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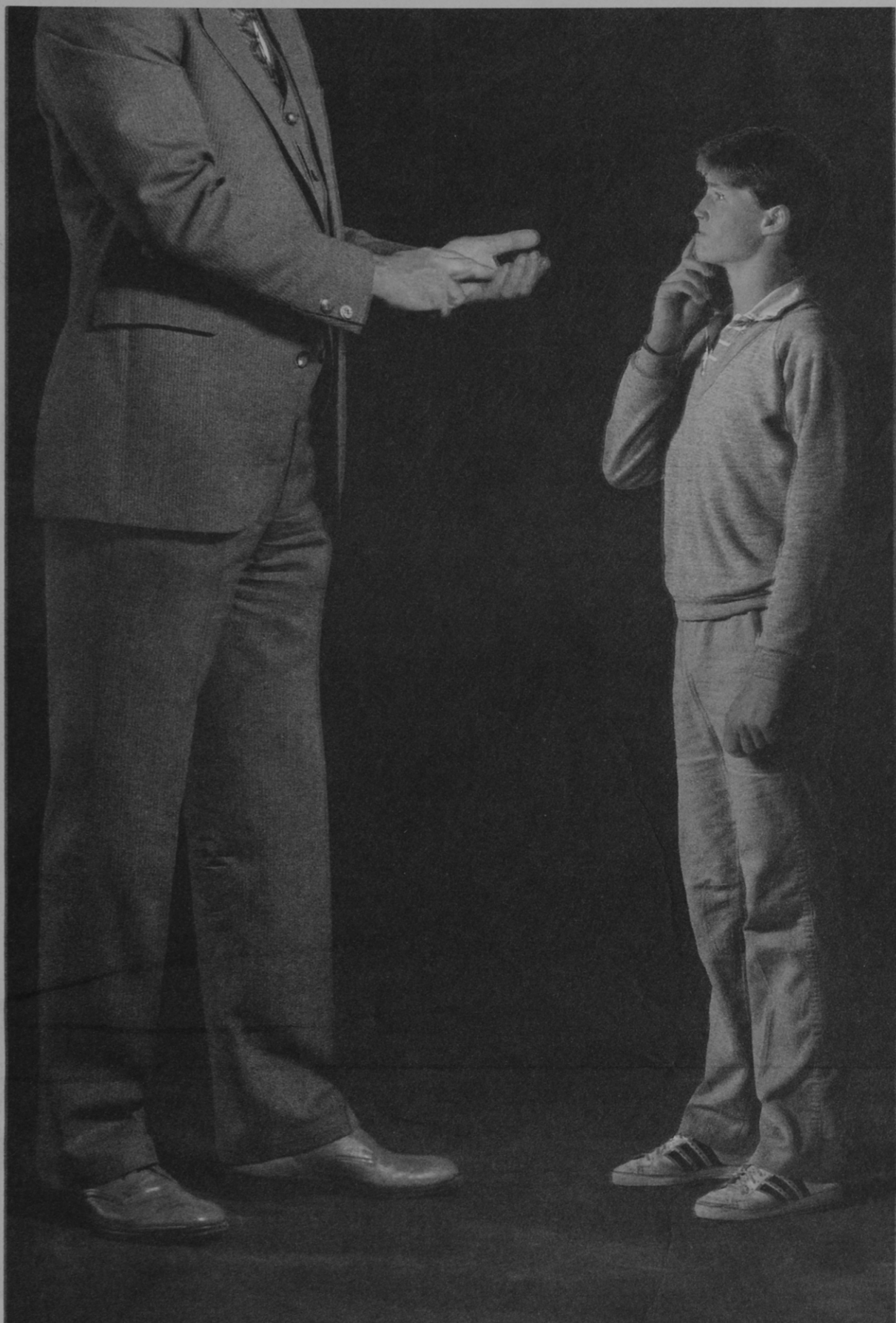
NO. 74

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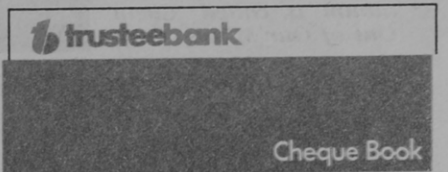
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Just Pics

The Kilgour brothers David and Hamish (below) are no longer Clean, they're the GREAT UNWASHED. Just to drive that fact home, their new album is called 'Clean Out of Our Minds'.



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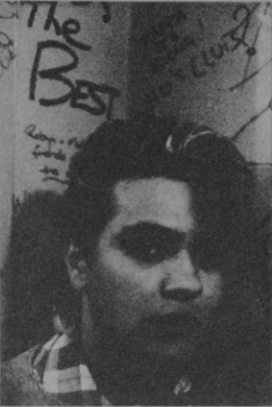
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When Propeller Records held two benefit gigs at Mainstreet, ALEXANDRA WRIGHT was on hand to take pictures. Snapped were:
1. MARK BELL, Coconut Rough and cap.
2. PETER MEEMEE ignores bandroom

graffiti.
3. MICHAEL MEEMEE in a corner.
4. JULIAN HANSEN of Terror of Tinytown looks heavenward.
5. BONES HILLMAN of Swimming Pools.
6. EDDIE DIEHARD holds pole up.



PHOTO BY ALEC BATHGATE



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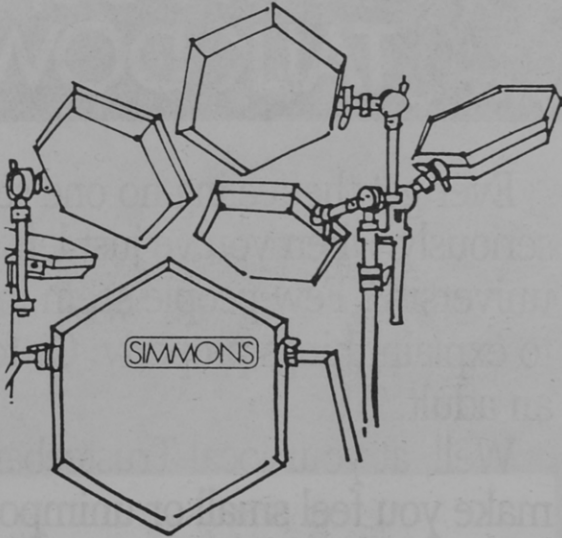


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Underage Venue Open

The Society for the Promotion of Alternatives in Music (SPAM) has opened a venue at 134 Symonds St. It opened this month after considerable work by society members to bring it up to council standards.

SPAM treasurer Jean Williams said it was hoped that the venue would be open day and night — in the daytime as a coffee bar and information centre and at night as a music venue. The society also plan to run workshops on skills like rigging up PA systems.

SPAM membership costs \$5 and entitles the member to the use of the club which is open at present, but will soon go members-only. SPAM is a non profit organisation registered as an incorporated society and administered by a committee of five. Membership fees going into upgrading facilities and paying for things like security. Membership enquiries to 14 Sefton Ave, Grey Lynn.

Williams said SPAM would be making sure sympathetic, tolerant security staff were hired.

For bands, PA and lights will be supplied and payment will be at musician's rates, \$9.30 an hour. Not a fortune, but better than the fat zero you'll get playing at a Mainstreet Buck A Head night.

After losing a good deal of money when a previous venue fell through, SPAM is hard up but hopefully membership funds and government grants will allow it to develop.

Fanzine...

Another manifestation of the current upsurge in things underground is *Alter Native*, a small but print-packed fanzine.

Issue One is a promising start, with the emphatic and enthusiastic feel that such a 'zine should have. It's definitely youth-orientated and its advent at the same time as SPAM's underage venue coming to fruition is fitting.

If you want to help in any aspect of production, contact Heather, ph AK591-482. Write to 5 Rangipawa Road, Onehunga, Auckland 6. RB

Netherworld's horn section; Malcolm Black and Nick Sampson, Windsor Castle.



Toys to Go Pro

Dunedin's Netherworld Dancing Toys were in Auckland to test the water recently — and the water was just right.

The eight-piece band filled the Windsor Castle to capacity on two nights of their first Auckland pub fixture. They also played supports at Mainstreet and for DD Smash at the Esplanade.

Their Auckland success has confirmed the band's decision to go full-time after they finish university exams this year. But that doesn't mean they'll be shifting out of Dunedin.

"We like living in Dunedin," guitarist Nick Sampson explained. "We'll tour from there."

The band took the opportunity to make their first big-studio recordings while in Auckland. Their new single 'Don't Blame Me'/'Tears in My Eyes' was recorded at Mandrill with Trevor Reekie producing. More than one record company expressed interest in the band but they're quite happy to remain with the Flying Nun label.

"Flying Nun gives us total freedom about what we do," explained bassist Graham Cockroft.

"And we like the South Island, identity of it too," said Sampson. If all goes well they'll return to Dunedin, play a little, study a lot and write more songs.

The only non-student member is trombonist Philip Hurring and he's chosen to stay with his television job in Dunedin so the band is looking for a replacement. If interested, write to 97 London Street, Dunedin. RB

Gorgonzola?

Auckland musician Steve Roach has just released his first solo recording and it's called *Gorgonzola*. Why Gorgonzola?

"I like the smell of smelly cheese," Gorgonzola's a smelly cheese, y'see.

Gorgonzola is a 45 minute tape of recordings made mainly on cassette recorders, using all manner of instruments. It's not really similar to the work of Roach's previous ensemble, the Squirm and even further removed

from his pop work with the Tech-tones.

Roach has applied for an Arts Council Grant to buy a four track tape recorder so he can make recordings up to pressing quality.

"I think cassettes are a good medium for quick release but they're very limited as far as distribution goes. And with the flexibility I like to work with I can't afford to work in studios."

Gorgonzola (reviewed in this issue) is available from House of Squirm, PO Box 47295, Auckland at a cost of \$6, for which price you get a fab 12 page booklet.

Propeller New Twist

After facing legal action which seemed likely to spell its doom Propeller Records is again live and well.

Difficulties arose when Harlequin Studios took legal action to recover debts outstanding from the recording of the Screaming Meemees and Blam Blam Blam albums. Label boss Simon Grigg had been preparing to travel to Britain but was forced to stay in the country.

But after a couple of uneventful court appearances an amicable settlement has been reached

between the two parties. Their settlement involves Grigg representing Harlequin's Ze Disc Records in the UK.

Propeller's own structure has changed, with an Auckland man, Ralph Wells, taking over Paul Rose's half shareholding. Grigg has left for Britain and Wells will run the label in his absence.

Before he left, Grigg spoke to *RIU* about avoiding such large recording debts in the future.

"In future there's going to have to be a great deal more responsibility from bands going into the studio. But that doesn't mean they should go and find the cheapest studio possible. The big studio approach is still relevant. There's no way in the world you can make records financially viable in this country and support a record company without selling them overseas. And to sell them overseas they've got to be up to standard."

