is time for work there is plenty. Neither is on the dole, Julie has a part-time job, Brent has two and then they have to be their own publishers, promoters, advertisers, booking agents, designers and record company.

Last month the pair released a five song EP called *Wartime* on Brent and Julie Records. Brent is reluctant to talk about the recording and the process of getting the record out. That's not important.

On stage, the Kiwi Animal sings, plays, talks to itself and to the audience. Most of the performances are scripted to begin with, but will change according to the mood of the audience, or the moods of the performers themselves.

"It's a confrontation, but it's definitely also entertainment," Brent explains.

"We work hard when we play — sometimes too hard. I can't think properly sometimes. Sometimes I just don't know how to communicate properly with my mouth."

Pieces also change when Brent and Julie begin singing or reciting them at home, or on the street.

The talk turns to the duo's (especially Brent's) apparent bitterness towards this country's rock musicians. A recent gig poster featured cartoons of band members talking among themselves, planning to steal the Kiwi Animal's idea of using costumes on stage, marvelling over how 'simple' the duo's act was, 'anyone could do it'.

A good-guy figure (presumably Brent) takes the band to task, telling them there are too many people playing music, that they should clear out for someone with something to give.

CONTINUED ON PAGE 29

It's been just over two years since Sharon O'Neill left our shores to work for the big market in Australia and beyond. Since then she's been back for the occasional holiday but only once to perform — a couple of songs on the Royal Variety bash. Right now she's on the phone from Sydney, enthusiastic about her soon-to-be-released album and the consequent chance of a tour back home.

"I'm putting a band together at the moment and we hope that at the end of the month or so we do in Australia we can hop across and do a tour. Hopefully that'll be in three or four months. Partly it'd be to promote the album but also because we really want to. It's been a long time."

O'Neill has been, as she puts it, 'flat stick' preparing for the album's release this year, in fact ever since she got back from L.A. where it was recorded between July and September of last year. Why L.A.?

"It came about through John Boylan. (Boylan is an in-house producer for Epic/CBS who made his name in the mid seventies, specializing in country rock. He was instrumental in forming the Eagles by hiring the members for Linda Ronstadt's backing group when he was producing her.) John quite often comes down to this part of the world. He'd got hold of a couple of my albums and he was touring with one of the bands he produces. He flew down to Wellington to meet with me for one day so his interest was definitely there. We really clicked and since that time, late 1980, we've been communicating a lot. He's been guiding and advising me in all sorts of ways right up until we did the album."

Did Boylan have a specific approach or sound in mind?

"Not really. He gave me a lot of freedom. He virtually threw it all over to me. Obviously he would guide me if it got out of hand or was impractical — which wasn't that often — but basically he wanted me to have the reins so that I could get what I want. Which I haven't ever really had before. It's amazing to go to another country where you really are on your own and then to be given complete freedom. Normally in that sort of situation you tend to step back even more."

O'Neill's previous album *Maybe*, was also recorded when she was a stranger in a new country — Australia — but this time it went a lot easier.

"Firstly, I knew who I was working with. I'd known John

Recording in the USA



Sharon O'Neill and John Boylan.

long before the album, outside the studio. And also we didn't just leave it up to a bunch of session musicians which happened last time. Brent (Thomas, her guitarist and husband) and I took care of practically all the guitars and keyboards which made it so much more our own input."

At the moment O'Neill is reluctant to mention details of who else plays on the album, preferring to make them known closer to the album's release date. (She did, however, say that Tom Scott plays sax on the single.)

"Basically I wanted to avoid getting off the plane in L.A. and being thrown in with a bunch of hot session players. I've always really liked working with a band and that's something John helped me create. The people we did use we rehearsed with a lot so by the

time we got into the studio we had that band feeling. There wasn't that alienated situation of slicked up players coming in and being tossed a chart and doing their bit and bugging off. I'm really pleased about that and I think the feeling's on the record."

"I already had enough songs written for the album when we got there but several weeks went by before recording and in that time I wrote four or five new ones, all of which got recorded. I think three of them are on the album. So I think the environment up there was very creative for me."

Obviously O'Neill would like the album to do well in the States — "But whether it will or not is totally in the lap of the gods. And it's only my first album in America."

Peter Thomson

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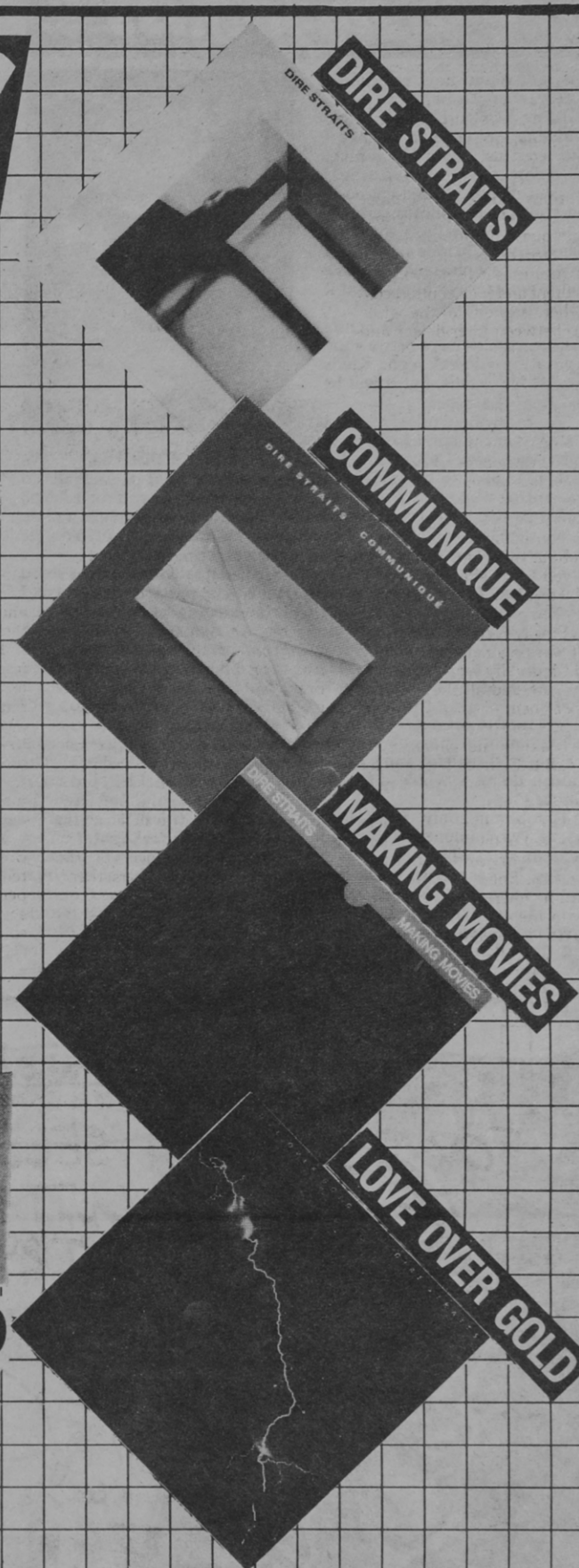
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The Divinyl Miss C.

Isn't it funny how misleading appearances can be?

Before I called Divinyls singer Christina Amphlett in Sydney I wondered just what I'd be getting. What sort of an interview would the gym-slipped, sleazed-up, pouting Lolita in the photos do?

"Hi, I'm Chrissie," she said pleasantly. Chrissie Amphlett proved to be a pleasant, articulate young woman. Nothing's what it seems in rock'n'roll...

Things kick off with the band's stage act, which has a pretty good reputation. What can Kiwis expect? No details, but it will be "exciting" she hopes.

"We've always worked towards that. When the band first began three years ago, I used to find it difficult to perform and because I was singing a lot of my own lyrics I used to feel a bit embarrassed about it. So gradually I worked on and developed my performance to what it is now."

"I've tried to externalise a lot more."

The Divinyls' debut album, *Desperate*, was recorded at New York's Power Station late last year with Australian Rock king Mark Opitz.

"We tried to capture as much of a live sound as possible — not going into the studio and all of a sudden doing a whole different number."

The album only took four weeks. Was it intentional for it to be done so quickly?

"Yes. It's very much the nature of this band. We knew what we were doing, we had the songs prepared and we just went in and put them down. There was still room for spontaneity, but there was a lot prepared."

But why New York?



"We needed that change. We needed to get out of Australia to go someplace else and record. You can spend so much time in a place and you need to get out. You get in a rut."

It's been said the Divinyls stand for old fashioned rock'n'roll. True? "I suppose a lot of our ethics are true to that but we're trying to break new ground. The music is the thing that counts and the audience."

"What you see is what you get," she sums up.

The Divinyls play the Gluepot on March 24 and 25. They're nothing earth-shaking, but smart money might be on the Divinyls. The album, is just far enough to the left of the Pat Benatar crowd to retain the vestiges of credibility and the out-of-character single 'Science Fiction' is a genuinely pleasant little tune that would sound good on radio.

The image is marketable, the music reasonable — it could be the Divinyls' year. Russell Brown

It's 6 pm and No Tag are out on the stairs arguing. They've been at it for a quarter of an hour. A drawing of straws decided who was to do the interview and now, apparently, a verbal manifesto is being hammered out.

It's understandable that No Tag should worry about what they say being misinterpreted; it's happened to them since they formed in late 1981. One critic condemned them as a Nazi band, a disastrous Sunday paper interview was full of violence and stupidity. You've got to be careful about what you say and do when you're No Tag.

"There'll be a punch-up soon," grins Propeller Records boss Simon Grigg, as voices are raised outside.

There is no punch-up. Bass player Mark Sullivan and drummer Carl van Wetering sit down and do the interview. Singer-guitarist Paul van Wetering listens quietly in the corner and the other guitarist, Andrew Boak, has gone to the pub.

The band is about to set off on its first national tour, to promote the new live album *Can We Get Away With It?* They are looking forward to it.

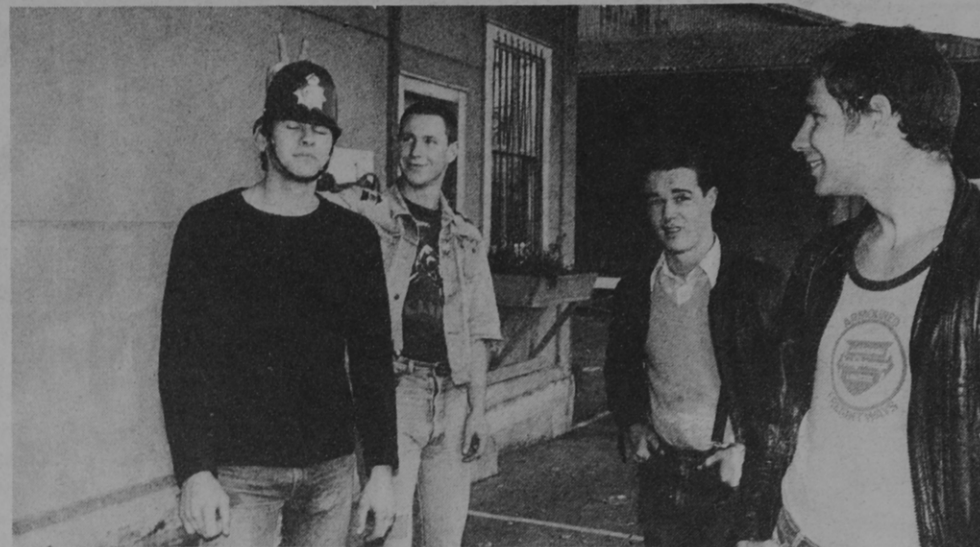
"It'll give us a good chance to pick up reaction to our music," Carl explains.

Punk bands have been almost banned from playing after trouble at gigs in places like Christchurch, but the two don't see any problems on the tour.

Mark: "When most people hear the name No Tag they associate it with violence and people beating each other up and smashing bottles — it doesn't happen at all. We have less violence at our gigs than everyone else does. It's mainly because everyone knows that if they cause trouble, first of all they're going to be out and secondly the place is closed down and we won't be allowed back there again."

"So everyone knows that if you

No Tag (L-R): Mark (bass), Carl (drums), Andrew (guitar), Paul (guitar/vocals).



THE ART of getting away with it

turn up, be on your best behaviour. The most trouble we've had with playing live is actually getting gigs. There's only a few places we can play because of these certain people who run the music scene in New Zealand."

For all their being misunderstood, the band must share some of the blame after calling their first EP *OiOiOi* — linking them with something which definitely had nasty overtones. Mark regrets the title.

"But then again, people pick up the gutter rags and all they ever talk about in the music scene is the bad points. Oi itself was alright. It was just that a few of the National Front people came along. A couple of bands were racist bands and they got all the publicity. But there were a lot of bands against it."

Carl agrees: "It's mainly because the press likes to print the scandal, not the everyday facts because everybody knows the facts. You get a rather unbalanced view of things from the way the press prints things right throughout the world. Most of the press, especially in New Zealand, is owned by a few big boards."

"Our music was Oi music, but critics like Frank Stark called us a Nazi band. He'd read about these riots in the UK with the 4-Skins playing in a pub and the National Front turning up. He obviously thought, well this is an Oi band, they're going to start causing trouble, they must wear swastikas, they must be Nazis. He's never seen us play."

But the EP cover featured the burly arm (Carl's) with muscles flexed and studded wristlets. A perpetuation of the sexist nature of the new punk?

"It was different. A cover has to be different to sell records. It can be really good material inside, but unless you've got a cover that stands out it won't sell."

The new album cover couldn't be moaned about. It's a great live

album cover, spirited and rough-drawn. It also features the lyrics of a song called 'The Thrash' — a condemnation of South Africa.

It was recorded over two nights at the Reverb Room in October. The main reason for recording it live was one of cost, but also to capture more "raw power", Carl says.

"Obviously it's not as well produced as the first EP because you're limited to eight tracks and half of that stuff is background noise, which you can't mix out. But for what it'll be retailing at, it's good value for money," Mark says.

Both profess to be quite pleased with the album.

"It grows on you with listening," Carl adds.

Is most of the album political along the lines of Thrash?

Mark: "Not overly. Every band's got some kind of politics — we're anti-racism and anti police oppression. You've only got to go to the pubs to find out what the police are really like."

"Of course there's a few joke songs on it as well."

Carl: "It's basically about everyday experiences and our feelings and ideas on things."

After the tour is completed, the band will settle down to writing more songs, something that has been coming easily lately.

"We've been writing quite a bit of material over the past few weeks and it's been coming out pretty good. So we'd like to continue there while the ideas are still fresh," Carl says.

"There's been quite a marked change in the material actually. It's not a sellout or anything, it's just more diverse ideas coming in. We're still writing fast songs but we're also writing slow songs and medium-paced songs."

"We want to get away from the three-chord thrash a lot of punk bands play and introduce some musicianship," Mark explains.

"From what I've heard from overseas it's not three chord thrash

now, it's four chord thrash," Carl grins.

So the band doesn't identify with new punks like Chron Gen and Infa-Riot?

"Some of their songs I like," Mark says. "But I also like a lot of reggae, a lot of ska and a lot of this new romantic stuff that's out now. I wouldn't say I'm a punk rocker, I'm a new romantic, I'm a rasta or anything, but I like a lot of kinds of music and I try and put different sorts of music into one song."

Interesting. Almost a return to the original cosmopolitan punk ideals. And hopefully an escape from the ludicrously stylised, narrow new punk "movement". It's no coincidence that shaggy HM freaks can be seen in *OiOiOi* T-shirts these days.

Also planned for No Tag's future are another studio EP and, eventually, a foray overseas — probably Europe.

But studios cost goodly sums and international airline ticket prices are ludicrous, so nothing is certain yet.

If the album succeeds then it will be another triumph for the low-budget, high-integrity side of this country's recording industry. And for a change, it won't be on Flying Nun. This could be the record that makes the money Propeller deserves.

One more thing. All four band members have, like most of us, had good, comfortable, New Zealand, middle-class upbringings. Do they see any conflict between that and their adoption of what is basically a working-class stance?

Carl: "Only if you call working class talking about what you believe in and what happens."

Mark: "A lot of people don't read the newspapers so if you can make them aware of what's going on around them through music or anything else, obviously you're on to a winner. As far as being middle-class that's just another label, isn't it?"

Russell Brown

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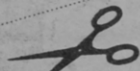
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THE ANGELS

AUSTRALIA'S GREATEST LIVE BAND TOURING APRIL MAY WATCH FOR DETAILS

New Zealand bands got a better deal at this year's Sweetwaters. The top ones got good time-slots, everyone got their hour's worth. Some used the opportunity well, others less so. A few were truly able to drive home the point that New Zealand music can hold its own with the outside world. Herbs were one of the few.

It was only fitting that Herbs should join UB40 on stage at Sweetwaters — they had set the scene so well for the British band an hour and a half earlier. Herbs' set had been hard to fault, their Polynesian dancers (could any other band have gotten away with bringing dancers onto the stage?) were a great success. Some people would say Herbs were the best New Zealand band there.

Herbs has its roots in a band called Back Yard, formed four years ago by original singer Tony Fonoti, drummer Fred Faleauto and guitarist Spencer Fusimalohi. The name was changed to Pacific Herbs, then, three years ago, the band became Herbs.

Dilworth Karaka joined on guitar at the time of the early Trident pub gigs and soon after Will Ilolahia became the band's manager.

The band told Ilolahia they wanted to get serious, wanted to work their way up. Most of all they wanted to establish their own identity, a Pacific identity, in the music they played.

Since then there have been a number of lineup changes, most notably Fonoti's departure —

forcing Fusimalohi and Karaka to take over the lead vocals.

Herbs' progress from a cover-playing weddings/21st band to one of international standard has been quite remarkable. The success has up until now been far from national, however. The South Island tour Herbs undertake this month will be their first.

The tour will promote the band's album 'Light of the Pacific'. The first, 'What's Be Happen?' mini-album has sold more than 3000 copies in its New Zealand and Pacific editions and the two singles 'French Letter' and 'Jah's Son' have also sold well.

