



- ACROSS**
- 1 Bauhaus eclipsed? (3,4,4,3)
7 London...pre-punk outfit featuring Paul Simonon, Mick Jones, Tony James etc (1,1)
9 and 2D Two thirds of an Ultravox album (2,2)
10 Totally Olivia?
12 Manfred's band
14 Plastic band in early seventies
15 Sally Fields' record label? (6,3)
18 ...when, said Lene
19 Allegro...Troppa, the Disney alternative
21 LKJ album, the lowdown? (4,7)
22 Mr Bowie's invitation (4,5)
- DOWN**
- 1 The last slice of the Waters? (3,5,3)
2 See 9A
3 Paul's plaything is a basket case. He loves the toy
4 Prickly Wgtn band
5 ...Sesame, that's Kool!
6 Where the Four Tops reached
7 Velvet Underground's continental relative
8 Pete's sad tale (5,2,3,5)
10 Motorhead's early iron animal.
11 She walked on this for Bacharach, Jo Jo Zep have)
13 Just a simple-minded cacophony (4,2,4)
16 UK street fashion mag (1,1)
17 The Mannish Boy
20 Once a Stones' song, now, apparently, their motto. (3,4,4)
21 And now there are two... (4,8)
23 Triple it for a damned good record
24 What the what, Suzi?
25 Last year's million-dollar merchandising movie (1,1)
27 The hoople
28 and 38D From which demon flowers grow (3,4)
32 See who go?
33 '...Into You', Atlanta Rhythm Section hit
38 See 28D
40 Supposedly so named because of his green teeth
41 Neo-modern, Brian
43 The Beat's home in NZ.
46 The man with the horn
48 He who dares... movie
49 Eden tempered?
52 ...Freak, c'est Chic

- ANSWERS ON PAGE 26.**

MARCHING FROM PAGE 19
old hat ... so I think we fit in somewhere between old hat and trendy wankers," Des concludes.
"They'll like us in a couple of years, just like True Love' and 'Mysterex'," adds John Cooke, guitarist and, with Des an original Marching Girl.
Singer and percussionist Deb Schultze, ex Sydney's Blue Electric and Bryan from the Newz joined

the Marching Girls on the same day.
"We started working four months ago and we've never looked back," says John. They do three Blue Electric covers as well as some older Marching Girls' songs, 'The Man Who Knew Too Much' and 'Plain Jane'. Five minutes before the interview they'd heard that their four track EP (includes 'Plain Jane') had entered

the NZ charts at number 42. Their plans include napalming the moon and recording an album, working on their Australian audiences; they've only played five gigs in Melbourne.
"Then we're going overseas. We've got Big Plans," says Deb.
"We're going to South America to get our own private army," says Des.
It transpires that, like all great

plans, a UK trip was decided on one night when they were drunk. Exuberance and optimism are keywords to these personalities. They're all loopy, natural entertainers.
The band is based in Melbourne, where Des and John have lived the last four years.
"We got stuck in Melbourne," Des says, "which was a good thing because much better music comes out of Melbourne."
"All the best bands have got New Zealanders in them. Australians have got cloth ears," says John.
"There seems to be a trend, the coming bands are sort of tribal plus lots of bass and drums," Deb says. There's a lot of funk bands, they all read their NMEs, there's electronic pop type bands, there's Duran Duran soundalikes.
There's no distinctive New Zealand sound, they say. Then are New Zealanders different from the rest? "Yeah," says Des "We're better, much, much better."
"The best Australian bands seem to have New Zealanders involved with them somewhere," Bryan adds.
The Fabulous Marquees, The Dead Can Dance and The Birthday Party, to name but a few," says Des, naming but a few involving Des.
Des is drumming for the Birthday Party for their remaining live gigs.
"I've got three days to learn all the songs and then play with them," Gravely.
"It's frightening. I've been scared. I was worried enough about playing over here with us."
Why?
"I just get nervous when we play, I get more and more nervous as we play more and more — instead of the other way around."
Des says they didn't aim at having all Kiwis in the band.
"All the Australians I've met who want to be in bands are very flamboyant sort of egotistical people," remarks Deb.
And you're not?
"We're not big, flashy stars ... not yet," says Deb.
"We're not trendy wankers either," says Des.
Jewel Sanyo