Grigg is considering having some of the Propeller catalogue pressed in Britain, probably beginning with a compilation album. He'll also be looking at picking up UK labels for local distribution.

Back home, releases planned soon include a Newmatics live and studio disc and a Meemees live EP. RB

Zagni : Life After PEP

Until recently all an unemployed musician could do with his or her skills was collect the dole until a paying ensemble chanced by or could be built up.

But last year, versatile Auckland musician Ivan Zagni was asked to sort through the 40 or so musicians registered as unemployed in the city and select a number to form a group which would work and be paid for six months under a government PEP scheme.

That first group was the Big Sideways and was an undoubted success, making a well-received album and continuing under its own steam with a core of original members.

This year's PEP scheme was called Avant Garage and, with its mixture of rock and classical musicians, had a different feel than Big Sideways.

CONTINUED ON PAGE 6

Musicians on File

PAMSAB (Performing Artists Management Service and Advice Bureau) is compiling a computer listing of musicians looking for work. The listing details musical tastes, abilities and goals so that bands needing an extra player and individuals wanting to form their own groups can get the musicians they want with a minimum of fuss. The listing costs \$20 every six months to appear in.

PAMSAB will also arrange audition times and keep in touch with both parties.

The bureau hopes to keep on expanding its service and stimulate public interest in New Zealand music. It can be found on First Floor, Durham House, Durham St (opposite the car park).

Herbs Embark

Auckland's Herbs left recently on a tour that will take them throughout the Pacific and into Asia.

The tour, Herbs' second, includes a concert at the closing ceremony of the South Pacific Games in Apia, Western Samoa. In addition to covering the places it visited on its last tour the band will visit Papua New Guinea, Hong Kong (playing the 14,000 capacity QEII Stadium) and Japan. Japan Records will be releasing the Herbs catalogue to co-incide with the band's club tour of the country.

A Certain Bar Au Revoir

The following message arrived at the *RIU* office tied with black ribbon and borne by a sombre messenger who gazed at the floor through watery eyes and repeatedly mumbled "What will I do until Quays opens?" We felt it our responsibility to print the sorry document unabridged, but with the spelling corrected.

"After weeks of hesitant deliberation, we finally played the last record at the infamous ACB on Friday, August 26. The fact that several 'customers' were busy punching each other at the time made little difference and would be called circumstantial evidence in the post mortem.

"With the opening of other nightspots we felt the Bar had lost a certain potency, the clientele seeming to conserve their energies for later licensing. Although very unwilling to say farewell, we were also adamant not to be associated with a place that was not fulfilling its prime objective — to create an enjoyable atmosphere where good music could be heard. To be honest, we also felt the punters were not as open-minded, musically, as they had been and the attraction of playing 'anything we liked' was no longer there.

"We thank those who gave us their support and who helped make those magical evenings in our 18 month history."

Signed Pierre and The Squire.

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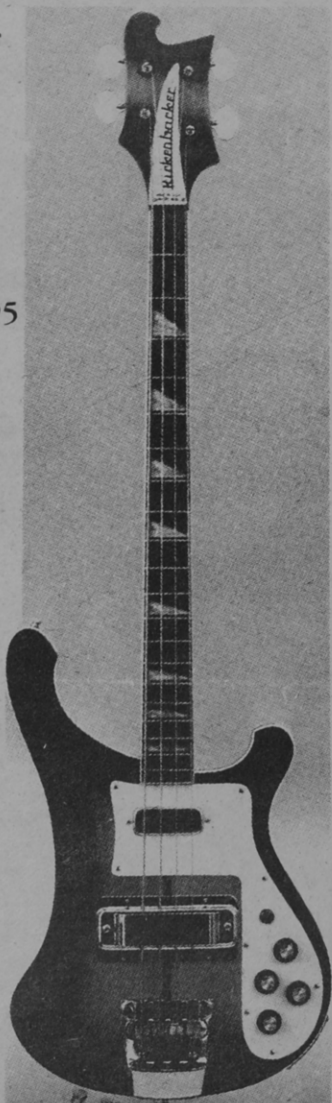
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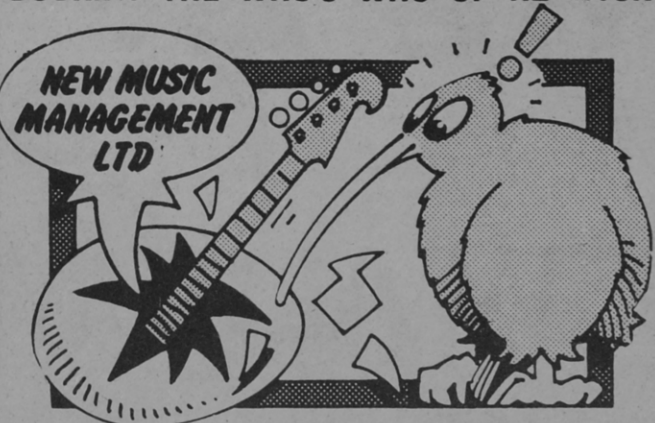
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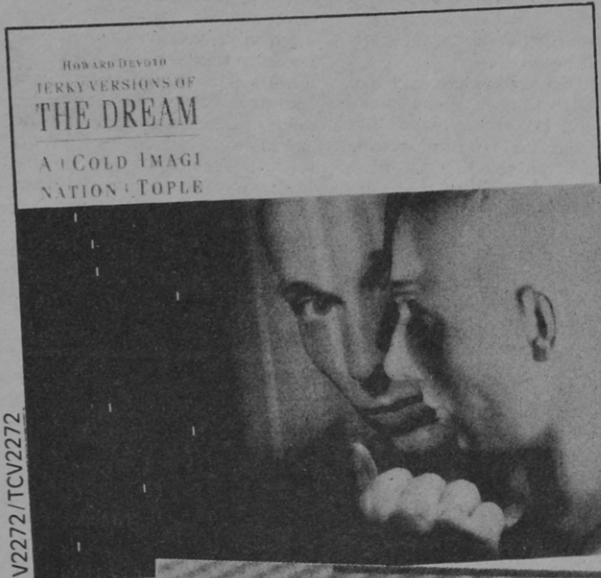
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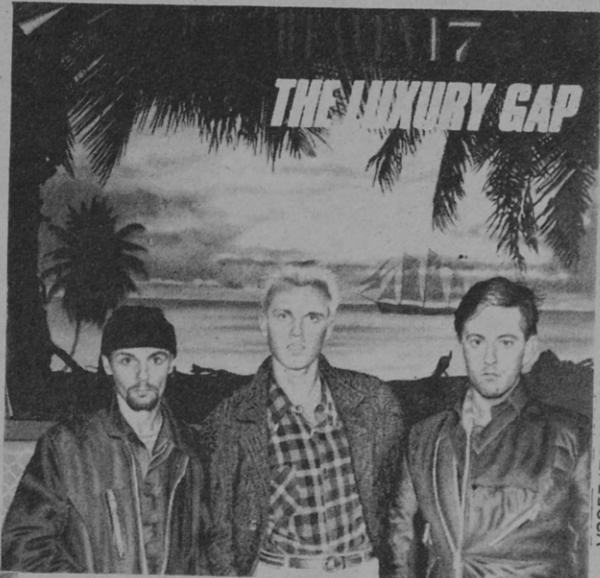
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HOWARD DEVOTO Jerky Versions of the Dream

Magnificent long awaited solo album from enigmatic ex Magazine leader.



V2272/TCV2272



V2253/TCV2253

HEAVEN 17 The Luxury Gap

"The rich get richer and the poor get Heaven 17. Stay poor, a damn fine album." Geroage Kay, 'Rip It Up'.

CABARET VOLTAIRE The Crackdown

The last and best of Sheffield's noise noir specialists together with producer John Luongo bring you an album of brute sensual rhythms sparsely coloured by guitar, punctuated with terse organ phrases, highlighting the pulsating heart of the CV art.



CV1/TCV1



V2271/TCV2271

PRINCE CHARES & THE CITY BEAT BAND Stonekillers

A dance floor classic drawing upon the greasy grit of George Clinton and 1980's synthesiser sleaze. Perfect for your local club, living room or (yes) your walkman.

BAUHAUS Burning From The Inside

Sadly their last album... the final legacy is an album of delicate melodic warmth with a gentle and haunting fluency.



BEGA45/BEGC45

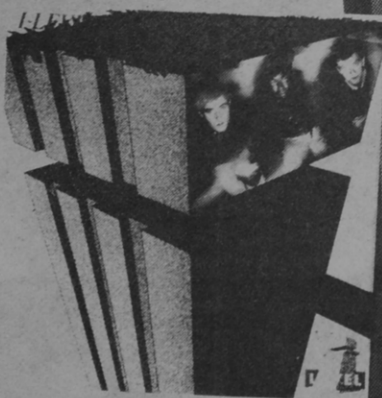


SEEZ48/CSEEZ48

YELLO You Gotta Say Yes To Another Excess

"This years most thrilling exotic and evasive record... such imagination is barely containable on record." 'NME'.

V2270/TCV2270



I LEVEL, I-Level

A black and white concoction of peerless dance appeal. An anglo-african conspiracy blessed with a pure Funk-ability and African magic.

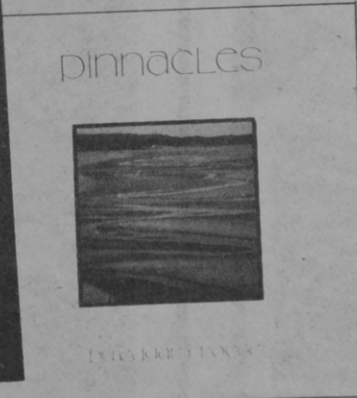


VD2513/TCV2513

JAPAN Oil On Canvas

Stunning live double album recorded at their farewell concerts at London's Hammersmith Odeon late last year.

V2277



EDGAR FROESE Pinnacles

The fourth solo album of electronic wizardry from Tangerine Dream's multi-talented Froese.

V2275/TCV2275



MURRAY HEAD, Shade

The debut album from the song writer extraordinaire (Cliff Richard, Roger Daltrey, Gary Booker & many more have all used this talent). Producer Steve Nye has gently woven the music to highlight Murray Head's lyrical brilliance.

TOWLP4



ATOMIC ROOSTER Headline News

Yes... They're back! Reformd by original members Vincent Crane and Paul Hammond, together with Dave Gilmour from Floyd and Bernie Torme ex Gillan and the production mastery of Tom Newman ('Tubular Bells' fame) — the result is a tasty blues rock album.