HERBS rolling in the Isles

Koha: love.

Finally into the basement Herbs use as a practice room. Been a job to find. Just through this door and ... shit. They've got a chain on it. Shout quietly, someone lets me in.

"Uh, hello, I'm from Rip It Up."

"Wassat? ROLL IT UP? You're just in time!"

What's the state of society, Herbs?

"Fucked," from the back.

What's wrong? Growing racial hatred? A political swing to the right?

"I thought it was just how rich you were," singer-guitarist Spencer Fusimalohi says quietly.

Can this band help out this country?

"I think it already has," says bassist Jack Allen. "We've made people a bit more aware of what's going on — like with the nuclear thing. No one knew about it."

"We'd like people to become more aware and take notice. I lived a happy life, did my eight hour job and was totally ignorant that these things were happening until I joined the band. It made me aware."

"The awareness came across when we started to do koha gigs for Green Peace, organisations like that, from the early days," drummer Fred Faleauto, a large man, continues. "Koha gigs are love jobs."

Fusimalohi writes almost all the band's lyrics, odd for a man so softly spoken and one whose English is imperfect:

"I don't even think about writing, it's just a thing that comes to me. But that's what's happening all right. You've got to let the people be aware."

There is a lot of political content on your new album 'Light of the Pacific'. Do you worry that this may deprive it of the radio play it will need to sell well?

"I don't look at it that way, but it's good to bring it up. To us it's not really important," Fusimalohi says.

Do you worry about ever having to compromise your integrity for the sake of commercial success?

"I think we think about it — when we look at our pay packets sometimes. We're always conscious of that. It's just a matter of survival," Allen says.

They agree it's not going to stop them singing about political issues.

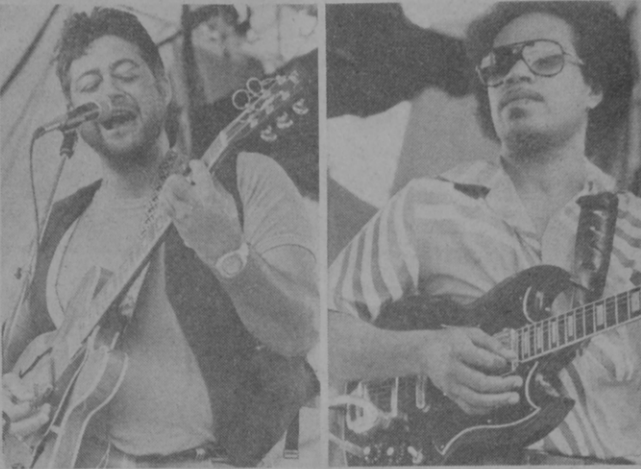
Are you pleased with the album?

"It took us a long time," says singer-guitarist Dilworth Karaka, a big, thoughtful man, who seems more interested in the music than the issues.

"We were in the studio for three months but the songs actually came out nine months before that. It's just been a mixture of getting them together and knowing which way they were going and getting them tight as a band. We actually prefer to play the stuff live. It's a different sound in the studio. But that's our studio sound."

One of the songs on the album isn't in English. What's the story there?

Herbs' Dilworth Karaka and Spencer Fusimalohi.



photos by Kerry Brown.

"It's a medley of old Polynesian ethnic songs. We know who wrote a couple of them, but two of them are so old that we can't trace it. Now we appreciate what it's like doing copyright and that sort of thing."

"I mean, you're not in contact with that sort of thing until you start making records. You go, 'Copyright? Who's copyright? I never knew him!'"

"It's a different thing from making music," he says. "Although it's certainly a part of the industry. But only the people that sell records make money out of records."

You're learning though? "We've gone to other bands we know have been through situations like that and asked them for advice and guidance on going into signing contracts. About the pitfalls in contracts. We've used it to our advantage."

Among the first musicians to help the band was the Legionnaires' Harry Lyons. The album itself features several other well-known musicians, including Malcolm Smith and Bunny Walters. Planning the next one I suppose?

"Into it."

You're all Christians, yet in songs like 'Jah's Son' and 'Jah's Children', you sing about Jah rather than God. Why?

"It just fits the music," Spencer explains. "You don't have to be afraid to use Jah just because you're not a Rastafarian. Rastafari is everywhere. Everyone is a rasta in their own way."

So you don't reject rasta in the manner of many Christians?

"We don't reject any religion, so long as it's not harmful," Allen says.

Can you see any problem in becoming successful with the obvious marijuana tie-up of your name?

"No. Herbs is like ingredients," Fusimalohi says. "And we are the ingredients. So we cook this one and try and get something out."

"In the islands they wanted to know 'What's this band Herbs coming here for? They coming to promote marijuana?' But it's just to play music," Faleauto says.

What effect did the islands tour have on the band?

"It gave the band an extra burst of inspiration, more song-writing, more awareness of the two types of living standards," he says.

Were you more New Zealanders, tourists, than Islanders?

"Yes. They would look at you and still look at you as a tourist, which was very hard to get away from. You've got to stay there for six months before you lose that stamp and become one of the people."

"There's the same problem with Polynesian people coming here and getting mixed up with hire purchase agreements."

"Things they'd never understand, like if they wanted something in the islands, they'd pay cash for it. Whereas coming over here you haven't got cash for it so it goes under HP and there's nothing worse than the repossession man coming round."

"Mind you, that's the same for everyone now," Allen says.

Karaka, Allen and saxist Mori Watene are Maoris, Faleauto, Fusimalohi and keyboardist Tama Lundon are of island descent. Has there ever been friction between the two different groups following the band?

"No. In the early stages I did see it as a problem, before the band was formed," Faleauto says. "I'd walk into a pub and there were a lot of Islanders and they'd look at me and say I'm a Maori. I'd walk into a pub full of Maoris and they'll look at me and think I'm an Islander. The major problem I've found is the young people from the islands who come over here and get carried away with drink."

"I think there's more harmony between the two races now," Fusimalohi says.

"I think it boils down now to just individuals and the majority of Maoris and Islanders get on well," Allen says.

Has the band helped there?

"I would say so," says Faleauto.

What about bringing Polynesians and Pakehas together?

"Well, we've now got a Pakeha in our band. He's working on our sound. He's Greg Keepin', he used to work with the Instigators."

"He's just getting used to our, ah, hours," he says, smiling.

"Pakehas have a different type of feel," Allen offers. "It's hard for us to get in and feel with Pakehas if we go out for a jam."

What's different?

"I think it's just the genealogy."

"But I've had some really good jams with some Pakeha guys."

Just switched on straight away," Faleauto says.

The band has been touted as a good prospect for international success. Do you worry about coping with that?

"Oh yeah, it's there subconsciously but we don't worry about it. We just take things in our stride," Fusimalohi says.

"Don't worry, it's the Polynesian thing. Just take your time," Allen grins.

What's the role of manager Will Ilolahia in the band? He seems to worry about these things a lot more than any of you.

"Yeah, he's the worry man," Faleauto says. "Well, he leaves us free of the main worries anyway."

So what's for the immediate future for Herbs?

"We've got plans for overseas gigs, the islands again, Aussie. If we make all that it's good. If we don't, it doesn't matter too much. Nothing's firm at the moment," Faleauto says.

Can you see the day when you may have to turn down koha gigs?

"You can't turn down these things. Every day's a koha day," Fusimalohi says.

"But it's really hard to judge," Allen says. "I don't know how you'd be if you were exposed to it."

"We could change. People that come into power, they change. It happens all the time — to everyone that's given power."

Russell Brown



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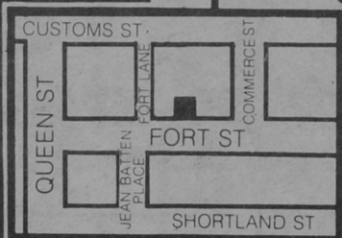
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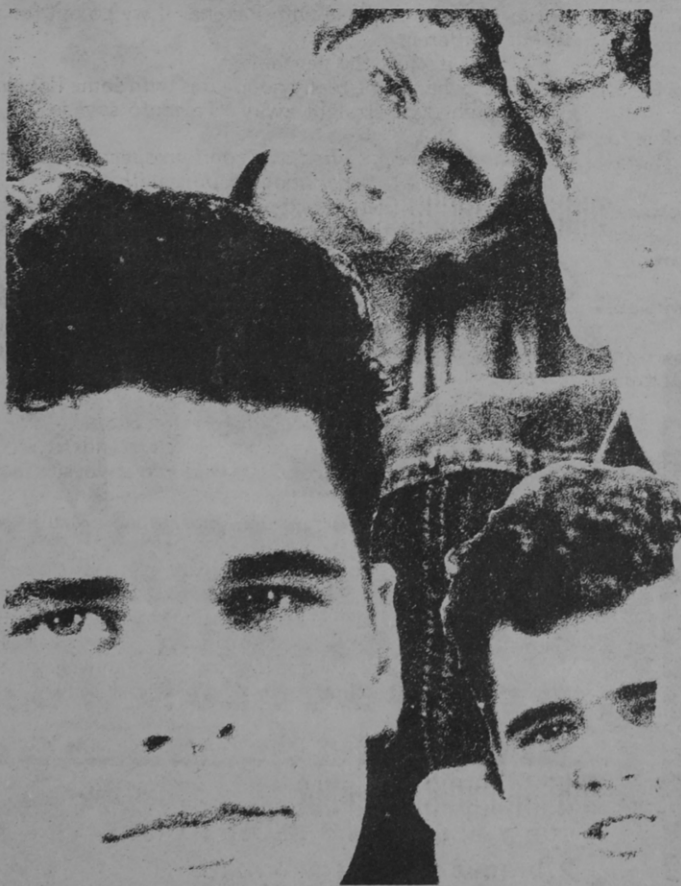
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Life in the Garden



When an Auckland band manager heard RIU were running a feature on Christchurch music he laughed.

"What for?" he asked. Even natives of the Garden City admit it's going through a slump at the moment. There are more Dunedin bands recording for Flying Nun Records than local ones, it seems.

Christchurch music has always depended on the existence of one good venue. The seminal Club Da Rox in Mollet St, Wayne Manor, and perhaps even last year's Pee Jays all had healthy numbers of young bands coming through.

The Gladstone Hotel was crucial from 1979-81. In 1981, bands were coming through the early week specials to headline late week. It was a good system. But it was the punters who destroyed the Gladstone — there was violence, the papers wrote of "riots" outside. The brewery got worried, management changed and eventually the Cowboys became resident and redecorated the place. The Gladstone's superb atmosphere is no more. The "New Gladstone" looks like a Texas brothel. The Cowboys didn't cut it there, so now they're looking for a new resident band.

The Gladstone's successor, the Star and Garter, is hopeless. It's small, modern and has a bend in it so a large proportion of the crowd can't see the band. Still, it's the best original bands have got. The Hillsborough has always been a more mainstream pub. It also has a poor atmosphere.

The presence of a single very good band has also been helpful. The Clean and Dance Exponents were each the centre of their own healthy scenes last year. That's the other problem. Bands don't stay in Christchurch. They move out or break up.

Still, some fine music (Pin Group, Mainly Spaniards) came out of Christchurch last year and I'd far rather see any band with a Christchurch crowd around me than an Auckland one.

It might seem slow there at the moment, but that's always deceptive. Christchurch is less industry-orientated than Auckland, there's a bigger underground. Sooner or later someone's going to break the surface and then watch out.

Russell Brown

Wastrels (L-R): Richard Hlavac (drums), Jonathon Brinson (bass), Peter Cooke (guitar), Anton Jenner (vocals).



Meet the Wastrels

Christchurch's Next Big Thing will be the Wastrels.

That's pretty generally agreed. They're probably the only band with the right balance between mass appeal and integrity around at the moment.

If it happens it won't have been a Dance Exponents-style rush to stardom. The Wastrels' rise to the top will have been an unusually twisted one.

The early part of last year was a good time for the city's pop kids — the Exponents were just getting

big, the Wastrels shared many a bill with them and seemed to be set to follow them to success.

But something went wrong. The Exponents buggered off to be stars and Jordan Luck's favourite band, the Wastrels, was left behind playing to diminishing crowds. A Wastrels gig could be a depressing place to be — what a paradox!

A second place in the Battle of the Bands brought a trip to Auckland and recording time at Harlequin, but after the fuss had died down they still hadn't cracked it in their home city.

It seems people got tired of going to see the Wastrels have a good time and fall over and laugh and play out of time and get pissed and ...

The main problem with all the onstage hilarity and sloppiness was that it hid the band's main strength — a batch of great Beatles-type pop songs.

But things have changed a bit recently. They've got a manager and, with perfect confidence, are shopping around record companies for the best record deal. They already have a track on the new Propeller compilation.

"For a long time we were just fucking around," Jenner explains. "We were doing it mainly as a fun thing, an extension to being on the dole. But now I'd like to get a bit more serious and I think everyone feels that way."

"But it's still going to be fun. Like I've always said, when it stops being fun that's when I'll stop being in a band."

Guitarist Peter Cooke, the main songwriter, feels the songs and the way the band plays them, are improving markedly.

"We're spending a lot more time arranging things, there's a lot more

input of ideas. My songwriting's maturing."

"It seemed to me that it used to be quite tightly tied to a Beatles-type formula but it's more Wastrels now," Jenner adds.

"The majority of the songs are love songs ..." Cooke begins.

"Lust songs, songs of jealousy ..." Jenner interjects, smiling.

"Yeah — the word love is kept tightly under control, but they're love songs," Cooke finishes.

The band has been rebuilding a following this year with regular Saturday afternoon gigs at the Hillsborough. It's called "The Wastrel Show" and it's very casual — anyone can get up and have a go. It's great fun.

Of late they've had their own South Island tour and they'll be supporting the Troggs around the island. They play Auckland's Mainstreet next month.

But all this won't change their values about playing, they hope. They are a good-time band, they enjoy playing, people should enjoy seeing them.

Are they worried about falling into the pub circuit 'tight 'n' ragey' (and tedious) stereotype?

"We're a ragey band. You can rage to us if you want to, but it's not so restrictive that you have to," Cooke says. "I mean, I don't write songs for people to dance to."

"Some bands are designed as dance-pub bands and there's very little else. We're not one of those bands."

In the near future the Wastrels' aim is to put a single in the charts. Beyond that, things aren't so clear, but the usual aim of getting overseas doesn't figure particularly highly.

"I think New Zealand is just big enough and small enough to just travel around as a sort of road-show, if it could work that way without people getting too tired of you. You know, just make enough money to live, have a good time, get some recognition from people. You don't have to go overseas," Jenner says.

"My aim is to put out a record like 'Gutter Black'. It was released years ago but people are still listening to it and thinking it's good. That's what it's about for me," says Cooke.

Very old-fashioned ideas in some ways. But then the Wastrels

don't have a synthesiser. They also don't sound like anybody else at the moment.

While the Wastrels are together, being a Wastrel will be "a way of life".

So what does being a Wastrel mean?

Anton: "Just being totally into pleasure without regard for the consequences, I suppose."

They haven't changed that much. RB

Radio Radio

In a country where radioplay is not even a consideration for most artists, student radio has a particularly valuable role to play.

The preaching is to the converted as often as not, but the university stations give local bands another medium, one that doesn't require people to make the effort of going to a gig, of buying a record. One that may well encourage people to do these things.

"We're trying to lay our hands on as many local demo tapes as possible," says the boss of Canterbury's Radio U, Michael Higgins. "And we need copies of all independent singles. Bands who go out of their way to give us their records and tapes will get airplay."

Bands like Ballon D'essai, who had their tapes playlisted on the station for months before they were put on record, know the value of that airplay. The station also played the first Dance Exponents demo.

Radio U began in 1976 and Higgins has been involved with it since 1978. This will be his last year at university and he'll be completing it and running the station without the help of a bursary.

The station plays a wide variety of music. And white middle-class boot boys ringing up and abusing the DJs for daring to play reggae won't change that.

The station will hopefully give its usual boost to the local music scene.

"Christchurch is just missing a couple of really good bands at the moment," Higgins says.

One band he can see standing out as the year goes on is John Markie's new band, the Chance. RB

When you deserve the best



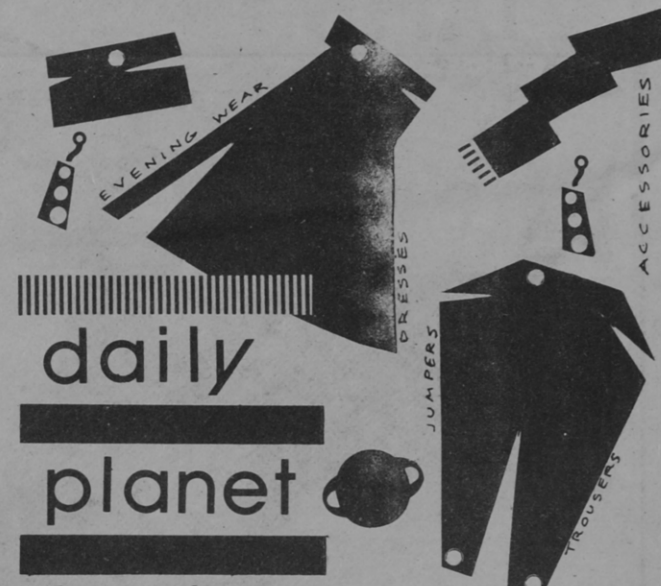
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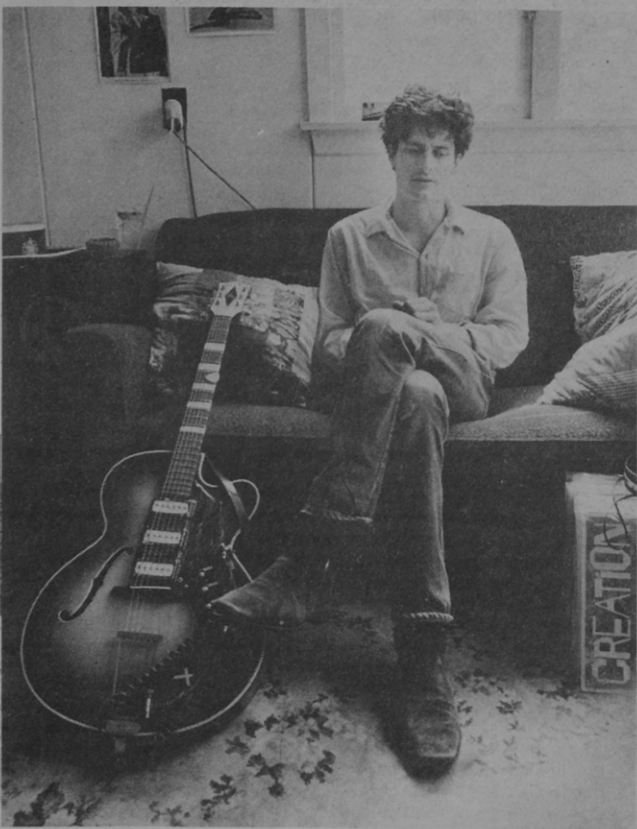


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Coming Clean

Hippie jokes were all the rage here for a while last year.