'BODY' FROM PAGE 8
Body Electric have avoided the real thing because "drummers take up too much room on stage and have a massive consumption of drugs, women and alcohol which seems to get everyone else into trouble. With a machine all it needs is plugging in".
The Body Electric have existed for only six or seven months, their impressive support for Hunters and Collectors at Victoria University being one of their earliest performances. Now with their debut EP still in the charts after four months, what's the next step?
"Things have been moving at such a speed it's hard to see or even contemplate a new move," says Garry. "That may seem like getting around the question but it really is that way. The album is definitely on for June/July though, a month after our new man, who understands keyboards better than us, arrives."
The new recruit will replace Andy Drey who's leaving because of financial necessity. "There's no animosity," Alan says. "Andy's just sick of having nothing."
"Pulsing" has been the key to the band's success. During the Wellington leg of the Pulsing With Punch tour Garry expressed dismay to one audience that people only know the band for that song. He explains: "We've got a dozen songs, 'Pulsing's' just one facet of our music."
"It was one of our first songs. It's really a send-up of ourselves," says Garry.
Lyrically the Body Electric are very international. "It's not intentional," Alan elucidates. "Garry usually doesn't like the original lyrics. Some nights we'll start on them at six and be there till four in the morning. It's a process of elimination."
"You have to be critical of your own stuff," says Garry. "You've got to be able to listen to it."
The New Zealand input is still there, 'Who Takes The Rap' for example. Garry explains:
"That was the time of the Patea freezing works closure. I thought 'shit, it's all being closed down because of bureaucracy'. But you can't say exactly what you mean in songs because people tire of that."
"Like punk," Andy adds.
The EP with a richer, fuller production sound than many local releases, was the result of the special attention given to mixing the songs. Bryan Staff's role as co-producer with the band, was to "come in and create an atmosphere. But he wasn't a Bryan Rushent or Martin Staff!"
The recent national tour with the Spines helped to pay a few bills and the audience response, particularly at Otago University and in Motueka, was very positive. A further tour is planned to promote the album, but the band aren't aiming to be superstars. As Garry sagely notes:
"Country and Western music is the biggest seller in New Zealand, if we went C&W we'd be big sellers!"
Last words on the rock'n'roll condition.

"Everyone thinks it's fame and fortune, there's plenty of fame but no fortune," laughs Alan. And Garry says, "The saying goes fame and fortune await you. But it's a hell of a weight."
David Taylor

'PUNK' FROM PAGE 8
the punks who get the blame."

The punks are young. They range in age from early teens to early twenties, according to Dwyer. Many are coming in from the suburbs to play in bands, go to gigs — or more likely just hang around Manners Mall. You don't get into pubs with boots or studs or a dodgy haircut, even if you are old enough.

"It's really exciting to watch some of these young bands, who are only about 15 or 16, get up on stage and play flat out for 20 minutes. And the next time they get up they're playing for half an hour and they're a bit tighter. It's good to watch the progression."

He tips Aftershock as the best of the new young bands: "They're so young they don't realise how good they are."

Will Void and Dwyer (aka Capital Chaos Promotions) be working towards a regular venue then?

"I don't think a regular venue works. The whole idea of punk music is spontaneity, something different and not falling into a regular thing. I think one-offs are better, every two or three weeks."

He admits there probably isn't the audience to keep a regular venue in the black, "but there is definitely something happening because we're getting more and more people each time we play".
So what about the possibility of record labels, fanzines?

"I'd like to see a fanzine come out. I'd do something myself but I haven't got the time at the moment, just trying to get gigs organised."

Jayrem Records have been helpful with us and Unrestful Movements. They're really open-minded, so other bands will be able to go along to Jayrem and talk to Jim Moss. The possibility of an independent label is at least a few months away, I think. I want to see what happens over the winter."

He's looking forward to the winter. Things should develop. Bands like Aftershock may be up to touring standard, there will be more records out. Unrestful Movements' second EP is out already, Flesh D-Vice have their first record out soon.

Regardless of subjective evaluations of the music it can't be denied that there is an energy in the capital's punk scene and it's growing. If people like Dwyer and Void can give it cohesiveness it must inevitably produce something that will cross the "punks only" barrier and be accepted as an important part of New Zealand music.

But maybe that doesn't really matter.

"Energetic, adrenalin music, that's all we're into. Having a good time."

I can relate to that. Can't you? Russell Brown

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