SPECIAL EDITION 12" SINGLES

SEX PISTOLS 'Anarchy in the UK', 'No Fun', 'EMI'. VS60912

SEX PISTOLS 'My Way', 'No One Is Innocent' (A Punk Prayer by Ronald Biggs). VS22012

FREEZ 'I.O.U.' (megamix), 'I Dub You', 'We Got the Jazz'. BEGA96T

GIRLS CAN'T HELP IT 'Rhythm of the Jungle', 'X Marks the Spot'. VS60212

PRINCE CHARLES & THE CITY BEAT BAND 'Cash (Cash Money)', 'Jungle Stomp'. VS5912

HUMAN LEAGUE 'Fascination' (extended version), 'Fascination' (improvisation). VS56912

HEAVEN 17 'Temptation', 'Who'll Stop the Rain', 'We Live So Fast'. VS57012

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ZAGNI' FROM PAGE 4

"The highlight of Avant Garage was the characters that came through in the music," says Zagni. "The Big Sideways was more conventional - everyone was trying to be that sound."

Unlike the Big Sideways, Avant Garage steered clear of pubs and mainly played venues like art galleries and theatres. But this year's model did record an album, this time at Mascot Studios and produced by Steve Garden. Each member produced and composed one track.

He says one of the most interesting aspects of the PEP groups has been the music workshops in schools.

"You see how starved the young kids are of music," he says. "They've really missed out."

Another permanent fixture to come out of the schemes has been Unsung Records, which was formed to release the Big Sideways album and Robbie Sinclair's *Three Voices* and is now to release the Avant Garage album and the Miltown Stowaways' *Tension Melee*.

But although Zagni will continue to be part of Unsung, he has decided two PEP schemes is enough. He will not be available for another scheme this year but intends to form his own group at the end of October, when a couple of well-known musicians return from overseas. The new group will give him a chance to perform and develop his own work, something his position as scheme director did not allow. RB

Rumours

UK & USA

Bauhaus have split in the wake of their new album *Burning from the Inside*. Singer Pete Murphy will pursue a solo career which will probably involve film. Daniel Ash and Kevin Askins will continue with their group Tones on Tail and bassist David Jay already has a solo single out ... **Rip Rig and Panic** have undergone a three-way split. Pianist Mark Springer will go solo, drummer Bruce Smith has joined Don Cherry in New York and the remaining

members will now be known as **Les Enfants Terribles** ... and rock historians are scurrying to their journals to record the demise of **Kajagoogoo**. Seems singer **Limahl** was squeezed out by the rest of the group who want to get serious ... **Marc Almond** (Soft Cell) has said he will cease live performances and recording, in an open letter to the press. His unexpected decision follows Almond threatening a rock writer with a whip and being assaulted by a passer-by outside his own home. But it seems he may already be reconsidering his decision ... and the **Members** say now that they are *not* breaking up but singer **Nicky Tesco** is pursuing a solo career ... bad news for the little girls: **Duran Duran** singer **Simon Le Bon** has announced his engagement ... **Helen Terry**, the additional singer on **Culture Club** single 'Church of the Poison Mind', is now a permanent member of the band and features strongly on the new album *Colour By Numbers* ... **Kiss** visit to Argentina has been called off for "technical and logistic reasons" after a zealot army commando group began firing on ticket offices to keep "this group of violent drug addicts and homosexuals" out of wholesome Argentina ... new **Jayne County** single 'Princess Di' causing controversy in the USA but no one's had the nerve to release it in the UK ... **Jeffrey Lee Pierce** reportedly having trouble holding on to the rest of the **Gun Crazy Club** ... **Mike Barson** is back with **Madness** after doing a Strummer-style disappearing act for a while ... **Harold Melvin** of the **Bluenotes** was recently busted for possessing 90 grams of cocaine, marijuana, amphetamine and a handgun after cops searched his hotel room ... **Elvis Costello** recently joined **Tony Bennett** and the **Count Basie Big Band** onstage in New York for the filming of US nostalgia programme *Swing It Again* ... **Style Council** video for 'Long Hot Summer' cut after BBC decided a scene showing Mick and Paul lying on a blanket stroking each other's cheeks was too hot to handle ... **Malcolm McLaren**'s 15-year-old son has formed a punk band with the name **Loud and Horrid** ... **Steve Ray Vaughan**, the guitarist booted off the **Bowie** tour, now has his own band, **Double Trouble**, touring the UK ... *Da Doo Ron Ron*, a new docu-

mentary on **Phil Spector**, features interviews with everyone but the man himself ... **Charisma** label now distributed world-wide by **Virgin** records. The new deal will not affect **Genesis**, who will stay with **Polygram** in this country.

Albums: **Depeche Mode** *Construction Time Again*, 10cc *Windows in the Jungle*, **Stray Cats** *Rant 'n' Rave*, **Neil (Young)** and the **Shocking Pinks** *Everybody's Rockin'*, **Monochrome Set** *Volume! Brilliance! Contrast!*, **Joan Jett** and the **Blackhearts** *Album*, **Public Image Ltd** *Live in Japan* (first single *This Is Not A Love Song*), **Jeffrey Osborne** *Stay With Me Tonight*, New Edition *Candy Girl*, **Cabaret Voltaire** *The Crackdown*, **Marc** and the **Mambas** *Torment and Toreros*, **Dolly Parton** *Burlap and Satin*,

currently being mixed and is due for release in October.

John Cale/Tall Dwarfs concert at Christchurch's Hillsborough was to be filmed by TVNZ for later screening ... next **Radio With Pictures** Mainstreet special will be **Narcs** and **Coconut Rough** on Sept 16. The two will probably take a side each of a live album. Haggling at present is over what label the LP will be on.

The **Dickheads** have split and returned to Taihape, disenchanted with the biz. Bass player **Lez White** is in Auckland and looking for work, ph 451-381 ... former **Meemee Yoh** is filling the drum seat for the **Diehards** tour after the (amicable) departure of **Stephen Eldson**. And which well-known young guitarist-about-town will join the **Diehards**? ... **Richard**



Gun Crazy (L-R): Lisle Kinney, Peter Harrison, Colin Budd, Simon Hannah, Andrew Langsford.

Alan Vega *Saturn Strip*, **Rainbow** *Bent Out of Shape*, **Throbbing Gristle** *Editions - Frankfurt, Berlin* (soundtrack to **Derek Jarman** movie *In the Shadow of the Sun* to follow soon), **Punk and Disorderly Vol III**, **Ian Gillan** *Band Live At Budokan*, **MC5** *Babes in Arms* (rarities), **Au Pairs** *Live in Berlin*.

Singles: **New Order** *Confusion* EP, **Gang of Four** 'Is It Love', **Comsat Angels** 'Will You Stay Tonight', **Special AKA** 'Racist Friend', **John Foxx** 'Your Dress', **Glove** (Robert Smith and Steve Severin) 'Like An Animal', **Joe Jackson** 'Cosmopolitan', **UB40** 'Red, Red Wine'.

Auckland

Graham Brazier will return to the **Legionnaires** for the band to play the national record industry awards on Nov 7. The band without **Brazier** has been gigging as the **Pink Flamingos** and helping to promote **Dave McCartney**'s new solo album *The Catch*, which is

Newcombe (**Katango**) standing in on keyboards on **Marginal Era**'s national tour after the sudden departure of **Phil McDonald** ... **Colin Bayley** (ex **Short Story**, **Silent Movies**) has joined **MiSex** as second guitar to **Kevin Stanton**.

Flak and Eight Living Legs will have three tracks each on their EP *Emigration* due out in October on **Flying Nun** ... **Terror of Tinytown's** 'I Am the Need' and **Mockers'** 'Alvison Park' (B-side now 'New Horizons') out last week in Sept. **Mockers** will pick up all the pieces of their rudely interrupted southern tour ... **Marching Orders** are recording a single with **Doug Hood** ... **Moving Targets** in **Harlequin** recently to record debut 45 ... and **DD Smash's Ian Morris** has a solo single 'Boot' under the name **Jag Moritz** out soon.

Tom Sharplin and **Russ Le Roq** are among the faces in the **New Independent Theatre's** production of *Grease*, which opens in October ... pub duo **John and Paul** have just finished a self-financed album

at **Azimuth Studios**. **Paul** recently had four guitars stolen from his home: Two **Sunburst Fender Strats** (No L48680 and No 534096), an **Ibanez** Ragtime electric/acoustic slimline mahogany guitar and a **Ibanez** silver series **Precision** bass. Ph 600-470 or 543-169 if you know anything ... **Normal Ambitions** have recorded an EP *Watch It There* at **Progressive** and are looking for a release deal ... **Campus Radio's Kiwi Music Show** (9pm Mondays) is still wanting demo tapes, particularly from outside Auckland. Send 'em to **Campus Radio**, **Auckland University Students' Assn**, **Private Bag**, **Auckland**.

Former **Proud Scum** member **John Jenkins** has surfaced in London punk outfit **Vortex**, interviewed recently in *Melody Maker*. "Can't say he's making much money but he seems to be having a good time," his Mum told *RIU* ... **Cor Blimey!** are **Steve Melville** (drums), **Richard Morris** (ex **Crocodiles**, guitar, keyboards), **Debbie Chin** (ex **Gurlz**, bass), **Shelley Pratt** (ex **Gurlz**, vocals), **Paul Lightfoot** (guitar). Single planned soon ... **Skin Dynamics** are **Caroline Allan** (keyboards, vocals), **Rewi Wong** (ex **Stiff Richards**, drums, vocals), **Shane Duncan** (guitar, vocals), **Tony Kurta** (ex **Bon Bon Licks**, bass, vocals) ... **Public Enemy** looking for a singer, ph **Steve** 479-5896. Band will continue as a three-piece in the meantime.

Recording recently at **Harlequin Studios** have been: **Auckland Walk**, **Double Man**, **Rowan Hunt**, **Pacific Highway** and **C04**. **Russell Brown**

Wellington

Ritz 2, Sept 10 at the **Majestic Cabaret** Willis St, looks set to be 83s premier local music event with **Miltown Stowaways**, **Verlaines**, **Naked Spots Dance** and **Floorman Shuffle** performing. (**Ritz 1**, for the curious, took place last year.) There's also a floorshow, video on a 20' x 20' screen and other treats. Tickets \$15. Food and drink available.

Rock Against Racism gig at **Victoria Uni**, Sept 17 with **Pelicans**, **Ray Mercer Band**, **Reggae Rockers** (ex-Kaos) and **Naked Spots Dance**. Proceeds to various anti-racism organisations ... **Peace Festival** set for weekend of Sept 24,25 with variety concert

at **Pipitea Marae** featuring **Shona Laing** among others ... **TOM** magazine recently held **Ju Ju Jive** party at the **Sheaf**. **King Sunny Ade** didn't play but **Unrestful Movements** and **Jon Cleary** did. Other entertainment included **Polynesian** song and dance from the **Atiu Young Ones** and cabaret act, the **DTs** ...