The Nile River Festival, untidy hair, fringed jackets, smoking dope, were all hip. It all reached its zenith with the Clean's 'Beatnik' film clip maaaaan...

The Clean joked that they were going to buy a patch of land up near Nelson after they broke up. An unfortunate newspaper reporter

took them at their word and people began to wonder if the hippie jokes were jokes.

It's a little that way today. From outside Hamish Kilgour's door I can hear the Clean's former drummer playing his guitar and singing. He comes to the door in his usual garb — op shop shirt untucked and hanging round bum level and jeans.

Hamish and brother David were the nucleus of the Clean through its numerous incarnations. When people said they couldn't play they kept going and when people said how wonderful they were, they broke up.

"You can take anything to extreme limits," he says, explaining why the Clean split. "But whether it's wise to..."

Although the possibilities of the Clean were exhausted, Kilgour says he is still "very interested" in music.

He's learning to play the guitar and has done the odd solo performance around the city.

"Once you start playing music you just keep drifting on," he says. "But most people don't take music very seriously. If they were more aware of it it would be easier for bands."

"The biggest stumbling block for local music is radio. Radio U will be a big help there."

He feels Christchurch people need to be supportive of the city's bands.

"But bands in their home town never get much support. We suffered from the same problem in Dunedin — we had to go away first."

"But there are pretty depressed times — it puts a lot of strain on people. They have to pay the rent first. I think people have also gotten a bit jaded about live music."

"It's just most important that young people keep coming through in bands."

He cites the Stones, This Sporting Life and the city's own Scorched Earth Policy and the World as the bands that impress him currently.

"I think one of the most important things is getting our own musical identity — getting rid of our colonial mentality."

"Other New Zealand art forms, like our films, have been accepted overseas. There's no reason why our records shouldn't." RB

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Life in the Garden



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BALLON D'ESSAI
Mark Rastrick vocals
Lyndon Fraser guitar
Stephen McIntyre bass/guitar
Mathew Campbell bass/guitar
Scott Wilkinson drums

The message is that the former *enfants terribles* of Christchurch music have grown up. Formed in February 1981 when at secondary school the band are moving away from origins that owed a little to Public Image. Fraser and Campbell are new additions.

A four song EP appeared last May and a new EP will appear shortly, accompanied perhaps by a comic to match. MH

CHANCE
John Markie vocals/guitars
Desmond Brice bass
Jeffrey Carey drums

The Chance are a good argument for the theory that Christchurch has a mixed pool of musicians entering in and out of seemingly endless permutations. Members have previously been in Vacuum, War Poets, Hey Clint, Hard Sums and the Volkswagens.

With the Chance comes an insistence on some form of permanence and a dedication to pop and tunes. A six track EP is threatened on Flying Nun whilst plans beyond that are few. MH

MAINLY SPANIARDS
Richard James vocals, guitar
Nick Strong bass
Tony Green drums

Such is the very usage of the term pop in this day and age that

it tends to make the band uneasy and shy away from the term. More recently their onstage sound has tended to be rougher, belying earlier accusations of preciousness. Experiments with a second guitarist were abandoned. Green is a recent acquisition replacing initial drummer David Swift. MH

THEY WERE EXPENDABLE

Jay Clarkson vocals, guitar
Nick Strong bass
Donna Sheen vocals
Dave Toland drums

They Were Expendable have been a working unit since last October. Clarkson and Toland were previously in the Playthings, Nick Strong is also a member of Mainly Spaniards and Sheen presently being assimilated into the band, came from Thanks to Llamas. Be warned against Playthings comparisons/expectations. MH

YEN

Tony Peak guitar/bass/percussion
Michael Daley drums/percussion
Marianne Bullmore percussion
Lindsay Davis trumpet/bass/percussion
Michael Jeffris bass/percussion

Yen are still at rehearsal stage and will not appear in public until April. Yen is today's name in the same way that influences ("jazz, punk, beat, funk") are still being identified.

Michael Higgins

THE WORLD

Although the World includes two ex members of the Builders, Allen Meek on guitar and Malcolm Grant on drums, it is more an attempt to bring some fresh people into the Christchurch music scene which is becoming incestuous and stale. Andrea Cocks on violin, Bridgit Mulchay on bass and Charles Heywood the vocalist are all comparative strangers to pub performance. The material is new and almost completely original. Allen Meek

Jim'll Fix It

Jim Wilson's name isn't a popular one among many music people.

You'll hear a lot of bitching about him — some of it justified.

The city has four major pub venues and a nightclub — Wilson is involved in all of them. All the venues have been handled by different people at times, but they've all come back to Wilson. He makes them work.

Wilson got his start in music management in the mid-seventies with Ezzy Promotions, handling old-wave bands like Fat Bella. Seeing the Vauxhalls at one of the Strand dances in Mt Pleasant in 1979 turned him and he joined Phil Brennan's Strand Promotions.

Strand put bands like the Swingers, the Features and the Androids into the Hillsborough and later Wilson was responsible for beginning the early week specials at the Gladstone.

After a brief stint as a CBS sales rep, Wilson returned, snatching the Hillsborough from under the noses of Laura Mitchell and Rose Stapleton, who were putting all their energies into the Gladstone. Eventually he regained the Gladstone, which has never been the same since. There's a lot more to it than that, but the politicking is tedious and the facts contentious.

Wilson can always be counted upon to have an opinion, even if it does change every six months or so. At present he's right behind Flying Nun bands and those with the same spirit.

"There's been no suitable venue for Flying Nun type bands. The Star and Garter is the pits as a venue, but it's all they've got. But they wrecked the Gladstone. It's just hard explaining to a pub manager that his toilets were wrecked but he should book another fringe band next week."

Wilson feels one of the main evils in Christchurch at the moment is the rise of cheap cover-playing residency bands parading as new music. A band can play last year's Spandau Ballet songs, undercut the door charges of gigging bands and make a lot of money.

"It's hard explaining to a hotel manager that if he sticks to original music it'll be better in the long run."

Wilson maintains he has been good to bands, pointing out that the Hillsborough is one of the few pubs to pay guarantees.

"I've always stood for the bands' best interests."

Wilson's name went on the bottom of a letter written by his former partner Peter Waller and published in this paper. The letter was a bitchy sour-grapes tirade against the country's bands. It didn't exactly enhance the two promoters' popularity. As he promised in the letter, Waller went to Australia.

That letter was written at a bad time. Peter and I were doing a really good job just keeping touring bands coming. We did South Island tours better than anyone else.

"Peter was getting up at 6am to do poster runs two or three times a week. He just grew frustrated with it all."

"But every so often you do something that keeps you going. The Dwarfs and the Clean at the Star and Garter was one of the things that kept me going last year. And Netherworld Dancing Toys at the Gladstone. It's the same sort of feeling I got out of working Toy Love and the

Swingers."

This year he may set up a "proper agency". He has also thought about running a seminar on the rock 'n' roll business. He sees the Mockers, Netherworld Dancing Toys and the Wastrels as hopes for the year.

That's Wilson's side of things. No doubt some people would have more to add on the subject. RB



PHOTO BY ALEC BATHGATE

The Good Shepherd

"Roger Shepherd is God," the graffiti went.

Today God has manifested himself in a Christchurch record shop. He is serving customers politely and helpfully. He speaks quietly, often with droll humour. It is a Saturday morning.

The Nun first flew in 1981 with the Clean's Tally Ho!, a single that now seems like a battle cry for South Island music — bright, confident, great tune and who gives a stuff about the recording quality?

Flying Nun's star has faded a little since the heady days of Boodle Boodle and Great Sounds Great but the fact remains that most of the best New Zealand music of the past two years has been on Roger Shepherd's record label. And it can't be called "minority interest" music either — last year Boodle was the largest-selling local rock/pop 45. It is the proceeds from the two Clean EPs that have kept the label going.

Most other releases — including, ironically, records from Christchurch bands — have lost money to some degree. (A notable exception has been the Gordons' album, which Nun helps distribute. It paid for itself in this country and has gone on to sell in America and Germany. Substantially completed in one midnight-to-dawn shift at Auckland's Harlequin, it is an object lesson in the dynamic, economical use of a big studio.)

Shepherd grins at the suggestion that Nun has been more of a Dunedin label than a Christchurch one.

"Yes. Christchurch has been a bit funny over the past couple of years. There are some very talented people about but things just haven't been working."

"It's just a matter of somebody motivating things enough. Christchurch was relatively buoyant when the Clean were here last year but it fell apart almost the day they broke up."

He believes a venue, like the Gladstone "working properly as it used to" is also a "very important" factor in a healthy music scene.

"A club if it was done properly would be helpful. But there'd be all sorts of problems. It needs a couple of people with real drive."

Around the city at the moment

CONTINUED ON PAGE 28



The Shrinking Man of Pop

This is no way to conduct an interview.

The only place to talk to Bill Dieren is at the scungy entrance of the old Sydenham Fire Station. The word bouncer would probably be an overstatement, but he is trying to act as a doorman at the party he has held to raise money to turn the building into a theatre.

The pubs have shut and people are pushing their way in. Dieren is awkwardly firm, not particularly effective. A note of anger is rising in his voice. He will further embarrass himself later on in the night when he asks the partygoers for donations.

The sad thing is, the theatre project will fall through before it can get underway because of problems with the landlord. But that's Christchurch. Or perhaps that's Bill Dieren.

Dieren has been an active but distinctly (perhaps deliberately) underground figure in the Christchurch music scene for years. His ventures (that seems a more appropriate title than "band" or "group") have ranged from the Velvet's minimalism of the Vacuum to free-form musical ensembles. He has also been the initiator of a number of theatre groups, the most recent being the Soluble Fish troupe, which released a very limited edition EP in January.

The chief value of Soluble Fish was that it brought something out of the ordinary into the world of rock 'n' roll pubs. The first few performances came over in a distinctly hammish way, some of the acting and singing was dire. But things came together with the EP, which stands as a good example of a genre which is fairly

rare in this country.

Dieren is probably best known for his work with the Urbs, who won last year's Christchurch Battle of the Bands with a truly superb performance, played in Auckland a few times, recorded at Progressive Studios and dissolved.

Dieren is notorious for the short life span of most of his bands. It's almost as if each time a band dissolves, it happens without its potential being fully developed.

"When you're playing with two or three people, after a while you exhaust what there is to play," he explains.

The tracks recorded with the Urbs, along with seven recorded on his own with Chris Knox's TFAC, will be released soon on Flying Nun.

Dieren has chosen to release the album under the name Max Quits, a pseudonym he used on the 20 Solid Krypton Hits compilation last year. It will be called Janet, a title stemming from a wild night with the Fall at Knox's place, when everything got called Janet.

With the Urbs he recorded new versions of songs he had written over the years with outfits like the Builders and Six Impossible Things. From a brief listen to a tape, the only disappointment is an inexplicable version of 'Bedrock Bay'.

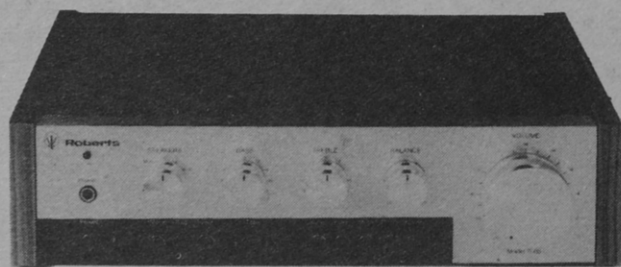
My guess is that further listening will prove it to be a good album — but one which will give that irritating feeling of unutilised potential. It'll be *deja vu*.

Dieren will be going to university this year to complete a PhD in English. If he can fit in with that some music and theatre, Christchurch will be a richer place for it. RB

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WATCHING SNIML NOS&WOHL EHL THE DETECTIVES

Local girl makes good is the angle of this one. In 1976 Alannah Currie left New Zealand and on the second day of March 1983 she's on the phone from her London flat ecstatic about the fact that the Thompson Twins' third album, *Quick Step and Side Kick*, has entered the British charts at No. 2. Not bad for a girl who landed broke and unknown in London six years back in search of "punk excitement".

"I grew up in Auckland and when I left school I did a journalist course for a year and got a job with Radio Windy for three months. I interviewed Lou Reed who threw my tape recorder across the bloody room and so I left after that thinking this isn't the life for me. I went to Australia for a year and then on to Britain where I bought a saxophone and started just blasting."

Her voice is full of exuberance and soft London inflections. The news of the album's success was relayed to her only that day but how did she first meet up with the hitherto virtually unknown Thompson Twins?

"I was in an all girl band for a month and then I met up with the Thompson's Tom Bailey who lived in the same street. I mucked around on the edge of the band for a while



Thompson Twins: Joe Leeway, Tom Bailey, Alannah Currie

because I had punk-art tendencies and I didn't want to do recording but about two-and-a-half years ago I dropped the saxophone and took up percussion and joined the band. The Thompson Twins used to be a seven-piece experimental outfit — brilliant to play in but not so good to listen to — so in April 1982 three of us (Bailey on vocals and synthesiser and Joe Leeway, synthesiser) decided we wanted to do dance music and it got more poppy and synth-based and so we split from the others."

The name, the Thompson Twins, comes from Herge's Adventures of Tin Tin. In the comic strip they're well intentioned but bungling detectives, ideal foils for the cool-headed ability of the hero. I've always been a Captain Haddock fan myself. But what prompted Tom Bailey to use the name?

"In 1977 everyone was into macho names like the Stranglers and the Sex Pistols and being Tom Bailey he decided to pick a really wet name. When I saw them they were angry, not wet, and they were doing more interesting things than a lot of others who had the name and the cash. The band got a very good reputation as a live act but couldn't cut it on record."

What drove the current three-piece Thompson Twins to take on dance music?

"Two years ago we were into reggae because we live in South London and there's a lot of Jamaican people here and the more we got interested in percussion the more we got involved in African and Latin American stuff, so the rhythm thing was strong. Then Tom went back to synths and we decided to marry that with percussion plus we were all influenced by the New York funk thing and we all like to dance."

What lessons were learned from the commercial failure of the old Thompson Twins' lineup?

"With the old band we wrote songs, gigged them then tried to record them with the live feel and it didn't work. So this time we wrote the songs, taped them then took them to a really good producer to record them. It's the first time we've tried that and it's worked."

The songs in question make up *Quick Step and Side Kick*, recorded in the Compass Point Studio in Nassau and produced by Grace Jones' producer Alex Sadkin; it was released in late February in Britain and took only ten days to hit No. 2. My copy of the album, being an advanced test pressing, has a blank sleeve and no song titles on the label and so Miss Currie

grabs her copy and we go through the songs.

Unknowningly I start with Side Two and 'Watching' which she says is her favourite song, and then on to 'We Are Detectives':

"That's us being humorous. It's just a complete piss-take of decadence. I sing it and we wrote it after watching *The Pink Panther*. The record company has persuaded us to release it as the next single but we're not happy about it as it isn't representative of us. It's a joke song."

Next is 'Kamikaze', very melodic, followed by 'Love Lies Bleeding' which, with its synth-funk, is catchy enough to be a single:

"It's a good dance mix but it won't go down as a single over here."

Side Two concludes with 'All Fall Out', slower, more intense. Over to the first side and 'Love On Your Side', the second single from the album and one which made the Top Ten in Britain. I suggest it sounds Tom Tom Club-ish. A laugh then a bright denial:

"I don't know about that, it's very Thompson Twins."

Then there's 'Lies': "That was the first single from the album material that we did at Nassau, it got to about No. 60 then died."

Following the dance numbers is 'If You Were Here', soberly paced, and then 'Judy Do' on which, like on one or two other occasions, Tom Bailey sounds like Phil Oakey and the impression is Human League-ish. Alannah Currie sounds incredulous:

"Human League-ish? I don't think so. Tom doesn't sing all that well so perhaps that's why he and Phil Oakey and all the rest sound the same."

Tears' concludes Side One and wraps up the discussion of the song content. The album is bright and likeable with a relaxed and natural feel giving the varied songs some sort of album continuity — that's the effect of the Bahamas and Alex Sadkin:

"Recording in Nassau was like living in a travel brochure. We heard Grace Jones' *Nightclubbing* and we were looking for a new producer who could clean up our sound because we used to have too many ideas for our own good. Sadkin gave us the sound and feel of the album and we had all the songs written and arranged before we went."

A couple of years ago Alannah returned to New Zealand but after three months she went back to Britain:

"I can't say I miss New Zealand, but I miss my mum."

The price of fame.
George Kay

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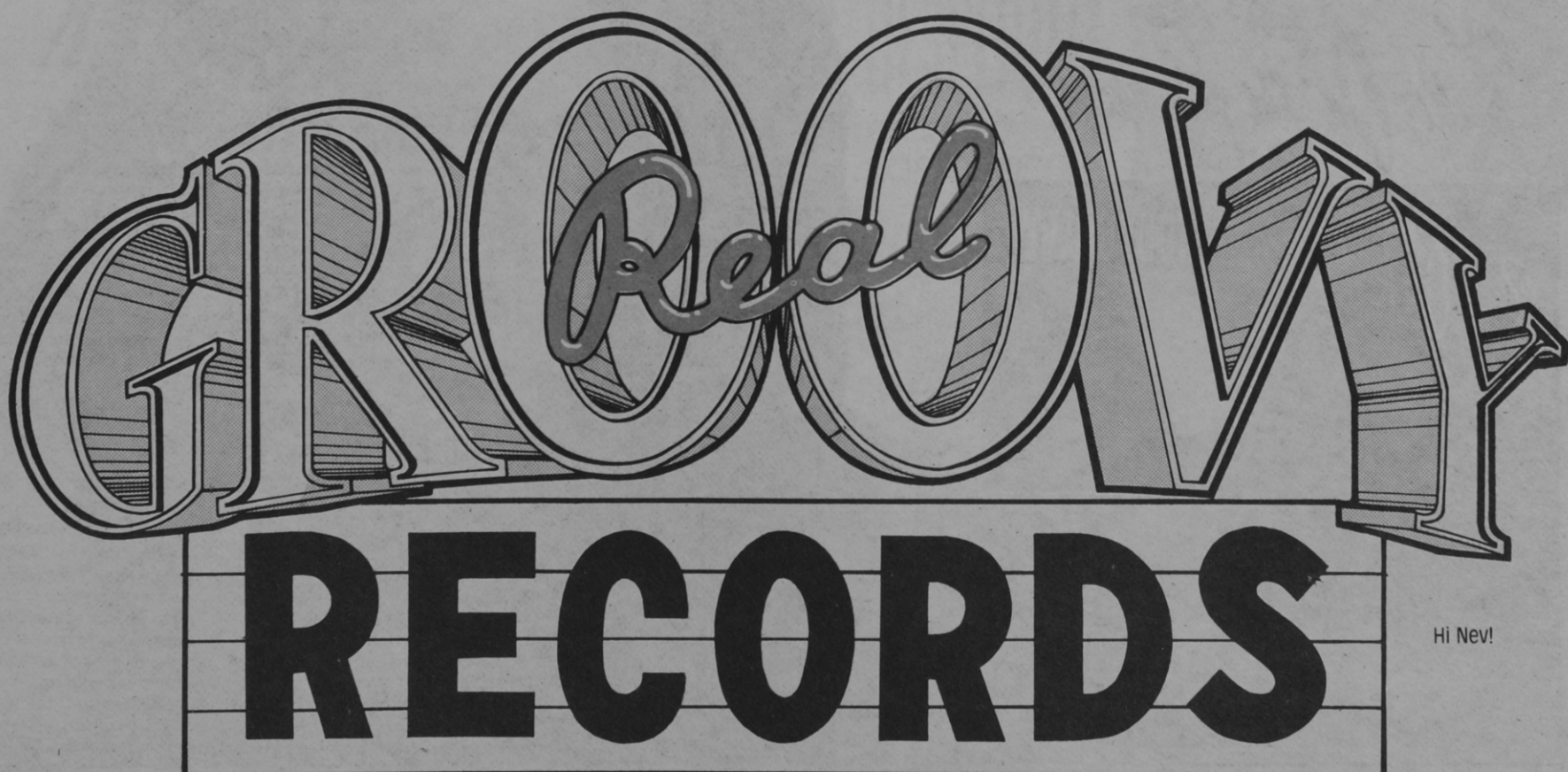
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Records

UB40
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The UB40 sound, which is deceptively low-key in the studio, finally gets the airing it deserves. Coming only a couple of months on the heels of *UB44*, there is an embarrassment of riches here, a thank you gesture to fans.

On a good night, UB40 can reach out, stir up the corpuses, and elevate a crowd. This gig was recorded in Ireland a year ago; a fitting venue for a band that wears its politics in bold colours. The audience appreciates this and hangs on every word.

The 10 tracks represent a good cross-section from all the studio albums, and the engineering is some of the best you'll hear anywhere.

The essence of making a good live album is capturing the atmosphere, making people feel as though they've got the front row seat (not that anyone sits down at UB40 gigs). In that respect, this is an admirable album. Most pleasing are the dub sections of 'Sardonicus' and 'Tyler', no mean feat to produce on stage. Whoever was on the mixing desk that night deserves a medal.

UB40 Live works in its own right, complementing the studio works, but also expanding on them, showing some songs to much better effect than the original recordings. It enhances the material and thus enhances the band's reputation. And that is what all live albums should do.

Duncan Campbell
Echo and the Bunnymen
Porcupine
WEA

Heaven Up Here was one of 1981's greatest triumphs. With it, Echo and the Bunnymen blew new life into the open-ended pessimism that is England's North. They moulded aggressions to produce rich, heartfelt anthems full of passion and promise. To follow up any masterpiece is a formidable task and it has taken the Bunnymen a fair while to complete this album.

A look at the cover, with its icy



Neil Young



John Cale



China Crisis

wastelands, seems to bear no relevance as *The Cutter* strikes its opening bars. A demon of a song, it pumps along with ferocity. In the background uncharacteristic brass swirls round McCulloch's vocal. It is no wonder it has become the band's first top five British single. As the album progresses, however, things slow

down. The studio comes into play as great landscapes of music are created. Acoustic guitar is used with an irregular, caustic effect as other strings burn behind it. In places, however, (particularly on the title track) a pointless, depressed cacophony takes over.

Porcupine is somewhat of a sad album, it doesn't welcome you

with open arms the way *Heaven Up Here* did. It takes time, patience and devoted listening to come to terms with. Sometimes, as on 'The Cutter', 'Heads Will Roll' or 'Higher Hell', the enigma that is the Bunnymen leaves you exhausted. It is an album that sees one of the most talented rock bands in the world struggling to find a niche in an industry of senselessness. This album is no better or worse than the previous one, just different.

"Just like my higher heaven, you know so well my higher hell."

Mark Phillips
John Cale
Music For a New Society
Ze

This is an infuriating record to review because people who like John Cale (because of the Velvet Underground connection, or because Little Feat played on *Paris 1919*, or because he's a mad genius, whatever) will buy it or at least listen to it. So to you people, it's out. It's a good one.

To the rest of you, reading this review because you've read everything else, or because you thought it was J.J., not John, if you like to be challenged as well as entertained you could do worse than this. A lot of this record has no rhythm section, a lot of it has a rhythm that takes two or three listens to begin to grasp. There is no upfront thump or dancing bass to tell you how to listen to the songs.

At times it verges on self-indulgent crap, but always stays on the exciting side of that particular edge. In the past he has done some extraordinary things, made some electrifying music of unique beauty and had an idelible impact on late 20th Century music (true!). This album sounds like it was made by such a person, something that cannot be said of all his work.

I realise that those of you to whom the above has been addressed probably want more specifics, more facts, but this is very elusive music by a man who takes risks. I know albums cost an unrealistically vast chunk of anyone's income, but if you have enough left over for a bit of a gamble, try this.

Chris Knox
Neil Young
Trans
Geffen

A change in record label for Young ushers in his most dramatic

change in style since *Rust Never Sleeps*. Where *Rust* juxtaposed an acoustic side with a side of frenzied guitar power, *Trans* integrates simple love songs with a foray into synthesiser electronics.

In the past I have found much of the music produced by synthesiser bands to be far too clinical. Young's success on *Trans* is that he overcomes this problem — the songs exude real warmth and emotion. On the album's highlight, 'Computer Age', the synthesised vocal is exquisite — it cries out to be heard. Backed by a Young guitar riff *par excellence* overlaid with electronics, it's great popular music.

Unlike *Rust*, this album downgrades the guitar but within the total sound there is some superb playing. 'Like An Inca' features Nils Lofgren and Young in some fine guitar interplay and the rework of the old Buffalo Springfield number 'Mr Soul' is tougher than the original — Young's most committed playing on the album.

Lyrical, Young breaks no new ground on this album. Songs about technology taking over are plentiful but the difference here is in their presentation. The music soothes and savages when required, giving the lyrics added potency.

On any assessment, *Trans* is a major album. The pity is that in his dedication to doing something different with each album Young may have lost a large section of his audience.

David Perkins

China Crisis
Difficult Shapes and Passive Rhythms
Virgin

Newsflash. Simple Mind Jim Kerr said China Crisis are his favourite band.

No surprises there. Imitation is a fine form of flattery and China Crisis are the Simple Minds you listen to when you're not listening to Simple Minds.

For all its polish and melody in that smooth, glossy form perfected on *New Gold Dream*, *Difficult Shapes and Passive Rhythms* is bland. Straight takes of facile, play-by numbers songs are easy on the ear but hardly memorable as they lack a gripping undercurrent. Similarly the lyrics are clever — flirting with life, love and conflict — but lacking in real substance.

The eleven songs packaged here

are satisfyingly consistent, with only 'African and White' edging to the fore because of superior crafting and a more spirited vocal delivery. Performance-wise the vocals tend to be the weakest element, being world-weary, wan and wispy. The harmonies (witness Temptations Big Blue Eyes' and 'Seven Sports For All') jar when they should contrast or slide by. A more expressive, concentrated effort could have dispelled the unadventurous air of *Difficult Shapes*.

This is a safe, pleasant debut album, the musical equivalent of urbane Alan Whicker. Polished in stylised ways but ultimately as substantial as fairground candy-floss.

David Taylor

The J. Geils Band
Showtime
EMI America

This third Geils' live album lays down in-performance versions of the band's biggest sellers since the switch from Atlantic. The Geils group has always appeared to me to be at its most exciting in a live context and this album, recorded in Detroit, confirms that.

Despite the band's enduring tendency to attack virtually every song in the same, full-ahead fashion, it can have few equals in the business of whipping up a crowd. The album is mixed in an almost old-fashioned way — crowd noise sometimes overwhelming, instruments swamp each other in a murk of hard-driving noise. Hi-fi it's not, exciting it is.

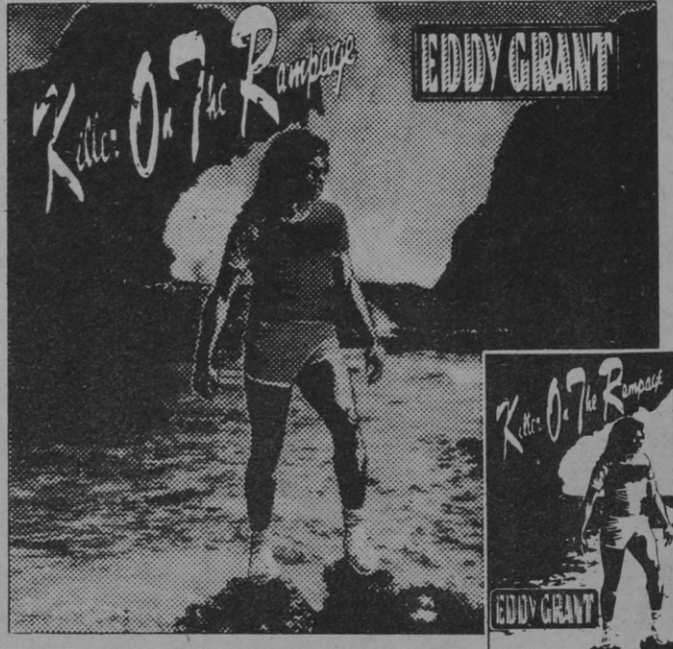
Peter Wolf and cohorts work through such crowd-pleasers as 'Jus' Can't Stop Me', 'Walls Come Tumblin' Down', 'Sanctuary', 'Love Stinks' and, of course, 'Centrefold'. But the real killer is the show closer, a punching version of the oft-recorded 'Land of a Thousand Dances', done in a manner that recalls Toots and the Maytals' live version of 'That's My Number'.

As is his custom, Wolf includes one of his over-the-top preaching raps, this time on the subject of love (it serves to introduce 'Love Stinks' on Side Two). While this no doubt can be spellbinding in concert, it becomes wearisome on record. Not unwisely, it has been programmed at the end of Side One. Otherwise, a fine album which falls short of greatness.

Ken Williams

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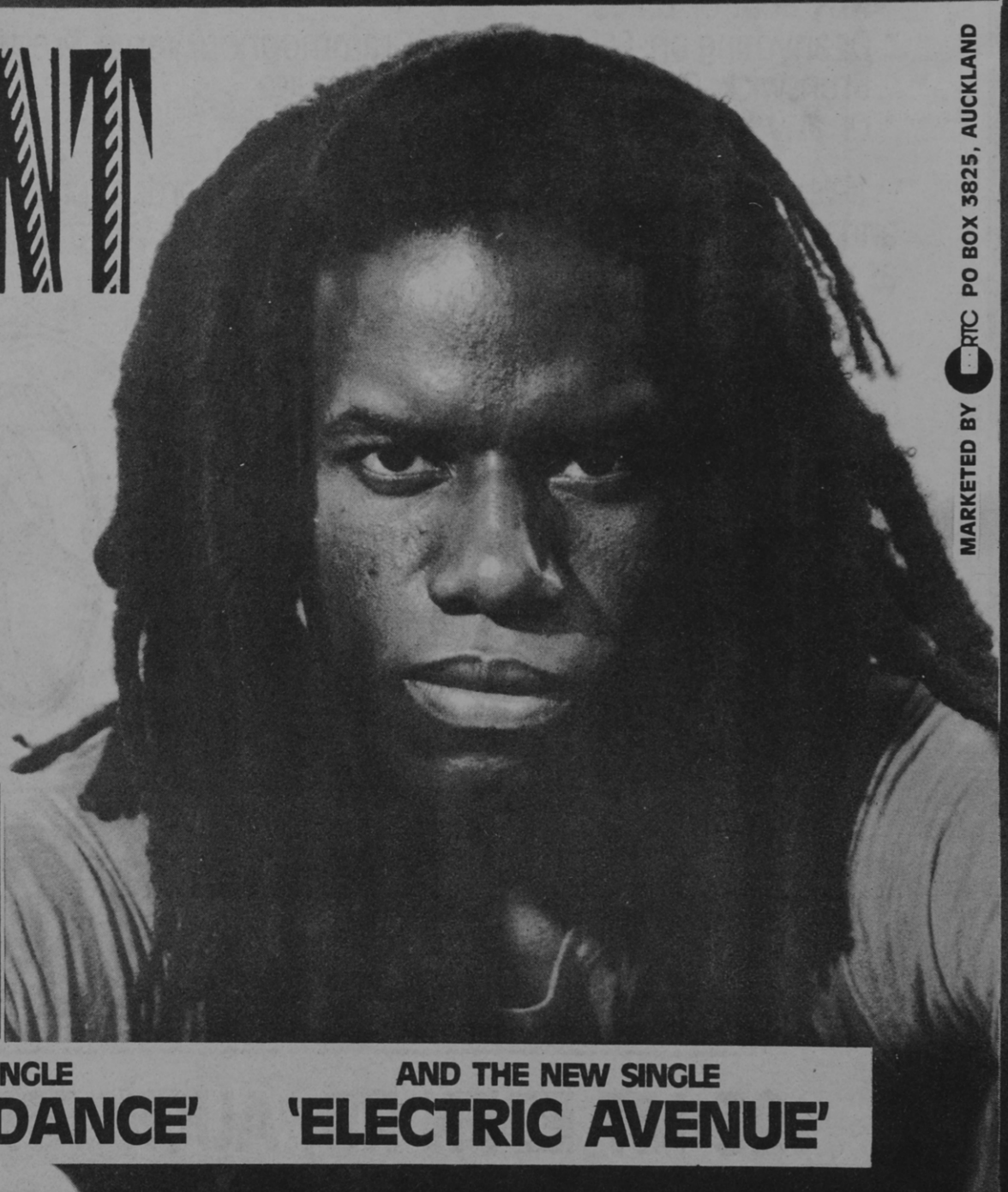
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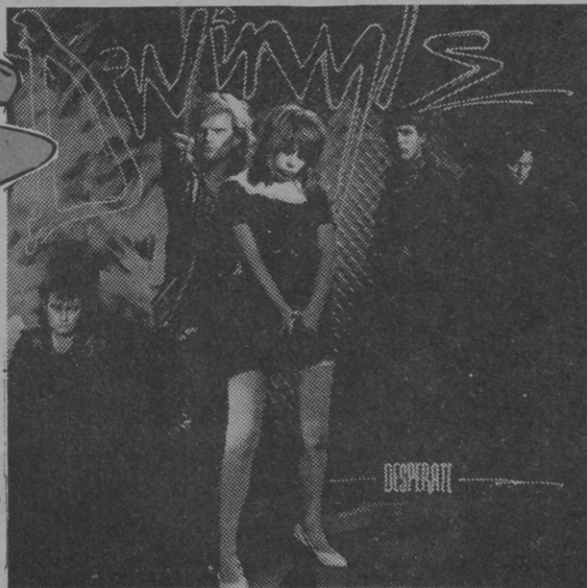
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Records

Randy Newman
Trouble In Paradise
Warner Bros

Randy Newman fans who swear by *Sail Away* or *Good Old Boys* (and I do) may be turned away by the blaring thump of L.A. rock arrangements, by the Village People-ish singalong shouts on 'I Love L.A.' (Newman says he does indeed love his home city) and by the sheer "commerciality" of using Toto as the backup band and including among the assisting vocalists such luminaries as Paul Simon, Rickey Lee Jones, Bob Seger and Linda Ronstadt.

It is my opinion that Newman orchestrates his musicians to provide a soundtrack to his word pictures. The fragments of "today" sound are as important to *Trouble In Paradise* as were his pastiche of turn-of-the-century songs and themes for the movie *Ragtime* (which was a major career high for Newman). For example, as a New Wave-ish riff drones in the background of 'Mikey's', a drunk whose woman has walked out bemoans his lot to the bartender, complaining about the arrival in the neighbourhood of blacks,



Barry Reynolds, Sly Dunbar and Robbie Shakespeare.