Moving Targets won the second **Battle of the Bands** final by a narrow margin over **Vietnam** ... **Body Electric** pulled out of the recent **Town Hall** concert with **DD Smash** and **Hip Singles** because time was not made available to them for the soundcheck crucial to their music. **Jayrem** have just released a re-recorded dance mix of 'Pulsing' b/w 'Electro Dub' version of same in 12" format as a limited numbered edition of 500. BE's 9 track LP, *Presentation and Reality*, due October and features crowd-pleasers 'Zanzibar' and 'Babies On Parade'.

More **Jayrem** releases: 6 track EP 'No Pain' by **Sonya Waters** (ex-**Instigators**, **Big Sideways**) available now; **Hammond Gamble** album *Every Whisper Shouts* (Sept 19); expect **Neighbours** live LP *Made in the Gluepot*, featuring an 11 minute version of 'Funky Kingston', in October; also **Terror of Tinytown 12" 'I Am the Need'** (Ze Disc) and **Dave McCartney** solo album (assisted by various **Legionnaires**); **Sam Hunt's Bottle to Battle to Death** album to be released Stateside to coincide with the bard's Sept tour. Local release date still uncertain. **David Taylor**

Dunedin

The **Netherworld Dancing Toys** have just completed a highly successful tour of the **North Island**. They laid down tracks for a new single in **Auckland**.

With the break-up of the **Stones** **Jeff Batts** and **Wayne Elsey** are considering forming another band ... with **Sneaky Feelings** off the road for six months, vocalist **David Pine** is jamming with **Dave Kilgour** and two of the **Blue Meanies**.

The **Chant** have broken up but vocalist **Damien Woodhouse** is currently forming a new line-up ... new bands include a three piece, **Sub-Title** who played at the **Empire** recently and plan to do **Christchurch** as well. **George Kay**

MOCKERS



OUT NOW

OUT NOW

A NEW SINGLE

ALVISON PARK

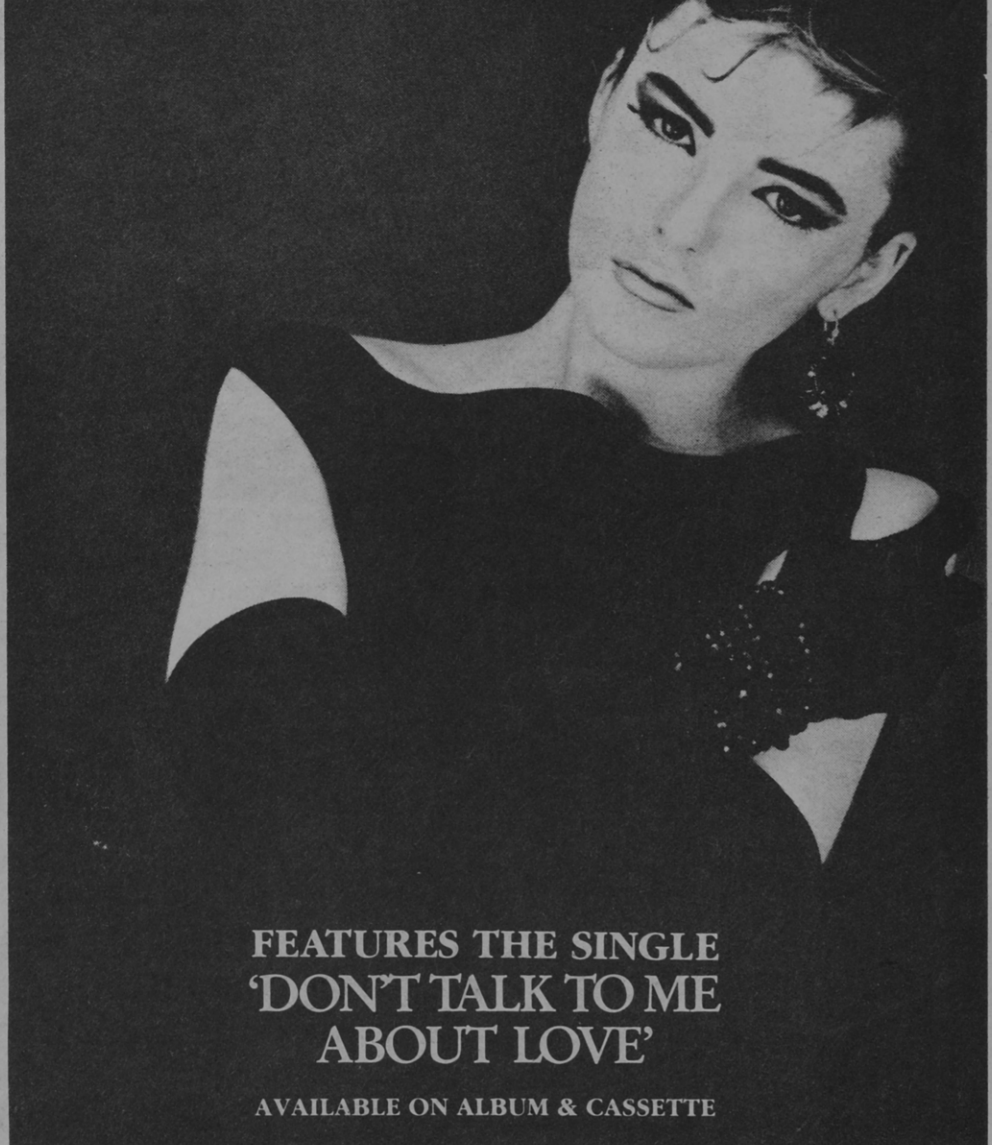
ON TOUR SEPTEMBER

2,3 New Plymouth, White Hart
5 Wanganui, Rutland
6 Masterton, Homestead
7 Wellington, Cricketers
9,10 Dunedin, Cook
12 Frankton, Vacation
13 Invercargill, Wikiwi
14 Oamaru
15 Timaru, Terminus
16,17 Christchurch, Gladstone
18 Nelson College for Girls
19 Nelson, Rutherford

20 Wellington, Cricketers
21 Palmerston Nth, Albert
22 Taupo, Lake Estbhmnt
23,24 Napier, Onekawa
27 Wairoa
28 Gisborne, Albion
29 Mt Maunganui, DB
30 Hamilton, Hillcrest
OCTOBER
1 Hamilton, Hillcrest
7,8 Auckland, Mainstreet
14,15 Auck, Windsor Castle

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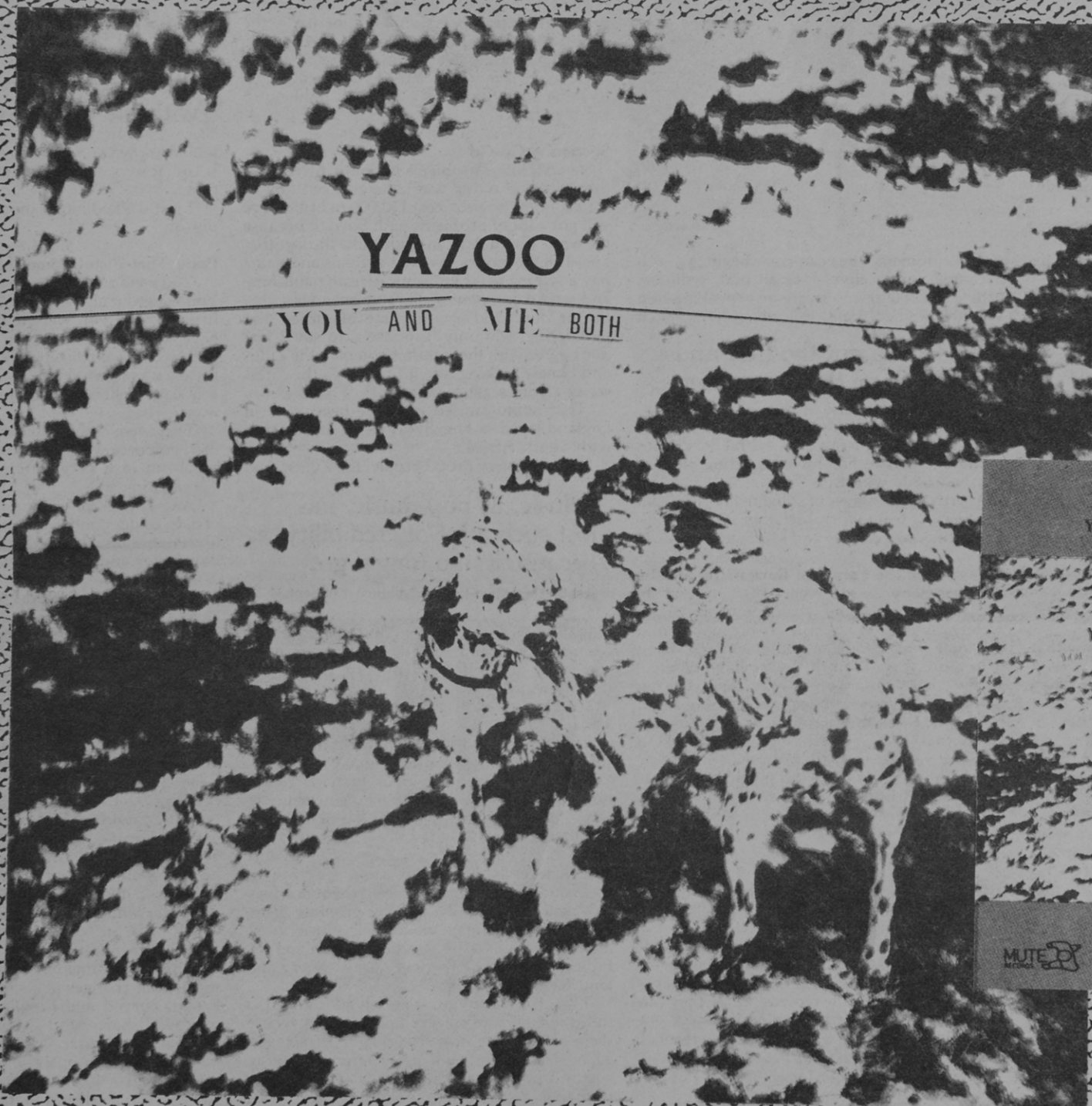


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Young Person's Guide to Malcolm McLaren

So, in a sense, there's hope for everyone?

"If you're mad enough. I failed all my exams and was one of the worst pupils at school — I was always on the verge of expulsion. And you know what? I never gave a damn then and I don't give a damn now. All that stuff has never been what I considered important."

The Wanderer

That most curious of fixtures, the revolving door turns and through swings a floppy travelling bag. Malcolm McLaren is wearing a sort of mutant zoot suit, which looks like it's still pinned up for alterations that never did get done. He looks very tired.

He tosses the bag against the reception desk, does the formalities.

"Scuse me!" calls the receptionist as he walks away. "You left this behind." She holds up his pen.

"That's alright, you can keep that," he says.