Mexicans and Chinese, and the "ugly music" that plays all the time. "Mikey, whatever happened to the fucking 'Duke of Earl'?" he cries.

Newman's most outrageous achievement here is 'My Life Is Good', in which he plays an upwardly mobile L.A. rocker who goes down to Mexico with his wife, brings back a girl who moves in to clean house, "Wipe the baby's ass" and write his songs. The song's, perhaps the album's, ultimate moment is when this creep meets Bruce Springsteen in a private audience at the Bel-Air Hotel and is crowned the new

"boss" of rock and roll.

However, the album isn't an unqualified success. The duet with Paul Simon, 'The Blues', is a slim and rather too obvious idea. Similarly, 'Song For The Dead', a lament for soldiers who die in foreign lands for politicians fails to find the right tone.

But the best stuff — and there's much of that — continues the brilliantly quirky line started with 'Davy the Fat Boy'. Ken Williams

Barry Reynolds
I Scare Myself
Island
Marianne Faithfull
Dreaming My Dreams
Music World

Dreaming My Dreams was the first of two albums Marianne Faithfull made for NEMS prior to joining Island to cut *Broken English*. The album was yet another unsuccessful comeback attempt. Faithfull's girlish, folksy quaver had long since become harsh and haggard but she had yet to find an appropriate setting for it.

The performances here are an unfocused collection ranging from country & western waltzes through Eurovision-style pop to an excruciating 'Sweet Little Sixteen'. Only on her own 'Lady Madelaine' does she really convince.

Barry Reynolds signed up as Marianne Faithfull's guitarist in late 1978, just after *Dreaming My Dreams*. The following year he

was playing on the *Broken English* sessions, having written or co-written three tracks. Since then he's become a member of the Compass Point Allstars, writing and playing for, among others, Grace Jones and Marianne Faithfull.

While Reynolds' own vocals are not quite as distinctive as these luminaries they're nonetheless strong. The Nassau backing crew is on sparkling display and he has assembled a very fine bunch of songs, the great majority his own. 'Guilt' may lack the gnawing chill of Faithfull's version but Reynolds' fresh arrangement of 'Broken English' neatly sidesteps such comparison. In fact all the originals are striking enough for one to foresee other singers snapping them up.

Reynolds' own covers are a Dan Hicks and a 40-year-old Irish ballad. Interesting choices, but then Barry Reynolds is an increasingly interesting musician. Peter Thomson

John Martyn
Electric
Island

Any recent John Martyn convert wishing to check out his backlog is faced with a dauntingly large choice: ten albums on Island precede two for WEA. Moreover, Martyn's albums were often patchy affairs with one or two gems scattered among the merely functional.

Luckily, Island has released two excellent compilations which together constitute a fine overview of Martyn's work as well as coming close to providing an all round 'Best of'. 1977's *So Far, So Good* contained nine classic tracks from his folksy period through to the increasing involvement with jazz. It's still available.

The new compilation, although partially overlapping the earlier one's timespan, obviously focuses more on Martyn's electric-based work. (Not exclusively though: 'A Certain Surprise' and 'Call Me Crazy' still sound acoustic to me). There's even one number that appears on both albums — 'I'd Rather Be The Devil' — but as they're quite different versions the comparison makes rewarding listening.

Electric also includes two tracks from Martyn's last and best set for Island, *Grace And Danger*, which

is essential in itself. Thankfully though, *Electric* again offers alternate versions. Particularly interesting is the popping 12 inch mix of 'Johnny Too Bad' which probably even surpasses that on the original album.

But no matter where the tracks originate from, they are all first-rate and the album's sensible sequencing provides both variety and flow throughout. Peter Thomson

Eric Clapton
Money and Cigarettes
Warner Bros

After a period when his sweeter side looked set to submerge him, Eric got to show his blues teeth again on the underrated *Just One Night* album. Now he's with another label, although producer Tom Dowd is still around and he has a group that can push him almost as hard as the Dominos did.

Where Duane Allman once drove Clapton to new heights, Ry Cooder provides a more insidious although just as effective push. The interplay between Clapton and Cooder (a dream pairing) on the two venerable blues, Sleepy John Estes' 'Everybody Oughta Make a Change' and the much-recorded 'Crosscut Saw' (the guitar break is a bow to Albert King), is superb.

Not unexpectedly, the guitar work saves some of the album's lesser tracks, such as 'Man Overboard' and 'Slow Down, Linda'. But the lapses are few. By and large, things steam along, with Booker T bassman Duck Dunn and Muscles Shoals drummer Roger Hawkins stoking the boiler. Certainly Clapton's best studio album since 461 *Ocean Boulevard*. Ken Williams

XTC
Waxworks:
Some Singles 1977-1982
Beeswax:
Some B-Sides 1977-1982
Virgin

Greatest Hits compilations generally serve as either posthumous retrospectives or as stop-gap plays designed to keep a band in mind during a lean period. The latter is XTC's situation.

Their creative spark has barely flickered over the last couple of years and so at the moment they're hardly vital components of the

current scene. Much of the music on these two albums sounds as if it belongs to another era but some of the songs have lasted the distance.

Partridge's eccentric cleverness, often too contrived and excessive as evidenced on *Beeswax* to intuitively make great pop, could produce the goods in the shape of 'Statue of Liberty', the remodelled 'This Is Pop', 'Sgt Rock' and 'Senses Working Overtime'.

Moulding, as the orthodox alternative, kept it competent and working along more predictable lines he managed a few right moves namely 'Nigel', 'Life Begins At The Hop', 'Blame the Weather' from the *B-Sides* and 'Ten Feet Tall', another flip but unfortunately absent from this collection.

Waxworks / Beeswax, at best, is an enjoyable trip down memory lane so it's not about to rekindle an XTC revival. George Kay

Brave Combo
Music for Squares
Stunn

Call to mind the sort of small town restaurant that has wrought-iron matadors on the wall, a black ceiling (so you can't see the fly shit), and where the chef's special is steak burned black and crisp as a corn chip nestling to one side of the powdered mashed spuds and Watties mixed vege.

Picture the short-sighted man with the toupe and floral shirt who plays the Lowry organ while the mustard crimplene suit and canary yellow twin set stumble around the tiny dancefloor. Note his choice of material, note the versatility with which he switches the rhythm unit from 'rock' to 'rumba' to 'waltz' to 'cha cha'.

Imagine your local rock band sitting in the corner giggling when someone suggests it would be a real blast to rip off the Lowry man's repertoire and do real high energy versions of the dance tunes.

Imagine them doing it. Imagine them recording it all and putting out an actual album. Dream of what it would be like if the record actually got released, not only in hometown Denton, Texas, but in some place on the other side of the world called New Zealand. Try to think what it would be like if you had to sit down and write a sensible review of the record. Don Mackay

MOCKERS DABS

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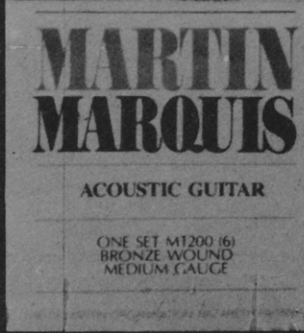
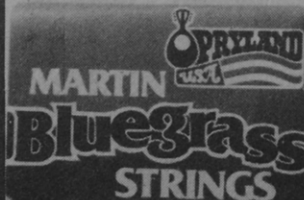
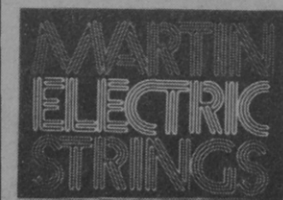
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KEYBOARDS
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GUITARS
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Records

Yoko Ono
It's Alright (I See Rainbows)
Polydor

Yoko both produced and arranged this, so she must get the 'blame' for not being the mind-

warpingly, great musical force she was over a decade ago and kudos for being the public property she is and still coming out with an album as good as this.

Good, but not great, for where-as at her best she relied on her

voice to inspire, terrify and thrill you, these digital days she's content to sing in her off-hand off-key fashion and leave the sound effects to her musicians and engineers. In 1980, Lennon's guitar chilled spines on 'Walking On Thin Ice' and that sound (albeit in synthesised form, played by sessioneers) permeates Side One, becoming an almost unbearable scream at the end of 'Never Say Goodbye'. There's lots of synths and things making some pretty extreme noises but they would've sounded better from John's guitar or her own larynx.

That notwithstanding, she's made pretty good use of her session men, with 'Let the Tears Dry' being the spooky, evocative highlight and several other tracks being edgy enough to make this a more interesting record than *Season of Glass*. I hope she's happy.

Chris Knox

James White and the Blacks
Sax Maniac
Chrysalis

Seconds after the needle hits these grooves, the James White style (and its limitations) becomes clear. A white boy with jazz roots and a passion for real funk, White plays a mean saxophone and forms songs by melding flashes of sound around it.

Both the music and lyrics are coarse, demented attempts to exorcise the problems which have plagued White's career and personal life. Unfortunately that manic drive fails to work for him because it highlights the lack of variety in his songs, the limitations of scissors and paste composition and White's one-eyed production. The sax alone rises clear of the muddy-sounding mire he's sunk the music in.

Of the seven tracks on this album, the best moments are provided by the ring-in brass section of John Mulicern and Joe Bowie on 'Sax Maniac' and 'Sax Machine'.

The soft porn play on words was intended by White, but fails to attract or appeal. 'Irresistible Impulse' starts well enough, but like the other songs here suffers from excessive length.

Sax Maniac would have made a titillating EP, but over-exposure renders White's moves too familiar and less than awe-inspiring. Variety and a new producer are required.

David Taylor

Midnight Oil
10,9,8,7,6,5,4,3,2,1
CBS

Countdowns usually mean one of two things: a launching or an explosion. In this case, Midnight Oil are waiting for the bomb to drop.

Much of their work has displayed a certain sense of moral outrage, concern at the state of the world, a protest march set to hard rock. But this album hones and focuses those feelings better than anything before and thus becomes their most accomplished work to date.

Concept albums are considered an anachronism these days and yet there is a central theme to *10,9,8,7,6,5,4,3,2,1* - the quality of life, and things which erode it. The bitter repercussions of colonialism and imperialism and the lessons nobody seems to learn. Cold war politics, militarism, class structures and inequality. Antipodean lassitude and complacency, its associated materialism and selfishness. Each song is linked to the other, both musically and lyrically. The complete picture is grim.

The band relies more on acoustic guitars and synthesisers this time. Peter Garrett says they took time to add 'more colour' to the sound, and it shows.

The strength lies in the songs, rather than sonic assault. It's an album that displays a lot of thought and care and the listener should treat it accordingly.

Duncan Campbell

Ricky Skaggs
Highways and Heartaches
Epic

It is almost an article of faith among current country performers to mourn the passing of simple recording and arranging of their music. 'Ah don't like these 24-track boards mahself,' moans the picker, 'but everybody else is usin' them, and addin' strings, so Ah have to.'

Ricky Skaggs, a 28-year-old who emerged from a pure bluegrass background, is a man who has put such feelings into his music. He sings with a high, spring voice that holds echoes of country pioneers like Lester Flatt and Hank Williams and produces himself without a hint of studio artifice.

What makes Skaggs a fascinating and entertaining artist is that he applies such traditional country virtues to songs from the best of what could loosely be called the new country writers, men like Guy Clark and Rodney Crowell. Clark provided 'Heartbroke', a surefire hit or records aren't round, while Shake Russell wrote 'You've Got a Lover' another superb song on the new album, Skaggs' third. It's an odd twist that Skaggs, by turning back to the old country music virtues of fiery, uncluttered playing and heartfelt singing, should sound so much fresher and nearer to the rock music mainstream than the Eddie Rabbitts of the world.

Phil Gifford

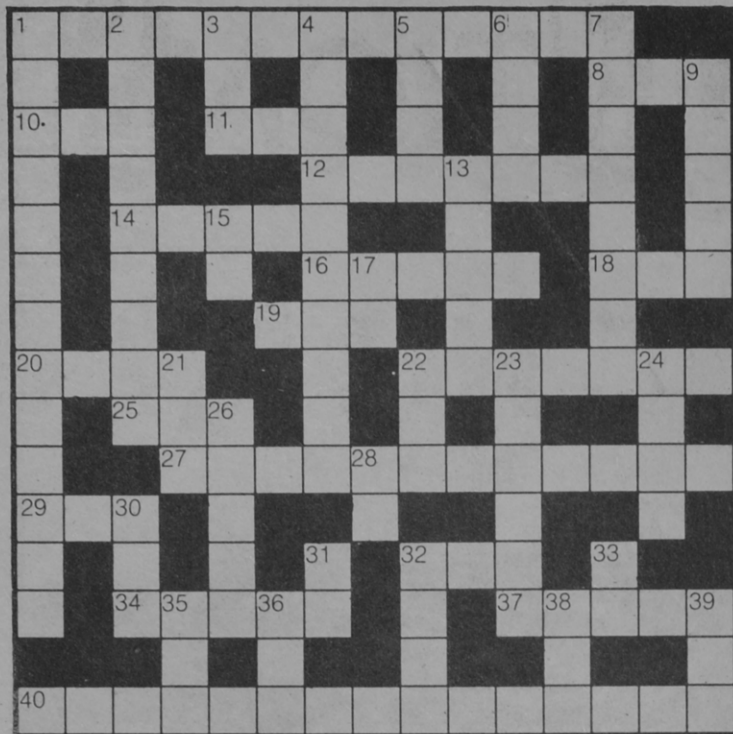
Various Artists
Countryman Soundtrack
Island

The plot for this movie, thoughtfully outlined on the cover, does not look encouraging. Two spoilt rich kids pinch Dad's plane, crash it into a Jamaican swamp. Conniving cops set them up in an anti-government plot, they take refuge with a backwoods type, who saves the day. 'A classic adventure story of good against evil, of power misused, of fear against fate', the spiel concludes. Oh dear. But since reggae films aren't considered 'bankable' in this country, we probably won't get to see it anyway.

So consider now the music. Much better, although the material written especially for the film by Wally Badarou is a little bit monotonous, being mostly throbbing jungle drums and various wildlife noises.

The rest is well-chosen tracks from the likes of Marley, Toots, Steel Pulse, Aswad, Lee Perry and Jah Lion. The movie is actually made by Island Pictures, a subsidiary of the record label and is produced by Chris Blackwell, a man who doesn't make many mistakes. It might even be a better film than suggested by the plot synopsis.

Duncan Campbell



ACROSS

- 1 Astronomical new local single. (5,2,2,4)
- 8 Jim met his, but Nico has yet to.
- 10 Wheezy old rockers enter through this door.
- 11 The Greatest?
- 12 Igor, Don's wall of sound!
- 14 Manfred's band.

- 16 'Beautiful Sunday' Daniel.
- 18 Boy singer in popular Club.
- 19 Slits' first Slash.
- 20 What was split before Enz?
- 22 Otis wanted it first, then Aretha.
- 25 Pacific drum?
- 27 They had a last request before dying.

- 29 Brian gets rearranged, but only in the singular.
- 18 The 60s had *Georgie Girl*, we got a ...
- 19 Knock the ends off a Walker Brother and you've got a bed for the night.
- 32 Good what from the Hip Singles?
- 34 One of Clapton's songs.
- 37 'Funky Kingston' man.

- 40 Pop's aviary of the walking dead. (6,9)

DOWN

- 1 'Christine' creator. (8,5)
- 2 Not quite deco track on Bowie's *Low*. (3,6)
- 3 XTC's black stuff.
- 4 Band next door?
- 5 Whose eyes did Th'Dudes sing about?
- 6 Ono, it's ...
- 7 This captain's not silly!
- 9 Head dickhead.
- 13 B52's mess around, this.
- 15 Initially, the Furs' leading man (1,1)
- 17 Wot way and Barrett?
- 21 Clean eyed lady?
- 22 This went better with Coke on a Hello Sailor B-side.
- 23 Mods, a rather tedious affair.
- 24 If this is it, then what's the disease?
- 26 Bob's day women.
- 28 Smash movie that Disney might have made but didn't. (1,1)
- 30 ... Pie, British studio and publishing co.
- 31 Who a bleeding Dylan reassured.
- 32 To be had with skittles, rhythm and blues?
- 33 ... 2 and number two for XTC.
- 35 Not yer average black band. (1,1,1)
- 36 To recline or misrepresent.
- 38 Lennon's plastic band.
- 39 A man named Johnny sang boy named ...