McLaren has just flown in from Australia, where he has been shuttled round in promotional work for two weeks. He judged the national dancing competitions and appeared several times on TV's *Countdown*. He's also been spreading the gospel of Double Dutch, the skipping game that was the basis for his most recent single of the same name. The sport's getting big all over the world, he says. He didn't really get to recover from jet lag.

"Did you see McLaren?" the receptionist says to a young porter.

"You couldn't really miss him, could you?" the porter says.

Duck

"What I really wanted to do with that album was to demonstrate very clearly where the origins of most rock'n'roll lie and what it is and why people like construction workers and bakers can do it quite easily without being

"The fact that I may take their music work alongside the likes of Michael Jackson and the Police is a fantastic thing because it puts Zululand on the map."

professional musicians. I wanted to show that it is a people's art.

"I also wanted to show that music doesn't stem from London Town. Being from London, I just wanted to jump out and say 'It's happening in Zululand and it's happening much better'."

"I could never have made that record called 'Double Dutch' using London session musicians. A New York street dance from the ghettos of Harlem. Going to Zululand and recording it with Zulu singers; it showed that there were other ways of doing it than sitting in London taking your salsa rhythm here and another bit of rhythm there. I went out and used the real people for a change.

"People denounced me for that, that was the funny thing. They called me a terrible plunderer and that sort of thing. I said: 'Well, where are the police then? What have they been doing for the past three years? What have you been living off since the days of the Beatles? I'm just more up front about it,' and they didn't like that, 'cause the English don't like people being up front."

McLaren briefly squeezes his eyes shut as the hard TV lighting is switched on.

"What's the name of this show then? *Shazam*? Isn't that what Captain Marvel used to say?"



The moment the cameras begin to roll McLaren comes alive. He's an odd, seditious little jester. He seems aware he's speaking to a youthful audience and the interview is much

"I'd like to put the IRA and the PLO on the same album."

more fun that the dry affair on *Radio With Pictures*. There's plenty of it — Phil Schofield's polite attempts at halting or directing him are brushed aside with ease.

There's a little shiver of delighted horror from the *Shazam* team when McLaren starts to talk about bondage clothes and kinky leatherwear.

I Have Seen the Future of Rock'n'Roll and Its Name is Sony.

"The days are going when people are going to buy albums. Music will get bigger but in a different way. People are buying it and doing it in more ways than they ever have before.

"But that doesn't necessitate them buying albums and the industry's paranoid about that but I don't think they have the vision to understand that it's a growth industry, but in a different format than they're used to.

"It might be that some kid just likes the pair of socks that Boy George is wearing and that is the only reason they want to look at Boy George and they get the socks and that's their bit of it.

"They might not actually want the record. That's only 10 per cent of the whole thing.

"If the industry thought like that they'd be more up. They think like in the days of the Beatles when everybody bought records and stayed inside their houses and played them. Those days are over because everybody wants the socks more than the records, 'cause they can be seen. You're more happening if you've got the socks. Who cares if you've got the record? Nobody goes back to your bedroom anyway."

So what will the pop stars of the 80s be like? "Dance teams and messy singers.

"Dance teams because there's a lot of content in jumping out of the closet by becoming sexually aware of your body and all that racial distinction has to be swallowed up.

"Messy singers can just strum away on a simple guitar, revive Leadbelly. Without any of the artifacts. It's not necessary to have all that stuff if you're just a messy singer.

"I think discotheques are gonna become live, rather than have DJs like ghosts, behind a box. They're going to become more like personalities. I think the state of the art is actually the discotheque now.

"I think they'll get lighter. They'll be more like ... I hate to say this ... health clubs to a certain extent. You don't want to be in a dark, dingy hole, all smoky. The dance you're doing is so visual. You can't be all huddled up, you've got to have a bit of space, you've got to demonstrate it, so you've got to have lights."

So the youth culture of the 80s will be colourful?

"Yes. I'm very optimistic myself. A lot of people have the exact opposite opinion of me."

"Bit racy here, is it?"

Eh? Oh, he means like in racist. He's a little puzzled that he hasn't seen a Polynesian in the four-and-a-bit hours he's been in the country. And that there aren't any in the bar.

He seems genuinely interested in having a talk to some street kids. It's a pity he's unlikely to get the chance.

Soweto-A-Go-Go

"I had a lot of problems in South Africa. All that film and music was smuggled out and to actually film 'Soweto' cost £10,000 in bribes. I've still got a lot of problems with Soweto because the white South Africans didn't like the fact that I paid all the money over to the Zulus and didn't pay anything to white South African publishing and record companies. They've been knocking at our door and accusing me of piracy and plundering. My only response is to say 'I just don't agree with the fact that you own the Zulus and I knew fucking sure if I paid you the Zulus weren't gonna get a penny'."

"That stand caused a lot of headaches in England because England does so much trade with South Africa.

"They're a very proud people, the Zulus. And

"Music, as pop music, has lost such a lot of credibility because it's no longer got any point of view."

musical. Those singers on the album, they'd compare to anything out of Motown. There's something about it, some quality, they've got more soul.

The 'Soweto' video was made in Soweto with a black crew.

"I didn't want to film it showing the people sort of downbeat, I wanted to make it very up. Down would be the obvious Richard Attenborough, *Nationwide* approach. You've got to show the people happy, as if it's a place you'd want to go for a holiday.

"I was like Father Christmas in a way, because they'd never had anybody care, ever, about their situation or care to present them in a way that would musically ... kind of promote them. The fact that I may make their music work alongside the likes of Michael Jackson and the Police is a fantastic thing because it puts Zululand on the map.

"Like, if I was to go to El Salvador and find some terrific musical group there and record them and release it in America and try to get a Top Ten hit and all these Americans want to go for a holiday to El Salvador and suddenly find that Ronald Reagan's policies ... aren't correct ... you can use music like that.

"It can be quite political in that respect. I never thought you could, but now, right now, this decade you can use music like that to fuck things

up a lot. Because the world's getting so much smaller, you see. People are finding out more.

"I'd like to put the IRA and the PLO on the same album. I'd like to do a whole thing with all those guerilla groups — the Indian bandits and so on. Because music on that level, it's like an information. It's using music in a different way.

"People haven't been used to using music in that way but they're getting so informed now that I think they'd be interested in an album like that.

"It's like allying sports to music to sports, like in 'Double Dutch', because people like the idea of sport.

"Music, as pop music, has lost such a lot of credibility because it's no longer got any point of view."

McLaren fairly glows in a bright orange sweatshirt purchased in New York.

"It's easy to customise things," he says,

"My original concept when I formed the Sex Pistols was I wanted them to compete with the Bay City Rollers."

looking down at the lettering on his chest. 'Punk It Up', it says, 'Duck' on one arm 'Rock' on the other.

"I just walked into a shop and had the letters put on."

Point That Pistol Somewhere Else

"You were running on tremendous adrenalin. You winged it all the time. You played with fire. It was great, you were living it, so you were never aware.

"My original concept when I formed the Sex Pistols was I wanted them to compete with the Bay City Rollers. But it never turned out that way.

"They were nothing like them. They did more than compete with them, they took the world by storm in a very different way and left a smouldering hole.

"Anarchy crept into a child's dictionary, people understood what it meant. And they loved it because it meant doing everything that you father and mother didn't want you to.

"And to relieve that from the days of James Dean or Elvis Presley was too difficult. It had to be told in other terms. So 'Anarchy in the UK' became an anthem. So did 'God Save the Queen' and 'Pretty Vacant'. They were all songs that related to that.

"All those groups — Adam and the Ants, Boy George, ABC — they're all punk rockers, you know. People don't realise that.

"It was funny because we put Mick Jagger and everyone else aside and they all ran back into their closets and houses in the country and bohemian retreats.

"But as soon as the Sex Pistols died they all came out and cut their hair. Mick Jagger said: 'I'm the Godfather of Punk', he even wore the same T-shirt as Johnny did. Pete Townshend said: 'Hold it, I'm the Godfather of Punk'. They were all godfathers! I thought, what audacity! The Rolling Stones sold more records after the Sex Pistols than they ever sold before."

With punk came not only major changes in music, but changes in society's aesthetics. The broad, curved and flowing gave way to the narrow, sharp and economical. Haircuts shortened, trouser legs narrowed, skinny become attractive again, most aspects of design were affected. People no longer wrote 'LOVE' in bubbly balloon letters, they wrote 'ANARCHY' in stick letters (language, too, was far from unaffected). Would that all have happened in the same manner without the Sex

CONTINUED ON PAGE 10

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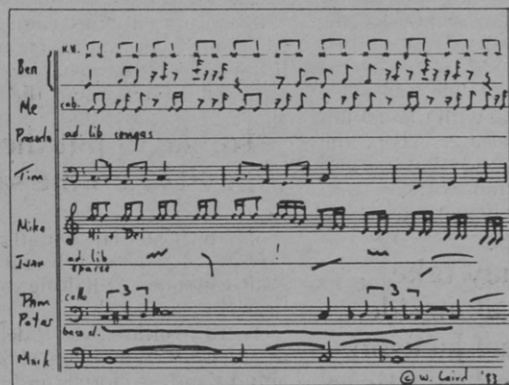
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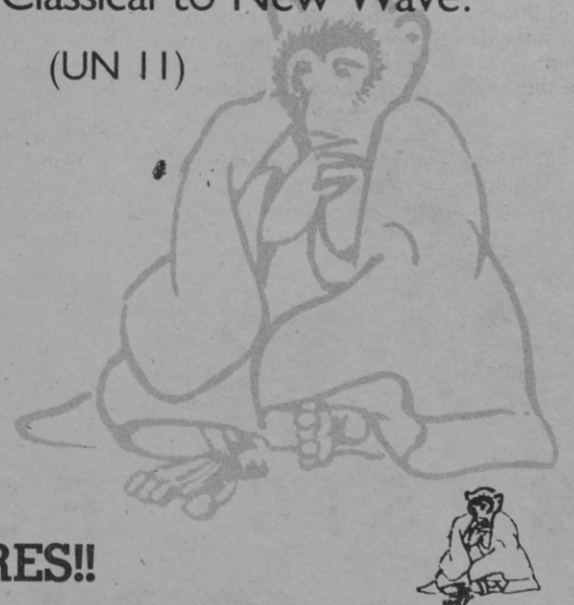


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'MALCOLM McLAREN'
CONTINUED FROM PAGE 8

Pistols and Malcolm McLaren?
"I don't know. I'd like to think that if I didn't do it, someone else might have; that it was in the air anyway — I was only acting as a catalyst, being in the right place at the right time."

Well, some people were predicting something of the type. There was Mick Farren's 'Titanic' essay, which ascribed the future to four young men in a garage somewhere ...

"Yeah, the only thing with guys like that is they didn't have what I had, I suppose. I came from a very different background. I had a different pretence, I was very visual."