ANSWERS ON PAGE 30



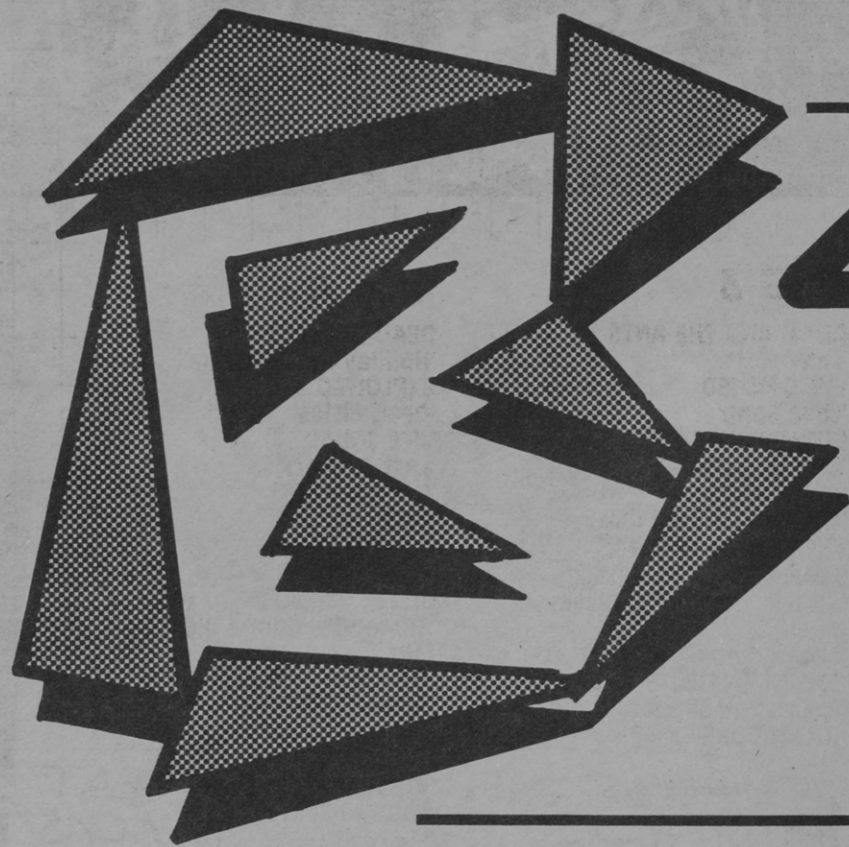
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BUZZCOCKS
'Boredom'
THE FALL
'Bingo Masters Breakout'
WIRE
'12XU'
ATV
'Life'
101'ERS
'Keys To Your Heart'
999
'I'm Alive'
ADVERTS
'Gary Gilmore's Eyes'
DAVE GOODMAN AND FRIENDS
'Justifiable Homicide'
SLAUGHTER AND THE DOGS
'Where Have All The Boot Boys Gone'

SIDE 2

STRANGLERS
'(Get A) Grip On (Yourself)'
GENERATION X
'Your Generation'
VIBRATORS
'Baby Baby'
X RAY SPEX
'Identity'
SWELL MAPS
'Read About Seymour'
THE SAINTS
'I'm Stranded'
HEARTBREAKERS
'Chinese Rocks'
EATER
'Lock It Up'
LURKERS
'Ain't Got A Clue'

SIDE 3

ADAM AND THE ANTS
'Lady'
THE DAMNED
'Love Song'
BOOMTOWN RATS
'Looking After No. 1'
SPIZZ ENERGY
'Where's Captain Kirk?'
THE RUTS 'In A Rut'
SHAM 69
'Angels With Dirty Faces'
UK SUBS
'Stranglehold'
COCKNEY REJECTS
'Flares and Slippers'
KILLING JOKE
'The Wait'
ANTI PASTI
'No Government'

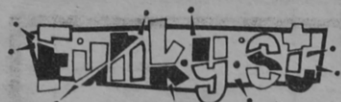
SIDE 4

DEAD KENNEDYS
'Holiday In Cambodia'
EXPLOITED
'Dead Cities'
VICE SQUAD
'Last Rockers'
THE BUSINESS
'Harry May'
PARTISANS
'Police Story'
BLITZ
'Someones Gonna Die'
GBH
'City Baby Attacked By Rats'
DISORDER
'Complete Disorder'
ATTILA THE STOCKBROKER
'Russians In The DHSS'
ANGELIC UPSTAIRS
'Lust For Glory'

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Sky
Skyjammer (Salsoul)

A tough followup to *Skyline*, the album that featured fab 'Call Me'. This eight-piece is at its best as the three Dunning sisters cook. Try 'Miracle' or 'Skyjammer'. This band is fast becoming a favourite. Superb clutter-free production. 'Freak Outta' with Sky.

MC
Kook & the Gang
As One (Delite)

Twelve months after their last essay on dance etiquette Kool is back. To pass grades this year ya attend classes on location, in the

streets ('Street Kids') and in the park ('Let's Go Dancin'). Intellectually stimulating? Yes, I'm learnin' to understand the man that spells cool with a K. He ain't dumb. But people who says he is, are.

Two albums back 'Celebrate' was the only great track. There were three on *Something Special* and on *As One* there's the two I've mentioned and 'Big Fun' and 'Hi De Hi, Hi De Ho'. Great grooves. MC Jeffrey Osborne (A&M)

Jeffrey Osborne used to be the singer in LTD. He sings pretty good. So why isn't this a better record? Well, slumming jazzbo producer George Duke may think anything goes in the pop/R&B world, but once you're over, say, five years old, choruses of 'Eenie Meenie Minie Mo', catchy though

they may be, are not really on. And Osborne not only doesn't fight against the sappiness of this material, he wallows in it. Minc you, when he does get a groove to dig into and a decent tune to apply his agile voice to, you're on to a winner — witness 'I Really Don't Need No Light' and a couple of others. But for the rest all the classy playing by Louis Johnson and the other studio stars can't rescue the pap.

AD
Evelyn King
Get Loose (RCA)

Diana Ross beat out Evelyn King for the American Music Awards' favourite female soul vocalist. Which shows where there taste is. As dancefloor singles go, 'Love Comes Down' makes 'Muscles' look weedy. And it's

only the first track on an album that's strong all the way through. Not bad from a 22-year-old who, just a few years back, was discovered cleaning bathrooms in Gamble-Huff studios.

PT
George Clinton
Computer Games (Capitol)

The man behind the aggregation known as Funkadelic, Bootsy, Parliament and Brides of Frankenstein has finally recorded as George the daft doodler of funk. The 12 minute 'Loopzilla' sums up George's current loopy concept:

Like 'Planet Rock' we just don't stop

We gonna drive you nuts
For nutty humour step this way. You get 'Pot Sharing Tots', 'Atomic Dog' to name just two repetitive ditties that fuel your

doubts as to whether George is a tuneless fraud or the Pope of funk. As the multitude dithers — Frank Zappa and George Clinton sell records, maaan.

MC
Deniece Williams, Niecy (CBS)

Over the past decade, Williams' beautiful voice has graced albums from Stevie Wonder to Weather Report, as well as five of her own. On *Niecy*, Philly-master Thom Bell's production, instead of going rhythm heavy, highlights her vocals with his deft and economic orchestrations. Yet, although Williams' original material is good, it's her remake of the Royal-ettes' oldie, 'It's Gonna Take A Miracle', that provides the best transport to MOR heaven. PT
Dionne Warwick
Heartbreaker (Arista)

The Bee Gees provide nine of their creamy confections, Barry Gibb produces and Dionne Warwick blends smoothly into the flow. A little too smoothly, perhaps. She can't quite stamp her personality on the project. The personality that is stamped all over *Heartbreaker* is, of course, Barry Gibb and Dionne Warwick is, in the end, a considerable improvement on the familiar Bee Gees beat.

AD
Janet Jackson (A&M)
Sixteen-year-old Janet debuts without any of the brothers on

hand though Michael's influence at least is certainly present. 'Say You Do' is a fair attempt at bouncing *Off The Wall* and one of two good ballads lifts a hookline from 'Ben'. Janet admires Michael's phrasing too but lacks his vocal strength, sounding like anyone from a young Diana Ross to a slightly breathless Brandi Wells. PT

The Time
What Time Is It? (Warner Bros)

This band are protégés of Prince and also hail from Minneapolis. They provided the fine funky backing for the recent album by girl group, Vanity 6. But too often their excellent playing is adorned with unbecoming lyrics. 'The Walk' would be great if it wasn't for the talk.

MC
Smokey Robinson
Touch The Sky (Motown)

After the huge success of 'Being With You' Robinson seems willing to settle for a career as the hip Johnny Mathis. Nearly everything is medium tempo, but written and sung with his usual care and intelligence. The originals are still better than the others and, thankfully, there's relatively more on *TT5*. He's also back to producing himself again so, even if we may never get another masterpiece like *Warm Thoughts*, at least things are a lot healthier than on 1982's soporific *Yes It's You Lady*. PT

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Rose Tattoo
Scarred for Life
Alberts

Third great album from Oz's Tatts. With Vanda and Young at the helm the production vagaries on *Assault and Battery* have been eradicated, resulting in a rock hard album that packs a punch label-mates AC/DC would be proud of.

Once again Angry Anderson's lyrics demonstrate a genuine rock n'roll sensibility so many bands pretend to possess.

From the classic opening title track to the last bars of the bluesy 'Revenge', this is a rocking anthemic boogie album unlikely to be surpassed in sheer brute clout this year.

Chris Caddick

Y & T, Black Tiger (A&M)
Tygers of Pantang
The Cage (MCA)

Two HM (?) albums from either side of the Atlantic, though one could easily mistake their origins here.

The Cage is an alarmingly disappointing affair, though it's highly touted in the UK for reasons I'll never understand. Gone is the raw power of the excellent first album, *Wildcat*, replaced by a wimpy American Mid-West type sound in the Styx, Kansas vein. All gloss and no balls. The bottom end is flaccid, voicebox guitars and synths make things even worse.

Y&T, a veteran and virtually unknown American band, have enlisted ace English producer Max Norman (Ozzy Osbourne, Bad Company) to oversee this barrage and deliver the goods in no uncertain terms. ToP's sound like a bunch of angelic choirboys in comparison. If you like bad ass rock'n'roll, this is the one. No worries.

Greg Cobb

Deep Purple Live in London (Harvest)
Rainbow
Straight Between The Eyes (Mercury)
Status Quo
1 + 9 + 8 + 2 = XX (Vertigo)
April Wine
Power Play (Capitol)

First things first — *Deep Purple Live in London* is a motley collection of tracks culled from various concerts in the UK several years ago. It's apparently gone to number four in the charts there, which just goes to show how sentimental the British public can be ('Love Me Do' being No.1). Turgid, boring, self-indulgent, flaccid, excessive, etc, etc. Records like this really shouldn't be released.

Straight Between The Eyes is Rainbow's seventh outing. The same words expressed above could

cover this also, enough said.

Status Quo, the masters of English boogie, come up with some solid licks of good old honest workmanlike fodder, but lack the raw excitement of the newer English HM outfits. It almost sounds like they're going through the motions these days, with a bit of a yawn at that.

April Wine seem to be suffering a similar fate to Status Quo at present. *Power Play* is pretty pallid, compared with *The Nature of the Beast*, their last album. Apart from a couple of tracks, 'Anything You Want' and 'Enough Is Enough', there is nothing on here to get too excited about at all. A pity!

Greg Cobb

Saxon
The Eagle Has Landed (Carrere)

Saxon and Iron Maiden have emerged as popular favourites in the new wave of British metal. *The Eagle Has Landed*, a live album, shows clearly the reasons for Saxon's success. Great rock songs performed with feel for the genre and an ability to communicate with an audience. This is the band's fifth album, but only the second released in NZ. Ten tracks recorded in Europe 1981 and taken mostly from *Wheels Of Steel* and *Strong Arm of the Law* make up a veritable tour de force in state of the art heavy metal.

CC
Free, Completely Free (Island)

Shepherds Bush, London, early seventies, sitting in my squalid basement flat listening to *Tons of Sobs* and *Fire and Water*, I thought 'Allright Now' was the greatest song committed to vinyl. Now, years later, listening to this excellent compilation I'd almost forgotten what a wonderful band Free were. So simple, so effective. 'Allright Now' sounds as raunchy as ever, not to mention 'Mr Big', 'The Hunter', 'I'll Be Creeping', etc. A faultless collection. Eat your hearts out, Bad Company.

GC
Gary Moore
Corridors of Power (Virgin)

With the opening 'Don't Take Me for a Loser' this album sounds Titanic. But, like the said liner, it sinks without trace into a stumbling hotchpotch of poor man's Robin Trower, HM guitar cliches and all. A duff, pompous version of Free's classic 'Wishing Well' doesn't save it from the quagmire. Ho-hum. GC
Rush, Signals (Mercury)

Huge everywhere except Down-under and the Falkland Islands, it's hard to see this album changing things. As with previous Rush albums, it's technically superb, cold and clinical, but unlike earlier efforts, it's gutless. The old power and punch has been subdued and buried under washes of synth squiggles. A weak selection of songs that meander aimlessly doesn't help. The band is capable of so much more. In the hope of hearing another *Caress of Steel* or *A Farewell To Kings*, I'll forgive them this one aberration.

CC

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Rumours

'RUMOURS' FROM PAGE 4

of A Kiss' out, to be followed by an album *Mistress*. The other half, Robert Gori, has his own single 'Mit Gir' ... Fun Boy Three were forced to call an early halt to their British tour because of influenza and severe exhaustion ... Mick Jagger, businessman, is soon to introduce a line of children's clothing ... John Lydon has failed to renew his Musicians' Union card, which means he cannot play live until he coughs up with his union dues ... Motorhead are in the studio for the first time since Brian Robertson replaced fast Eddie Clark. Producer is Tony Platt (AC/DC, Krokus) and album is due out May. Meanwhile *What's Words Worth?*, a five year old collection of previously unavailable live material has been released in the UK ... Dire Straits' Mark Knopfler has released a solo instrumental single 'Going Home', from the film *Local Hero* ... new Debbie Harry film *Videodrome* is about a society where everyone develops midriff cavities into which cassettes just happen to fit. Hmmm ...

New albums from Van Morrison *Inarticulate Speech of the Heart*, Marianne Faithful *A Child's Adventure*, Undertones *Sin of Pride*, Mari Wilson *Showpeople*, Arthur Brown *Requiem* (first in 10 years), Japan *Oil on the Canvas* (live at the Hammersmith Odeon), UFO *Making Contact*, Mike Oldfield *For To Next* ... singles from Rip, Rig and Panic 'Beat the Beast', Wah! 'Hope', Malcolm McLaren and the McLarenettes 'Soweto', Pete Shelley 'Telephone Operator', Birthday Party *The Bad Seed* EP.

Christchurch

After site delays and general torpidude on the part of the organisers, **Punakaiki Valley Festival** is confirmed for Easter Weekend. Tickets for the three day festival are \$20 and are on sale ChCh, Dunedin, Nelson with some gate sales. A total of 21 bands will be performing.

After an extensive South Island tour culminating at the Hillsborough 24-26 March, **Wastrels** head for Auckland in April ... **They Were Expendable** six track EP to be distributed by Flying Nun. Band recently qualified for Arts Council recording assistance.

Narcs mini-LP to be released on April 25. Tracks are 'No Turning Back' (title track), 'The Beach', 'I Bet You Know', 'Stay Away', 'Then She Was Gone'. The last will also be released as a single. The band commence a six week tour May 1.

A Peace Festival marking the first anniversary of the declaration of ChCh as a nuclear weapon free zone, takes place in Hagley Park

Sunday March 20 (March 27 if wet). Features Herbs, Malcolm McNeill, Splits, Stiff Glue, Something Completely Different and others ... Troggs play an all day special at Hillsborough Easter Monday with Wastrels. New bands interested in playing phone Jim, 66224.

Reformed Kippers are to hold a Gladstone party night as a try out for a residency there ... **The Old Star Tavern** is now being managed by John McCarthy, ex the Imperial. It's to be renamed 'Studio 54' (apparently he's not heard of Steve Rubell) and is likely to feature bands as well as an early week disco ... will PJ's open yet again?

The Fit is now a four-piece with Billy Diamond (ex Hi-Lites) on vocals. They begin a short West Coast tour soon and plan a single and a Northern trip ... Clients go into Nightshift to record 'Domestic Draught' ... Perk-ulators are recording a demo, **Venetians** debuted at Varsity ACT gig ... **Incestuous Burglars** are P. Mayes (guitar, vocals), Wayne C (drums, vocals), Erik the Mouse (bass) ... **Central Figures'** new frontperson is Jim Taylor from Dunedin. They will tour South and head North after the winter ... and **Flying Nun** Records now has a somewhat sleazy office in the central city. GG

Wellington

Charlie's Niteclub will be featuring 'younger bands playing original music' ("Daddy, is what they call punk bands these days?") ... **Naked Spots Dance** recently provided the music for university production of *A Midsummer Night's Dream* ... new are **Flesh D-Vice**, **HS Art**, **Ra** and the **Pyramids** and **Moving Targets**.

Jayrem Records now has its own office. Occupying that office is John Mowatt (ex Polygram Records) a full-time employee, ph 723-607. Jayrem will distribute the forthcoming **Neighbours** mini-album. A 10 minute film on the **Neighbours**, shot by Gaylene Preston on the band's recent West Coast tour will be shown on *Radio With Pictures* about April 17... **Bryan Staff** is not leaving Wellington.

Les Crew

Dunedin

Netherworld Dancing Toys' 4 Track all original EP recorded at Nightshift in Christchurch will be released late March. Tracks are: 'Thrill of it All', 'A Change to the Contrary', 'Without You' and 'Max's 69'.

Ex Nerves' **Craig Johnstone** and **Dave Brook** have a new band **Soft Parade** ... the Chant will appear on *Viewfinder*, a new local teenage events programme to screen on TV 1 ... **Blue Meanies** have returned ... 4XO's outdoor Forbury Park DD Smash concert drew a disappointing 3500 people despite great weather ... **Red Metro** gallery have branched into the performing arts, **Gary McCormick** et al.

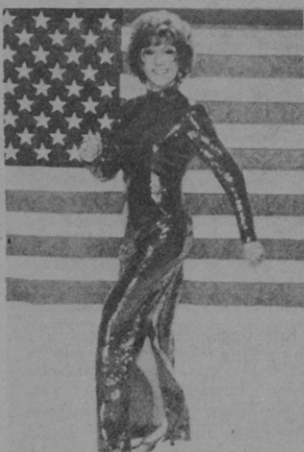
George Kay

Film

TOOTSIE
Director: Sydney Pollack

I experienced quite a frisson when the Golden Globes Best Actor and Actress awards were given to performers who had crossed genders in their particular films. One of course was Julie Andrews in Blake Edwards' dazzling *Victor/Victoria* and the other was Dustin Hoffman in Sydney Pollack's *Tootsie*.

Hoffman's character, like Andrews', is an out-of-work performer who finds that he is able to gain employment by cross-



Hoffman as Dorothy

dressng. In *Victor/Victoria*, it was to work in a 1930s Parisian cabaret, in *Tootsie* it means playing a tetchy hospital administrator in a television soap opera.

Victor/Victoria made some thoughtful and agreeably liberal statements on sexual stereotyping but *Tootsie* goes deeper than this as Hoffman ends by admitting to Jessica Lange that his "Dorothy" character is in fact part of him.

Directorially, the film certainly isn't great shakes and most of the humour comes from Hoffman's squeaky Dorothy persona and his/her struggles with costuming, ad libbing during his television roles and restraining his lust for Jessica Lange. The lampooning of television's Soapland, though fairly obvious, is amusing.

Tootsie is a movie with its heart

in the right place — and that's something to say these days.

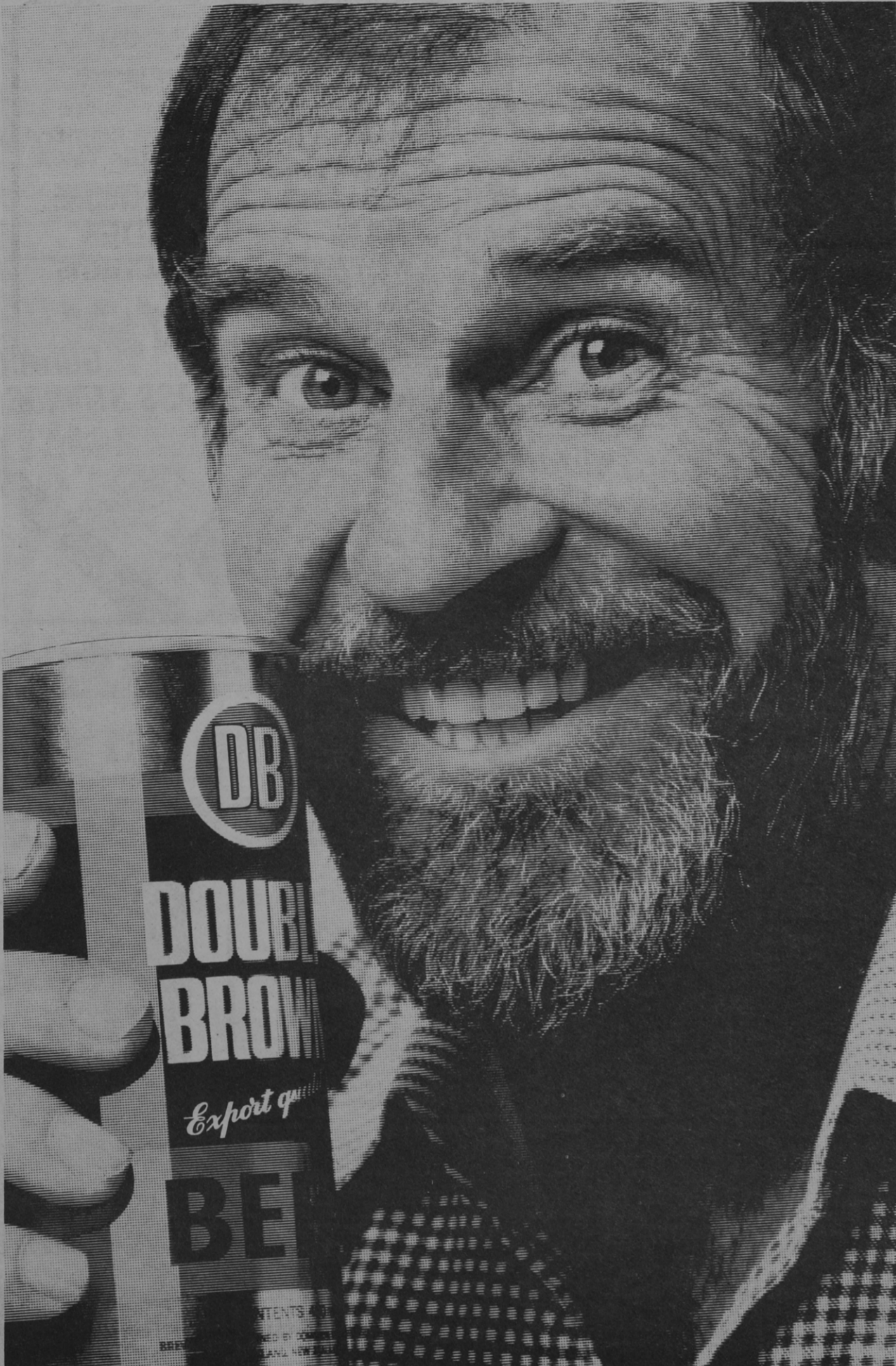
UTU
Director: Geoff Murphy

We have been waiting for *Utu* with a great deal of curiosity, both to see what Geoff Murphy comes up with after the successful *Good-bye Pork Pie* and to see how the film approaches its subject material in our socially conscious 80s. After all, the days of *Rewi's Land Stand* are long gone.

It tells of the short career of a Maori rebel, Te Wheke, in the 1870s. Te Wheke is a fictitious character, inflamed by the seemingly unmotivated slaughter of his people to conduct his own personal vengeance upon the European community.

CONTINUED ON PAGE 30

DOUBLE BROWN BECAUSE... “It’s good, real good”



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Men at Midem

New Zealand's representatives at last month's MIDEM trade fair in France thought their attendance at the record industry's international market would be little more than a gesture. They returned firmly convinced their trip had been more than that.

The MIDEM (Marche Internationale Du Disque Et De L'Addition Musicale) trade fair is held annually in Cannes and has been styled as the music industry's equivalent of the Cannes Film Festival. It is the largest event of its kind in the world and is attended by more than 6000 people from 60 countries. Attending for the first time, New Zealand sent five representatives. They were: Rocky Douche, Ray Columbus, Glyn Tucker Jr, Terence O'Neill Joyce and Keith Southern — representing a cross-section of Kiwi music from the Meemees to classical and ethnic records.

The trip was organised by Douche and helped out by the Trade and Industry Department under a "Limited Assistance Programme". The department paid for a stand at the fair, and some advertising and provided a marketing officer from Paris.

So, under the banner *The Other Side of Down Under*, the New Zealanders set up their small, open stall.

Within hours of the fair opening the New Zealanders had results. Options were taken out, some deals were signed on the spot.

The New Zealanders were amazed at the attention their stand got from major record companies. Much of the credit here must go to Television New Zealand's Peter Blake, who put together a video package of New Zealand acts, which ran continuously. Interest was expressed in showing the videos on an American channel which screens rock videos around the clock.

The Kiwi stand was an open one — unlike the tightly regimented Australian stand, where appointments had to be made to see any of the representatives. Prospective buyers could just wander in and talk.

And what actually came out of the fair? Most deals are unconfirmed, currently in the form of one to six month options.

One representative to secure a good number of confirmed sales was O'Neill Joyce, of Ode Records. He had mostly jazz, classical and ethnic recordings. He has been asked to put together, for the German market, a sampler of newer Polynesian music.

"We've sold 11 albums at a 14 per cent royalty," he said. "Even if we only sell 1000 a year, it'll be better than we've done here in the last five years combined."

O'Neill Joyce also gained a "very positive" response from a Swiss Record company to the Herbs' records. A New York company was also interested and another in the same city wanted to release a four track EP from the Hattie and the Hotshots' album.

But there was another side to success also. O'Neill Joyce bought the rights to market several records in both New Zealand and Australia — something that up until now has been rare.

Tucker, representing Mandrill

and other product, has an almost-confirmed German (and possibly the rest of Europe) deal for Danse Macabre. He also sold the Karl Gordon single 'Do You Believe' to Britain. There was also strong interest in Alastair Riddell and Penknife Glides.

Tucker said he would not be caught short of New Zealand product for next year's MIDEM.

Columbus was representing, among others, the Propeller and Hit Singles catalogues. He secured options from various countries on the Blams, Meemees, Hip Singles, Gurlz, Willie Dayson, Mockers, Midge Marsden and Lena Days.

Columbus said that interest came from all quarters — Japan for the Gurlz and virtually worldwide for the Meemees, Blams and Mockers. He was also able to sell a good quantity of MOR and country material.

New Zealand's maiden voyage into the big wide world was an auspicious one. If one tenth of the options taken out are picked up on, it will have been a stunning debut.

Douche, who had success with Dennis O'Brien and Geoff Clarkson, said his project with the Government over MIDEM had been a three year one.

He expected to be merely waving the flag this year, but with reasonable sales the project is already a year ahead of schedule.

He has already established a marketing pipeline to the USA and is to mount a "New Zealand music awareness" campaign.

"The Government was only prepared to help out if the stand was at MIDEM for three years," he said. "It looks like it'll be there for ever now."

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FROM PAGE 14

he sees Lyndon and the Liars, a rejuvenated Ballon D'essai and the group formed by former Clean bassist Robert Scott as good prospects.

"And I see the Bill Direen album as a very significant happening."

Further afield there is a "superb" Verlaines single awaiting release, one from Sneaky Feelings and the recently released Fetus Productions record.

"This year should be very interesting. I'm quite optimistic, even though people's spending power will be down because of the state of the economy."

"I think the Stones will do well, but they'll obviously never have mass appeal. Depending on what happens with the Chills they could be the next big thing. And the Verlaines should come through in the long run."

So at this point, with at least partial success behind him, is there anything Shepherd would change if he did it over again?

"Just the way it's been run, perhaps. It's depended on a group of interested people around the country helping out for nothing. I'd like to develop the idea of reimbursing them."

Shepherd recently rented out a "suitably sleazy" office in the central city and is seeking Labour Department assistance to employ Flying Nun's first full-time worker. He has someone in mind for the job but nothing can be said yet.

The employee would do the work that has nearly flooded Shepherd over the past year. Even (perhaps especially) on a small operation like Nun there are dozens of bills to be paid, orders to be dispatched and accounts to be chased up — things Shepherd has had to fit in with managing a busy record shop.

He hopes it will improve the label's distribution, especially overseas.

"We've sold some Clean EPs in Australia. You only have to sell a few overseas to make it worthwhile."

He thinks the sound quality of Nun records is gradually improving (as Chris Knox learns how to use

his TEAC?) but it's not easy.

"Usually neither the band or myself are in a position to afford high-quality recording. It would be great if I could afford to have everyone go into Harlequin but I can't."

There's no great worry. For all their hisses and squeaks Flying Nun recordings often have more presence and demand more attention than the big-budget stuff.

The label has already become bigger than he had envisaged — his initial idea being to simply help local bands release small quantities of records for those who wanted them.

"I don't really want to run Flying Nun full-time."

Could he ever see himself taking the kind of financial plunge Propeller Records did with the Meemees and Blams albums?

He pauses, thinks.

"I've got a lot of admiration for them doing that but perhaps it's a risk I wouldn't be prepared to take."

Russell Brown

Live

Battle of the Bands
Logan Campbell Centre,
March 12.

Ah, the joys of being a stranger in town.

"Logan Campbell Centre?" said the traffic officer. "Turn right at the lights about a mile down that way."

It was 800 metres away on the left. Anyway, I missed No Tag. I understand they played well.

Compulsory Allies were very young and obviously couldn't foot it with the other bands in terms of presentation or tightness. But they had far more promise than some of the more professional acts. They just need to work a few things out. The vocals were good, the horns were fine, but something is amiss in the rhythm section. Still, they've got plenty of time.

Next came 67 Listeners who were older, tighter and obviously

enjoyed their playing. The first few songs were good but after that things began to sound a little samey. They weren't bad but lacked a real edge.

Stark Naked came on bright, bouncy and smiling. The night's first real entertainers, setting about their task with gusto. They went down well but were perhaps a little let down by their songs.

A girl who can sing, dance and generally look like she knows what she's doing is a big help in a pop band. Day Centrale have such a girl. And not only that, the others are good movers too. The music was chirpy pop in keeping with the image. The future would appear to be very bright for Day Centrale.

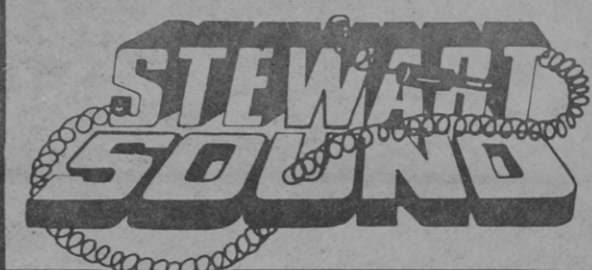
The Diehards gave more good pop, with Eddie hopping about in style. On this night I think they were shaded by Day Centrale, but they are obviously one of the few good young bands to come through of late.

Auckland Walk were by far the most experienced and professional act of the night. Their sound and presentation were faultless but the music got a little wearying. I don't really know what they're aiming at, it's not pop music but it's not really original enough to be considered "serious" music. Still, they had to go through for simply for doing what they did, whatever it was, very well.

Marginal Era were unlucky to be the last band up. Most of the crowd had left and what atmosphere that could be mustered in the cavernous concrete centre was leaking away. It would have been good to have seen the band in more sympathetic circumstances as Paul Agar is a fine frontman and singer. Still, their performance was an improvement on the one that got them into the final so they're definitely moving in the right direction.

In the end Stark Naked, Day Centrale, the Diehards and Auckland Walk were chosen, in no particular order, as the best of this first Auckland final. Probably a fair result, but a little unlucky for Marginal Era.

Russell Brown



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Alastair Riddell
and Modern Contours
Myke Forse and Flatmate
Gluepot, Feb 18.

Myke Forse (aka Mike McGirr) is a singer from Christchurch accompanied by Stephanie Toomer on electric piano. They provided a tasteful opening act. Forse's voice is not unlike one Tim Finn's, especially on the Enz's 'Stuff 'n' Nonsense'. Originals are few, but 'Garden City Overnight Success' impressed. Look out for their version of the Pye Isotronic theme.

Alastair Riddell has been around for years and one wonders whether he'll ever make the big time again, but with the current electropop boom performances like this might do the trick.

Riddell's confidence on stage tends to overshadow the competence of drummer Simon Hannah and the band's three keyboardists. Special mention should be made of Hannah's imaginative playing which kept the whole thing together.

The album *Positive Action* was given a good airing and highlights were 'Let Her Know', 'Sex Becomes Love' and the excellent 'Dial My World'.

Last year most of the country's promising young bands split up, leaving us with the old school. Of this school, Riddell is one of the few to retain his credibility in 1983. Alister Cain

Netherworld Dancing Toys
Captain Cook, March 5.

The last performance of the present NDT lineup was an event, buddy. They broke pub attendance records (two nights in a row) and delivered the clenched-fist horn blows that they've been promising since their inauguration eight months ago.

There were few twin sax and trumpet squeaks. Instead you got one in-tune, on-key integrated brass shout and a riddum section (Brent Alexander and Graham Cockroft) that was greased muscle. So naturally the songs were better, slicker, especially the new original 'A Change To The Contrary' and 'Thrill Of It All'.

Rillstone and Perry have left so now it's time for reorganisation. Possibly keyboards? Whatever, they'll be back, bet on it. George Kay

Simon and Garfunkel
Western Springs, Feb 18

To say one went along for the backing group is a bit like claiming to buy *Penthouse* for the articles. But how often do we get the chance to see a top-notch, ten piece band? What I should have realised was that, in being strictly confined to the S&G format, those musicians would rarely move beyond second gear.

Luckily there was a handful of songs where they did get to show their paces: '50 Ways', 'Still Crazy', 'Late In The Evening', 'Maybelline' and Little Richard's tribute to this magazine. These numbers also showed — apart from the fact that Paul and Artie shouldn't attempt Little Richard — how few in the 40,000 strong crowd wanted to dance. Judging by the applause, a large section of the audience thought Garfunkel's 'Bright Eyes' one of the evening's highlights.

Garfunkel, of course, remains the archetypal wimp. (His only real justification for being there is to sing harmonies and during the first half-hour these were painfully off.) It is sad that Garfunkel's name, tagged on to Simon's, should occasion larger crowds than if Paul were to tour alone, because undoubtedly, Simon's most mature work has been done in his subsequent solo career.

In contrast to his colleague's stiff approach, Simon seemed at ease, willing to slightly vary his melodies and vocal delivery. Unfortunately his relaxed approach and pianist Richard Tee's few moments of improvisation were virtually the evening's only elements of spontaneity. It was a concert characterized by *no surprises*. Peter Thomson

Broom Valley Festival
Dunedin, March 5.

The fourth, and most successful, of Hank Van Der Vis's homegrown festivals featured a mixture of Dunedin and ChCh rock'n'roll.

Opening the proceedings, Christchurch's Toerag came on like a veteran of bootboy wars. A bad unbalanced sound and bad songs made it easy for the Pioneer Pog 'n' Scroggin' Band to provide folk/jug band relief before the second Christchurch act, the cheerfully named Scorched Earth Policy took over. This five piece, some of them suffering from good Scotch, played their narrative

New Order doomsday songs, some effective, some lame.

Dunedin's Blue Meanies followed and carried the afternoon. It was their first appearance after a six-month break. Tight and plugged into the trash/beat pop of the sixties, guitarist Max Satchell made sure they had the instrumental suss to dish up their originals and off-centre covers.

Gamaunche a respected three piece drew wry smiles for their humour and some admiration for their songs. Guitarist Richard Wallis is worth watching.

I missed the Chant and Soft Parade. Maybe next month. George Kay

'KIWI' FROM PAGE 8

Brent says the cartoons are based on actual incidents.

"I like those guys, I just get pissed off with what they're doing. I've had this sympathetic attitude before and it doesn't work."

Rather than openly confront the people involved, the two decided to incorporate their frustration into part of what they were doing — the poster.

Of course the pair's attitude runs both ways. Several people associated with mainstream bands wrote the Kiwi Animal off to me for "they can't even play in tune" type reasons. Blindness on both sides...

The duo have also produced *The Book and the Trees*, a booklet containing two stories, one by each.

In the future, Brent hopes that he and Julie will work together even more closely than before, but at the same time each retain their separate (and very distinct) identities.

For Brent, success means simply being acknowledged for what he and Julie are doing. Their self-belief is strong but:

"You feel a bit loopy about it sometimes."

A personal breakthrough came a few weeks ago for Brent.