"I had no interest in the whole period from 1965 to 1971. I didn't actually experience any of that, I stepped out. I went to art school and didn't listen to music, so I had a very fresh and objective approach which was really based on the late 50s and early 60s, what I listened to as a tiny kid and my sense of style and visual approach and my politics as a student." (McLaren was involved with such anarchist-inspired movements as the Situationists during the 1960s).

"I was able to put that together with more humour than anyone else. That was a big thing in my favour. I could afford to have people laugh at me."

"A lot of these musicians, they were very coarse and got very uptight if anyone made fun of them. The greatest asset Sid Vicious had was he could afford to make a fool of himself on stage. People love that, it's marvellous."

It's sometimes seemed that the people who didn't like punk were the ones afraid to laugh at themselves.

"Yeah. No humour. Soulless, I thought. And therefore not very sexy. They're frightened, they're closets. That's right."

And others got miffed at the *Great Rock 'n' Roll Swindle* film. They seemed to take it as an insult that the music they'd pinned their allegiance on was being pilloried. They got told they'd all been fooled by an evil little man called Malcolm McLaren and they didn't like that. Right?

"Yeah. That was the humour of it all, it was wonderful to do that. My premise for making that picture was to try to be never written up in one of those awful NME rock history books as one of an era."

"And I thought 'I'm not going to be part of that bullshit'. I refused to get locked into that."

"I knew they'd hate all that. They'd accuse me of being a svengali but I *played it to death*. (Laughs). It was like taking Fleet Street and going over the top with it. They hated me. Fabulous. I'm proud of that."

The film went through a few changes while it was being made. Was that its original intention?

"That was, again, not to allow it to be incarcerated in the annals of rock history, but keep it as an enigma that no one fucking knows, you know, that was it? I think that's what keeps things alive."

McLaren's finished his Riesling (he wanted something drier but the bar didn't have anything else ...) and my Steinlager's gone. A waitress comes by, picks up glasses from a nearby table.

"Excuse me," McLaren says. "Could you ...?"

The waitress, who looks to be in her late thirties, glares at him as if he's made a lewd comment, turns and heads off in the opposite direction. What sort of place is this?

"That's all right," McLaren says philosophically. "She's probably just a bit straight ..."

C30, C60, C90, GO!

"The great thing about cassettes is you never feel precious, do you, giving someone a cassette? Giving someone a record seems sort of ... but if you've got a cassette in your pocket you can say 'Have a listen to that — I got it over there last week'. And that bloke takes it down the line to someone else. It's a very rapid way of spreading ideas."

"With a record player, you gotta get the thing clean, you get the bloody thing on ... It's so 1910 — it's not 1983!"

"The record companies still think that home taping is the curse of the industry. It's been one of the greatest assets that popular music has had invented for it!"

Duck Duck

"I still like *Duck Rock* anyway, 'cause all those singers are so bloody good, you're seduced by that. I like the format, some things work, some things don't — bit too much of Trevor Horn now and again."

"Music today, people sing about things they neither like or hate or love — they don't sing about anything. I think most of them are just cardboard cut-outs."

"Too much of a bloody overproduction sometimes I thought. I had to compromise on that — I was really fucking upset. I was made to feel small sometimes. I was made to accept his expertise."

"Being an artist for the first time I was too fucking diplomatic. I should have shit on his head sometimes. He was too damned Mr Producer."

But he did get the odd awesome sound — especially on 'Buffalo Gals'.

"Yeah, I like the sound of 'Buffalo Gals'. It worked, because it's a very mechanical thing. It's superb. It's when you got into those other things. Too much bloody string quartets stuffed on it. All that synthesiser thing to lift it up, make it a bit more poppy. It got a bit hippy with the 'Chango' thing, he got involved in all this weirdness and didn't leave it as it was."

"His technical expertise actually worked in the context of making 'Buffalo Gals'. No kid in the Bronx had been able to get such a great sound with that technique — that's what made it new. That's why it's such a big record in Harlem."

So is there any other producer you'd like to work with?

"I don't know, I'll probably have to work with him again. The record company wants it that way and I've got to finish the contract."

"I'd like to work with someone very young and unknown — I might be able to — but producers are just mechanics. They ain't the concept and when they are the concept the bloody record is usually just *sound* without content."

Punk It Up

"I've never not been a punk rocker and I'm not ashamed to say I am. I think it's great and shall remain so in mind, however much people ridicule it for being unfashionable or whatever."

"Punk rock wasn't about fashion. Punk rock was an attitude. And you know the greatest thing about it? People sang about things they hated. Music today, people sing about things they neither like or hate or love — they don't sing about anything. I think most of them are just cardboard cut-outs."

Pop Goes the Funhouse

"When punk rock died all those bands didn't want to be known as rock'n'roll bands. They said 'No, we're *dance* bands, we're *fun* music'. And this word fun became a horrible grey word. They'd taken the essence of what fun really is. Fun is subversive."

"If there's fun at all for me in rock'n'roll, it's making lots of trouble and I thought all that idea of Haircut 100 wearing bow ties and looking like they'd been invited around by the bank manager to meet his daughter was innocuous and to me it took out any reason for rock'n'roll."

"It's another aspect of the industry where they always want to sell teddy bears. Duran Duran, Kajagoogoo ... I like teddy bears too but I also like being rough and tough. I think everybody wants to be rough and tough and irresponsible and step out of a very ordinary life that uses music just to soften the blow."

"And I don't want to soften the blow and I don't think punk ever did that. It *hurt* people and I think people wanted that. I did."

Duck Duck Duck

"A Buffalo Gal is a rather adventurous sort of a girl who wants to go and live in the woods. Get out and mess around."

"There was something terrific about that word *Buffalo*. I thought of this big, rumbustious giantess of a woman, waiting for the world to catch up with her as she stormed about the place. There was something thrilling to me — it wasn't dainty or petite. I liked the toughness of it."

"I love the poor look, the Spirit of the Hobo."

Duck Rock has been big in Harlem and you've talked a lot about wanting to reach black kids. What's in it for white kids?

"Rock'n'roll has become to me more than just the 4/4 beat. It's a lifestyle, it's a critique and to me it's really what makes my heart beat."

"Oh, there's something in it for white kids. I wanted to do something white that was in essence as pagan as that black R&B that spurted out all over the world."

"Could I find something white that was equivalent and as magical? I had to go back quite a way and discover the origins of dance a bit. The only thing I could discover the square dance, which was an old-fashioned love ritual, a game of pursuit and capture."

"And this Appalachian caller relates so much to the rapper in New York. So I thought I'd take it to New York and say 'Hey, do something with this'."

There's controversy in America at present over the all-music cable TV channel, MTV. MTV virtually refuses to play black music, claiming it has a mainly white paying audience and white people don't want black music.

MTV wouldn't play 'Buffalo Gals'.

But Who To Plunder Next?

"It was funny, in Australia, I got rid of the record company and there was loads of these young kids outside. They weren't necessarily interested in me, they were Duran Duran or Boy George fans and they thought I was the guy who could tell the addresses of all these guys and so on — I didn't mind."

"And so I got all these young kids in my room and thought they were great, one of the better moments of my whole time in Australia. And I went back to their houses and they were all

going mad 'cause I was, y'know, 'Buffalo Gals' and Boy George and Sid."

"I looked at these kids and I thought 'If I was in Australia I wouldn't be fucking around Molly Meldrum's house, I wouldn't be recording with Vander and Young. I'd work with those little kids. I'd actually get them happening on the street."

"I could see, I could physically see something could be great. Because they knew more about Boy George than Boy George knew about himself. It was funny, I thought they had more in it. I've always thought the audience was much more interesting than the group."

"And it was like 'Well, you know Malcolm, when Boy George comes to Australia I'm going to ask him for an autograph and if he doesn't give me one I'm gonna say, 'Well who the fuck do you think you are?'"

"I just love that kind of emotion, it's fantastic. I thought 'You're the kind of person I would like to make a record with'."

"As a matter of fact, I think that's what I'll do as I'm talking to you. I'll probably make a record with the fans of all those groups. I think they've got more to say somehow."

Rock Is Dead, Or So It's Said

"Rock'n'roll has become to me more than just the 4/4 beat. It's a life-style, it's a critique and to me it's really what makes my heart beat. People malign it through a lack of ... I dunno, maybe just for the hell of it, as a fashion."

"Rock'n'roll means loads of things to me. It means sex, it means subversion, it means style. I always thought those were the three ingredients that made any record a classic, it had to have those three things."

Out of the Peter Pan and Into the Fire

So much of what you've done has hinged on youth culture ...

"Yeah, but the generation gap's closing down as days go on and people get more unemployed, especially in England."

"But I suppose you can't help working with the young, because they're the ones with the energy, with a bit of anarchy in them. They haven't yet gotten responsible. Luckily, I've remained irresponsible and a fool. I'm technically one of the most unprofessional people you're ever likely to meet."

"For all my expounding on cassette players I could barely work one myself. Hopeless. I just go for the concepts. Sometimes I think I'd better really learn how to do some of these things, understand them. But at the end I don't bother because perhaps it's better left. Technology is useful but you can have your friends do it for you."

Epitaph

"How would I like to be remembered? Loved by a few because he was hated by so many. I like that idea. I never want to be loved by everyone. You can't get anything done then."

Epilogue

"Look after yourself mate." His handshake is a loopy, upside-down affair with the left hand but the intention's there."

An entertaining, even inspiring man to speak with. An independent, highly motivated man who had a major effect on the popular culture that took me through my late teens and beyond. A man who doesn't vote or fill in census forms. And friendly."

An exploiter? Certainly. An egotist? Naturally. But also an anarchist."