"I travel quite a lot, hitch-hike. When people pick me up they see my guitar and ask me what sort of music I play. Blues? Country? Rock? And I always used to try and find some category to describe it. But now I don't have to. I just say I play my own music — and that's the first time I've been able to do that." Russell Brown

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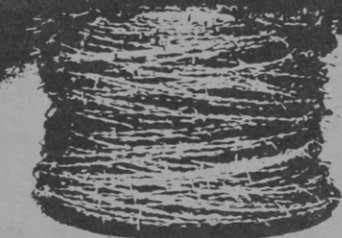
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King Snag Column

For the past three summers 'Arry 'as been what the papers call a cricket yobbo, and yet never played a game. So why not organise a game and a team of other yobbos and call them the Ratbags?

Excellent idea, but 'oo can we play? 'Ow 'bout A Certain Baa? No — that wouldn't be cricket, that'd be boring. What about New Music Management? Judging by the influences that'd be like England versus Australia — now that's cricket. So, after a quick trip to the Rumba Bar, a team was easily organised. It consisted of 'Arry, 'arf of Nocturnal Projections, 'arf of Sporting Life (apt, eh?) 'an 'ippy or two and a few other

louts and 'angers on.

Mike Coolarse and New Music Management pooled together some Legionnaires, roadies, a manager or two and an extended player.

So on to the battle ground it was. 'Arry, being the usual smartarse, opened the batting, only to fall for two runs. But Chris Burt took up the bat and after an excellent score of 60 runs, 'is wicket fell. After further batting performances from Bevan Swinney and Doug 'Ood the Ratbags' all out total was 163.

In went the Coolarses to bat and the Ratbags opened up the bowling attack. Wickets fell like possums on State 'Ighway One until Coolarse

took up the bat. But after 39 runs 'e was caught in the slips by yours truly. (Two weeks later 'e was caught in the booths, urinating, at Eden Park.) Good batting performances from Dave McCartney (retired), Roger King and Paul Woolwright.

Harry Lyon, of course, defended 'is stumps like 'e defends 'is pocket. All out for 132, the best man definitely won.

And 'ome it was with a dozen beer to watch the match on telly — obviously better cricketers but not as much fun. Roll on the footy season.

'ARRY

FILM FROM PAGE 27

As an adventure film, *Utu* puts across its point with pace and panache — super stunts, all the trimmings of modish violence we expect in the 80s and Bruno Lawrence's manic experiments with home-made double and quadruple barrel rifles seem to suggest that the film could be a *Mad Max III* of a century ago.

The film has its weaknesses. Although issues are never as simple as a straight Maori-European conflict (after all Wiremu and Te Wheke are as different in their attitudes as are the main trio of Europeans) the character development is notably uneven. Anzac Wallace's final orations before his execution may be extraordinarily effective but no Maori character registers as vividly as Wi Kuki Kaa's Wiremu, caught as he is between the two opposing cultures.

A MIDSUMMER NIGHT'S SEX COMEDY

Director: Woody Allen
It's a well known fact that inside every comic is a serious artist just waiting to burst out — after all, it's often through humour that we are able to give vent to some of our strongest and most profound sentiments. Allen's 1978 film *Interiors* showed just how serious he could be, and indeed a little more light relief would have been welcome on that particular occasion. His latest, *A Midsummer Night's Sex Comedy*, catches the

perfect balance between the comic and the serious as Allen gives us a comedy of manners set at a weekend country party in turn-of-the-century America.

At one point in the film, a character quips that sex alleviates all tension whilst love only causes it, all of which seems ample motivation for the many varieties of cat-and-mouse games that the six characters play all over the host's estate. It's the superb casting (and scripting) of these characters that gives the film its inner strength. I particularly liked Jose Ferrer's ridiculously pompous academic and Mary Steenburgen's gentle strength as Allen's wife. Mia Farrow is an adroit combination of innocence and shrewdness.

All in all, *MNSC* is a beautifully observed film, with enough Woody Allen wisecracks and moments of madness to keep fans happy. The fact that as a director he can incorporate these within such a gentle and reflective movie is a mark of his skill as a filmmaker.

William Dart

FORTHCOMING FILMS

The Verdict ... courtroom drama starring Paul Newman as a disillusioned attorney. Also stars Charlotte Rampling and Jack Warden. Starts April 2.

He Who Dares Wins ... a dramatisation of the successful SAS raid on the occupied Iranian embassy in London in 1980. Starts April 2. **Ghandi** ... this film traces 56 of the 79 years of India's great statesman, Mahatma Gandhi. Filmed in India with Richard Attenborough producing and directing and Ravi Shankar providing the music. Stars Ben Kingsley, Candice Bergen and John Gielgud.

Sophie's Choice ... based on the novel by William Styron. Set in post-war America, it stars Meryl Streep. Starts April 8.

The Secret Policeman's Other Ball ... alias 'SPOB' — the Other Testicle. The second funny movie from Amnesty International. A star lineup includes John Cleese, Rowan Atkinson, Billy Connolly, Barry Humphries, Sting and Pamela Stephenson. Starts March 25.

CROSSWORD ANSWERS

ACROSS: 1 STARS IN MY EYES. 8 END. 10 OUT. 11 ALI. 12 GORDONS. 14 EARTH. 16' BOONE. 18 BOY. 19 CUT. 20 ENDS. 22 RESPECT. 25 EAR. 27 DANSE MACABRE. 29 ENO. 32 BYE. 34 LAYLA. 37 TOOTS. 40 ZOMBIE BIRDHOUSE.
DOWN: 1 SIOUXSIE SIOUX. 2 ART DECADE. 3 SEA. 4 NEIGHBOURS. 5 YOUR. 6 YOKO. 7 SENSIBLE. 9 DAGGY. 13 DANCE. 15 RB. 17 OT. 21 SAD. 22 RUM. 23 SECRET. 24 CURE. 26 RAINY. 28 E.T. 30 EEL. 31 MA. 32 BEER. 35 AWB. 36 LIE. 38 ONO. 39 SUE.

DUE SOON — THE NEW ALBUM

U2 WAR

SINGLE 'NEW YEARS DAY' OUT NOW

PAMELA STEPHENSON DOES THE "BUS STOP STRIP" AT ...

THE SECRET POLICEMAN'S BALL

MONTY PYTHON FANS SHOULD LOVE IT - IT IS CONSISTENTLY FUNNY RIGHT DOWN TO THE CREDITS" *Newsday*

JOHN CLEESE • ROWAN ATKINSON • BILLY CONNOLLY • BARRY HUMPHRIES • STING • PAMELA STEPHENSON

COMING SOON

- 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.
- 38 Howard Devoto interview, Flight X7, Tim Finn interview.
- 39 XTC, Lip Service, Motels.
- 40 Martha Davis, David Byrne and Dave McCartney interviews, Doors, Bruce Springsteen, Hammond Gamble.
- 41 Coup D'Etat, Flowers, Clash, John Lennon, Elton John.
- 42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Borich/Tilders.
- 43 Bryan Ferry interview, Sweetwaters report, Flowers.
- 44 Adam Ant, Associates and Police interviews, Stevie Wonder.
- 45 Split Enz, Pop Mx, Meemees, Wgtn '81, Class Of '81, Newmatics, Herco Pilots, Swingers, Madness supplement.
- 46 Pili/John Lydon London interview, Cure, Ellen Foley, Dire Straits.
- 47 Jam in London interview, Reggae/Bob Marley

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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 favs), 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, Newtons, Heavenly Bodies, Chris Knox pic.

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CORUBA CALENDAR

MARCH 18 TO APRIL 17

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

Watch out for...

Dire Straits play Western Springs March 26 and Athletic Park March 29. Joni Mitchell plays Auckland St James March 27, Wellington Town Hall March 28 and Christchurch Town Hall March 30. Spike Milligan also pops in for a quick visit, His Majesty's Theatre April 4-6 and Founders Theatre Hamilton April 7, 8.

Herbs undertake their first full national tour, kicking off in Christchurch with a night at the University Ballroom March 16 and then a weekend at the Hillsborough March 17-19. They play a special peace festival marking the first anniversary of ChCh



Midge Marsden lineup for 'with horns' tour: Neil Reynolds, Midge, Grant Hughson, Kelly Rogers, Andrew Kimber, Tony Crichton. Absent is Liam Ryan.

21 DD Smash Cabana
No Tag Cook
Mockers, Dabs Gisborne
PC's Band Gluepot
● Bauhaus 'The Sky's Gone Out', 'Press Eject and Give Me the Tape' LPs, Pete Townshend 'Scoop', EWF 'Powerlight', Wah 'Story of the Blues' 12" released.

22 Midge Marsden Masterton
DD Smash Quinns
Mockers, Dabs Gisborne
Legionnaires Windsor
Marching Girls Gluepot
Herbs Youth Centre ChCh
No Tag Cook
Clash release 'White Riot' 1977.

23 DD Smash Palmerston N.
No Tag Cook
Midge Marsden Napier
Mockers, Dabs Whakatane
Alastair Riddell Windsor
Diatribes Gluepot
Willie Dayson Cricketers
Avante Garage Little
Maidment
Herbs Oamaru
Elvis drafted 1958. The slide begins.

24 Midge Marsden Napier
DD Smash Wanganui
Mockers, Dabs Mt Maunganui
Legionnaires Wiri
Divinyls Gluepot
Willie Dayson Cricketers
Avante Garage Little
Maidment

24,25,26 Wastrels Hillsborough
Neighbours Esplanade
No Tag Star and Garter
Daggy & Dickheads
Onerahi
Alastair Riddell Windsor

18 Midge Marsden Vict. Uni
Hip Singles Hillcrest
Kix Taupo
The Fit Blackball
'Ghandi' begins.

18,19 Dance Exponents, Spines,
Body Electric Mainstreet
Wastrels Cook
Neighbours Gluepot
DD Smash Gisborne
Alastair Riddell Bellblock
Willie Dayson Cabana
Citizen Band Windsor
Daggy & Dickheads
Cricketers

19 Midge Marsden Quinns
The Fit Hokitika
Mockers, Dabs Hastings
Hip Singles Hillcrest

Freudian Slips Rumba
Hotshots Wiri
Neighbours Gluepot
No Tag Greymouth
Avant Garage Takapuna
Pumphouse
Ibis Esplanade
Politicians Cambridge
Bronx Rotorua
Herbs Hillsborough

20 Midge Marsden
Exchequer, Wgtn
Peace Festival Hagley Park
ChCh
John and Yoko wed 1969,
Bowie and Angie do the
same 1970.

28 Midge Marsden Rotorua
Troggs Hillsborough
PC's Band Gluepot
Joni Mitchell Town Hall
Wgtn.
No Tag Palmerston Nth
Herbs Greymouth
● Musical Youth
'Youth of Today', Strangers
'Feline', Rick Ocasek
'Beattitude', Mental As
Anything 'Creatures of
Leisure' released.

29 No Tag Rumba
Midge Marsden
Whakatane
Auckland Walk Gluepot
Dire Straits Athletic Park
Herbs Greymouth
Lonnie Donegan is 52.

30 Herbs Greymouth
Joni Mitchell ChCh Town
Hall
Midge Marsden Tauranga
Willie Dayson Wiri
Bronx Te Awamutu
Eric Clapton born 1945.

31 Incendiary performance —
Jimi Hendrix sets fire to
his guitar for the first time
1967.

31,2 Herbs Motueka
No Tag Bellblock
Bombers Rumba
Willie Dayson Wiri
Alastair Riddell Esplanade
Politicians Tauranga
Limousine Rotorua

1 Troggs Timaru
No Tag Railway Hall New
Plym
Neighbours Waimamaku
Paris Doodles
Marvin Gaye born 1939.

Mockers, Dabs Windsor
Midge Marsden Gluepot
Dance Exponents Mt
Maunganui
Punakaiki Valley Festival
(April 2-4) Herbs, Naked
Spots Dance, Sneaky

2 Troggs Timaru
Neighbours Onerahi
No Tag Bellblock
Golden Showers Newtown
Community Centre, Flesh
D-Vice, Unrestful
Movements, Riot 111,
Desperate Measures,

Feelings, Not Really
Anything, Nocturnal
Projections, Ballon D'essai,
They Were Expendable,
Blue Meanies, First XV,
Otis Mace, Wasps.

3 Legionnaires Mainstreet
Willie Dayson Henderson
Valley Hall
Herbs Punakaiki Valley
festival
Neighbours Kaitia
Marlon Brando born 1924.

4 Legionnaires Hillcrest
Troggs Hillsborough
Spike Milligan His
Majesty's
Grammar Boys Hamilton
Citizen Band Bellblock
Muddy Waters is 68 today

5 Herbs Clyde Quay
Legionnaires Bellblock
Troggs Hillsborough
Diatribes Gluepot
Grammar Boys Hamilton
Citizen Band Bellblock
Spike Milligan His
Majesty's

6 Herbs Cabana
Legionnaires Wanganui
Spike Milligan His
Majesty's
Troggs Hastings
Diatribes Gluepot
Pink Floyd officially
announce Syd Barrett's
departure 1968.

7 Legionnaires Masterton
Herbs Wairoa
Troggs Gisborne
Movers Gluepot
Spike Milligan Founders
Theatre

7,8,9 Sporting Life Rumba
Neighbours Gluepot
XFX Cabana

8 Troggs Mt Maunganui
Herbs Gisborne
Spike Milligan Founders
Circle Game (rock opera)
Gluepot
'Sophie's Choice' begins.

Willie Dayson Gisborne
Daggy & Dickheads
Windsor
Blond Comedy Esplanade

9 Herbs Gisborne
Legionnaires Quinns
Troggs Windsor Park/
Mainstreet
Hip Singles Bellblock
Alastair Riddell Hillcrest
Circle Game Gluepot

Bronx Tauranga
Politicians Rotorua
Hip Singles Bellblock
Alastair Riddell Hillcrest

10 Legionnaires Nitesite
Battle of the Bands
Dunedin Town Hall
Stu Sutcliffe dies 1962.

11 Herbs Palmerston North
Troggs Whangarei
Primitive Art Group
Gluepot
XFX Hillcrest
Willie Dayson Palmerston
North
Roxy Music 'The High
Roads' mini-LP released
Dylan plays his first pro
gig 1961.

12 Legionnaires Rutherford
Rutland Wanganui
Troggs Hamilton
Hip Singles Wiri
XFX Hillcrest
Willie Dayson Rutland
Bill Haley records 'Rock
Around the Clock' 1954.

13 Herbs Hawera
Troggs Bellblock
Hip Singles Wiri
Willie Dayson Rutland
Al Green born 1946.

14 Herbs Bellblock
Daggy & Dickheads
Taupo

15 Herbs Mt Maunganui
Dance Exponents Hillcrest
Willie Dayson Bellblock
Daggy & Dickheads
Cabana

14,15,16 Legionnaires Hillsborough
Naked Spots Dance Rumba

16 Herbs Mt Maunganui
Dance Exponents Hillcrest
Willie Dayson Bellblock
Daggy & Dickheads
Cabana

Citizen Band Mainstreet
Meemees Gluepot
Hattie Esplanade

17 Legionnaires Canterbury
Uni

CONTINUED FROM ABOVE
being declared a nuclear weapons free
zone on March 20. They tour the
"biggest Pacific island" until the Puna-
kaiki Valley Festival on April 3 and
then head north ... the Troggs are
back for a pub tour, including an
Easter Monday bash with the Wastrels
at the Hillsborough. The Wastrels
finish their own South Island tour
March 24-26 at the Hillsborough and
then prepare to head north ... DD
Smash whip around the North Island
before crossing the Tasman, visiting
Gisborne, Napier, Wellington,
Palmerston North, Wanganui, New

Plymouth and winding up at Main-
street ... No Tag album tour begins
March 15 at Rawa House and covers
Greymouth, Dunedin, Palmerston
North and New Plymouth ... guitarist
Hammond Gamble and poets Sam
Hunt and Gary McCormick get
together to play Hamilton's Hillcrest
March 24, 25 ... The Secret Police-
man's Other Ball begins in Akld
March 25 ... Midge Marsden getting
about with new band the Indicators
play Gluepot March 31, April 2 ...
Willie Dayson Blues Band playing
throughout North Island, including
Wiri March 31, April 2 and Bellblock



April 14-16 ... Circle Game, a rock opera,
features at the Gluepot April 8,9.

Joe Jackson plays Palmerston North
April 23 and Auckland's Logan Campbell
Centre on the 24th ... Birthday Party dates
are: Mainstreet May 3, Massey University
May 5, Victoria Uni May 6-7, Christchurch
May 8. All gigs are public ... confirmed for
Punakaiki (near Greymouth) Festival are
Mainly Spaniards, Sneaky Feelings, Herbs,
Naked Spots Dance, Nocturnal Projections,
Ballon D'essai, They Were Expendable, Blue
Meanies, Not Really Anything, First XV,
Otis Mace, the Wasps. The festival runs
Saturday to Monday over Easter weekend.
David Bowie will soon announce dates for
his world tour. Fingers crossed. His new
album apparently contains a cover of Iggy's
'China Girl' and a new version of the Cat
People theme ... New Plymouth-based Ima

Hitt have released a cassette of Penknife
Glides live and one featuring songs by blues
player Ralph Bennett entitled Daze in the
Country/Nites on the Town. Both are
available from PO Box 407 New Plymouth
... Out now: Flying Nun releases Songs for
Cleaning Guppies by Chris Knox and Fetal-
mania by Fetus Productions and Propeller
Miltown Stowaways Hired Togs EP ...
Swinging Blue Jeans due to tour here in
June, Marcel Marceau may also, but he's
not talking ... Massive Golden Showers
punk festival to be held Sat April 2 at
Newtown Community Centre in Wellington
will feature Riot 111, the Johnnies, Desperate
Measures, Unrestful Movements, Flesh D-
Vice, Aftershock, Suspect Device. Will be
limited to 600 tickets. "Pisses over the rest,"
says the publicity. Anybody wanting to
play contact: PO Box 26041 Wellington.

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

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