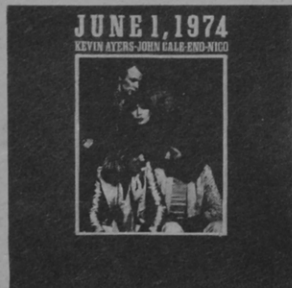
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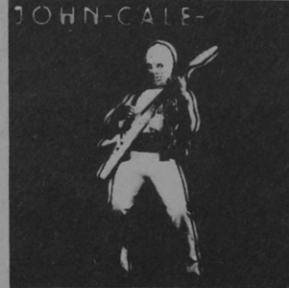
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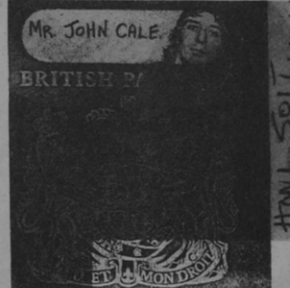
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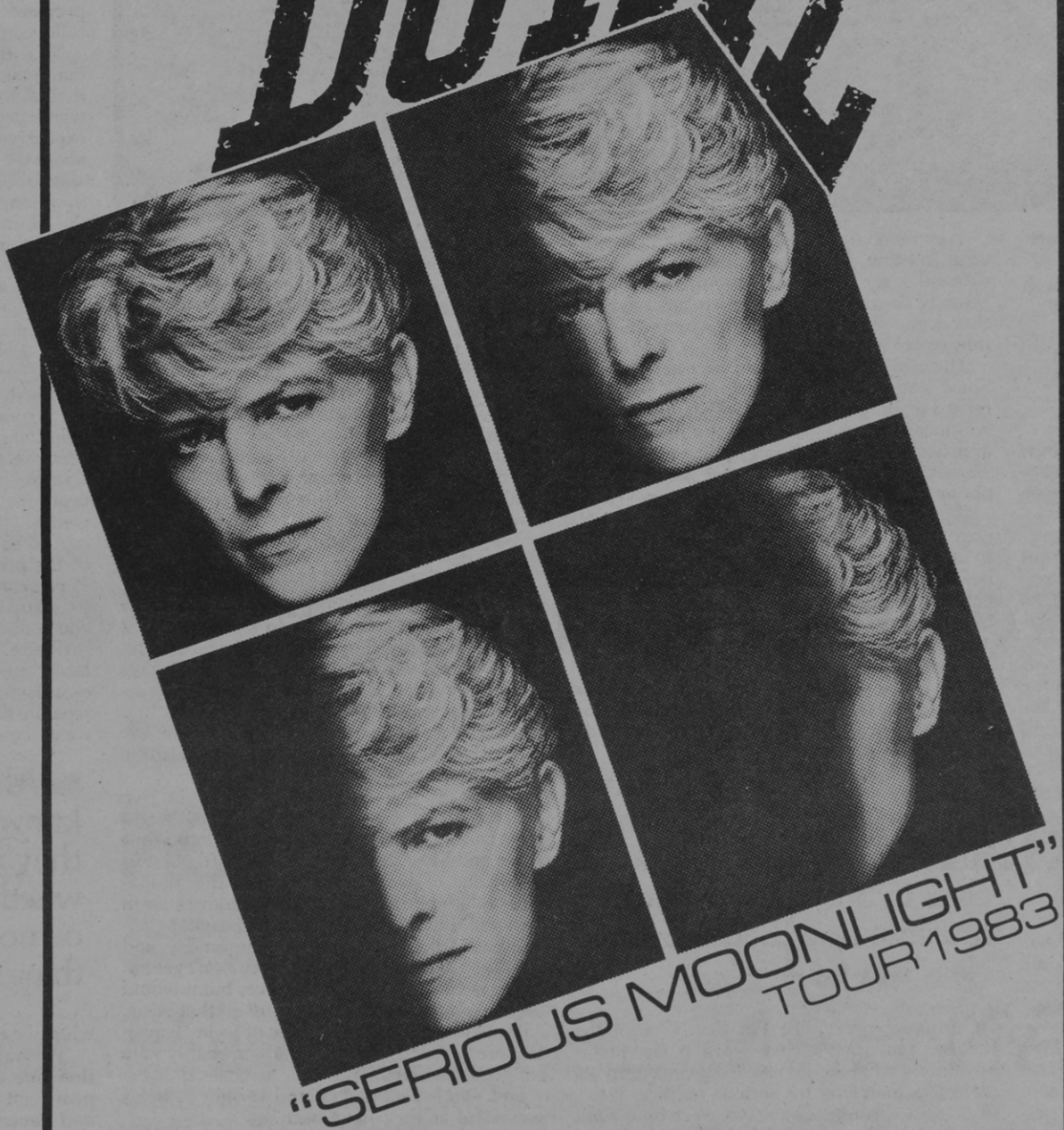
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An Interview with Heaven 17's Martyn Ware

HEAVEN SENT

PHOTO BY ANTON CORBIN



If Phil Oakey and Adrian Wright were the poor cousins of the old Human League then Martyn Ware and Ian Marsh were the golden boys. Their Heaven 17 creation, in its various facets, has been almost as influential as Joy Division in shaping certain strands of British music fashion.

Originally from Sheffield they are now resident in London, a move deemed necessary according to Ware in order "to keep an eye on the record company."

Why, don't you trust your record company? "You can never trust a record company but Virgin are better than most. When I say keep an eye on them I mean make sure they're on the ball. They have a roster of twenty to thirty acts and we wanna make sure we're high on the priority list. They're the best company for us as we have a responsible attitude towards the business and you can walk in and talk to the managing director anytime you want — you couldn't do that with the big conglomerates."

Serious character assessments/guesses are impossible over the phone but Ware gives the impression through his dry, controlled and fading Northern accent of a man who leaves nothing to chance. Rationality, not emotion, would guide his life. A businessman.

So how important is commercial success to Heaven 17?

"It enables us to continue. We've got all we want in terms of personal happiness. We're all married except Ian, and he might as well be married. We've all got new houses and a nice circle of friends and if only we had more time at home we'd have a perfectly happy home life. That's the basis of our happiness. Commercial success is a bonus, we're not obsessed with world domination. But having said that we are very professional and we do everything in our power to ensure success. We are workaholics in that respect."

Last year they released the pointless *Music of Quality and Distinction*, an album of guest artists singing various classics arranged by Ware and co. The whole thing seemed like a symptom of the luxury of success.

"You're right. By the time we started it we knew *Penthouse and Pavement* was a success so we thought we'd aim for the top. To a certain extent our ambition paid off as we made a lot of contacts through having the cheek to do the album and approach so many people that we wouldn't normally have met."

"Commercially it didn't pay off which was a drag and that depressed us a great deal to the extent that for two or three months we couldn't actually do anything as we were so convinced that at the very least it was a worthwhile and innovative project."

The album's blend of old and new (Sandie Shaw and Tina Turner singing on the same record as Billy McKenzie and Glenn Gregory) was incongruous but boring. But how did you approach people like Sandie Shaw and Tina Turner? Was it just a matter of getting on the phone and saying: "Hello, I'm Martyn Ware?"

"More or less. You can only ask people. We were giving them a very good deal. All they had to do was come into the studio for a couple of hours, put down a vocal and they got £2000 and half of the recording royalties. It was hardly hard work for them and we were offering them, potentially, a new aspect to their career."

What prompted you to do the album?

"We just fancied the idea. We'd always done cover versions with the old Human League, and it occurred to us that it would be good to do

"It's fashionable to claim you're working class but until you've been working class in Sheffield it's hard to imagine how bad working class can be."

an album, but not like *Pin Ups*. One of the theories under which we work is the juxtaposition of what would seem to be incongruous ideas like marrying the serious political lyrics of 'Fascist Groove Thang' to electronic funk backing. We thought that the BEF album would be the ultimate configuration of that part of our personalities."

And this brings us to *Penthouse and Pavement*, Heaven 17's first and, to date, major triumph. It remains a modern blueprint of political and social dissatisfaction couched in establishment funk/disco. It was this incongruity and ambivalence between lyric and music that made it so arresting and seductive. The use of black music clichés was an inspiration, an ironic slap in the face of musical conformity and commercial compromise. How did the band hit on this idea?

"It was the summer of 1980 and we were still

in Sheffield and we weren't communicating or getting on too well in the Human League. We knew we had to write another album but everybody was going to the studio at different times and there was a lot of tension. I never socialised with the other members as I had a different circle of friends and we listened to this particular tape all summer which consisted of a lot of black disco music of the late 70s and some went as far back as James Brown. So that summer influenced the way we finally turned otherwise we may well have turned into a more direct competition with the Human League in more European based music."

Do you feel as if you are competing with them?

"No, as we don't have very much in common. It's ironic but we were both on *Top of the Pop's* thousandth edition and that week we were No 2 in the charts and they were No 3 and I think they were showing a lot more tension than we were to be on it. Once you've had such phenomenal success it's hard to account for it and looking back you start worrying what the magic formula was as you didn't understand it at the time."

The Human League split resulted in two distinct bands emerging. Oakey and Wright have continued with their pop ambitions while Ware and Marsh concentrate on abstract interpretations of world events. Was this fundamental difference in approach a major cause in the break-up of the old Human League?

"Not at all. We used to have arguments and it just got to the point where we couldn't get on. There were ideological differences but it would be very pompous to split a group on that basis. Although, ironically, the three of us in Heaven 17 have identical ideas and that's probably why we get on so well."

Did you expect Oakey and Wright to be as successful as they have been?

"No, that would have been impossible to predict and I'm sure they didn't think that they would be that successful."

Were there signs in the old Human League that they had talent?

"Phillip always wrote half the lyrics with me and he wrote a lot of vocal melody lines but he could never write song structures. Adrian had never written a song before in his life and I think he still hasn't, actually. And Bob Last knew this and a good friend of his was Jo Callis (Last used to manage Callis' Rezillos) and he knew Jo was a good songwriter and I believe Jo's talent is the foundation on which most of the songs are written."

With the release in 1981 of the single 'Fascist Groove Thang' and the album *Penthouse and Pavement*, Heaven 17 were the critics' blue-eyed boys. They had arrived and they were made to feel like major artists. Did the band feel that pressure?

"No, we didn't think we were major artists. It was like being released from a straitjacket after the time we'd had in the Human League. We were doing what we wanted and it just happened to fit in with a lot of people's vision of what the future was going to be like and as it transpired it turned out to be fairly accurate. Especially in Britain where a lot of bands have turned towards black music for inspiration, whereas when *Penthouse and Pavement* was released we were still in the throes of Gary Numan clones."

Does your music have to reflect society to be pertinent?

"Pop music isn't a very important part in the scheme of things, it is a release but we would feel that we were wasting half of our song-writing if we wrote good songs with gibberish lyrics. Eighty percent of groups don't seem to have the interest to write interesting lyrics. They're more interested in mimicking successful records of the past and making a few bucks in the process."

There was something like an eighteen month gap between *Penthouse and Pavement* and this year's *Luxury Gap*. Surely Virgin applied pressure on the band for a more immediate follow-up?

"No, they were very patient and in fact a major part of my respect for them lies in the fact that although *Music of Quality and Distinction* was expensive, the *Luxury Gap* was very, very expensive and we never had one complaint about the escalating costs. We asked that no one was to come down in the middle of sessions and they honoured that, and in fact we just presented the album as a fait d'accompli. They trusted us and I think that's amazing."

But why was there such a time lag between the two albums?

"Well, the *Music of Q & D* album, the months of disappointment after that failed, we watched the World Cup for a month and then we started writing and for us that's a lengthy process. We start with rudimentary recordings on a casiotone then from there to an eight track to do reasonable demos and work out arrangements and then we go to the studio and attack it from scratch, hopefully without too many misconceptions. We write the lyrics in the studio as well."

And so to *The Luxury Gap*, a continuation of the process marked out by *Penthouse and Pavement* with its division of themes into two separate sides of music — Side One is drudgery and Side Two escapism. A fair assessment?

(Pause) "That's a very insightful thought. I've never actually thought of it as drudgery and escapism. It was meant to be divided into two separate sides but what you've said is the nearest we've come to any coherent statement as to

"... the British press don't know what they're doing... they're more interested in whether you're fashionable or not, not whether something's good or bad."

what they are. I think you're right, actually.

"We wanted the second side to be softer. The first side was meant to be a more technically proficient version of the first side of *Penthouse and Pavement* and the second side was to be a combination of electronics, ballads and orchestra. Technically there was a division between the two sides but as regards subject matter I've never really thought about it."

"The basic theory of the album was to emphasise and consolidate the stuff that was on *Penthouse and Pavement*, particularly class divisions and the injustice of a lot of it."

The Luxury Gap sports an industrial cover, a sign of working class affiliations and the drudgery of the day to day work ethic. How have you been involved in this?

(Incredulous) "You're joking. It's fashionable to claim you're working class but until you've

CONTINUED ON PAGE 30

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THE PUBLIC IMAGE of SHARON O'NEILL

These days Sharon O'Neill has a somewhat confused public image. On the one hand she's considered wholesome enough to grace the cover of the *NZ Women's Weekly* (among weeks on end of Princess Di). On the other hand *Truth* runs a headline screaming 'NZ Rock Star's Video Banned'. Even O'Neill's arrival to meet *Rip It Up* served to emphasise this confusion. There in the quietly upmarket lounge bar of Auckland's Sheraton hotel her entrance drew a double take and quizzical looks from a couple of middle-aged patrons. Was this blonde in leather boots, jacket and tight leopard-skin pants a guest or ...? It was doubtful if they recognised her as the woman who'd

sung on that Royal command variety show and who'd just recently been accepting pledges on Telethon.

O'Neill may have missed the stares but she is very conscious that her public persona doesn't quite fit where people are accustomed to placing it.

"It's taken a long time for people to know what I do and what I'm about. It's taken time here, and in Australia they've only just started really with this album. And in America ..." she sighs. "What I do isn't specific in terms of an image. I'm not part of any new look. I'm not trendy. I perform my own songs and because of the types of music I write it's very difficult to have an image."

Seated in the bar, despite her quiet and thoughtful words, O'Neill's appearance almost suggested a rock'n'roller of the Joan Jett variety.

"Well Joan Jett suggests raunch. And some of my stuff can be too, but then I write stuff like 'Maybe' and 'Asian Paradise'. I've got this mixture of ballads and rock material that presents me with a problem. All I can do is present something in between which is hard for people to cope with. But I have to be there because I want to do both types of material. To get out, dressed head to toe in leather and sing 'Maybe' would offend some people. It is frustrating at times."

Is there any one performer's image or approach to the public that she would like to emulate?

"I idolise Elton John, definitely — in terms of his writing quality, his keyboard ability, being able to reach such a wide audience, his flamboyant stage presence. I think he's wonderful."

O'Neill would like to become more flamboyant on stage then?

She laughs. "Oh I don't think I could. I guess it would help to be gay."

Her unabashed admiration for Elton John might draw sneers from modern music elitists. Indeed in some circles her name elicits condescending dismissal. O'Neill shrugs this off.

"It originates because I started out as the hometown girl singer doing Linda Ronstadt covers or whatever on TV. *Women's Weekly* material. But then I began to work on my craft which I want taken seriously. But that takes a long time. There's been a lot to shake off along the way."

In Australia she doesn't appear in *Women's Weekly* and doesn't want to. While she isn't, as she puts it, "trying to make any heavy Midnight Oil-type statement or anything about the media," she has found a more ready acceptance in the rock venues over there. "But," she hastens to add, "the main thing over there is of course the wider population. In New Zealand my MOR status helps fill the theatres, and if I win some people over with the rock



stuff that's great but I don't want to upset the mums and dads either. In Australia there's enough of a rock'n'roll market to make it work just in that area. But I love the ballads and slower stuff anyway."

O'Neill's recent album, *Foreign Affairs*, contains fine examples of all her writing styles. 'Danger' is pure-pop mastery of the sort that Ms Newton-John or those ex Abba women would dearly love to get hold of. 'Take The Fall' is another of the naggingly lovely ballads that O'Neill can specialise in. (The heavy pomprock of 'Losing You', the current single, is quite atypical.) 'Hearts On The Run' with its racy keyboard work even suggests a jazzy influence. A new direction perhaps?

"Well I'm always interested in exploring more areas like this. I almost used a drum synthesiser on that track actually. The new keyboards player on the tour has got a lot of toys like that. It could be interesting."

So with all these good tracks why hasn't the album had greater success? Perhaps it comes back to image again. It could be argued that some of O'Neill's own career decisions have been less than wise. The two recent videos have hardly boosted sales. Firstly the original 'Maxine' was banned and, whatever one thinks about media censorship, the film, concerning a day in the death of a Kings Cross hooker, did get pretty tacky; for instance the image of O'Neill wheeling along a corpse with a 'case 1352' tag looped over its big toe. Now, in 'Losing You' we see her, among other odd activities, throwing a tantrum as she tries to ram her lover's shoe down the kitchen sink waste disposal! Foot fetish may be an interesting video concept but it seems a dubious marketing appeal. However O'Neill stands by her videos, although regretting the fate of 'Maxine'.

"I still don't think there's any justified reason for not showing it. Any offensive bits — such as there were — were edited out. The razor blade bit was cut out. In Australia it was given an 'adults only' rating which means only late at night so it won't get on the major programmes. We also had a problem in America. MTV, the cable rock channel, wouldn't play it. It's doomed."

There have also been suggestions that the new album is mistimed for the American market.

"Possibly it's come out at the wrong time. What's happened is that all the English music and Australian music is going so well there. The general feeling I get up there is that why have I come from this part of the world, gone up there and used American musicians that they're sick to death of. I don't think the album's sound is as totally American as some people say but it's definitely more than anything else."

Moreover, simply the associations of some of the West Coast names she used on *Foreign Affairs* may serve to pigeonhole the album for the American market. Karla Bonoff or Timothy Schmit for example.

O'Neill nods.

"And they're all so established now. It's very hard to be slotted in with them. Bonoff, of course, started by getting her songs covered by Ronstadt — and to get that you've first got to write those songs. By the same token, Bonoff's now used other people's songs in order to get a hit herself. That's fine but I don't want to do that if I can help it."

She has, however, recently had one of her own songs covered, by a Canadian band called Jensen Interceptor.

"It was 'Long Distance From Singapore' from the *Maybe* album. Just to hear another version of a song of mine — to think that a bunch of people got together in a studio with one of my songs, that they might've at one point got excited about it — that gives me a real buzz. There's a lot of energy on the track. I was rapt."

Her thoughts return to *Foreign Affairs*. "I'm still glad I did it over there because recording in America's something I've always wanted to do. I learned a lot, and if it's not the right time for the album I'll still be able to use it. But I'm not thinking negatively. Anything can happen and can take a long time to happen."

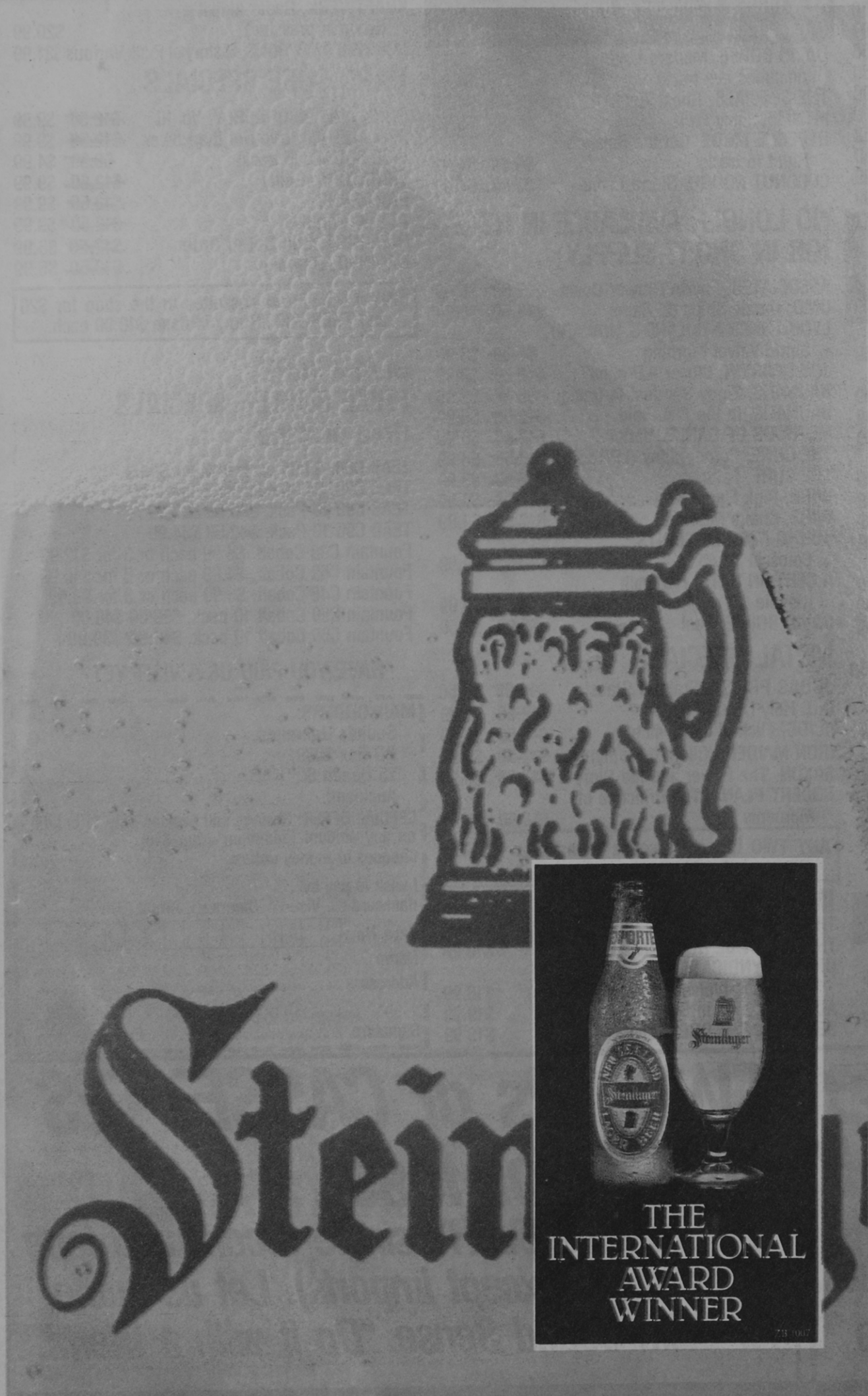
She pulls a face and says with mock solemnity, "You've got to be positive about these things. It's just timing. I'm not giving up yet."

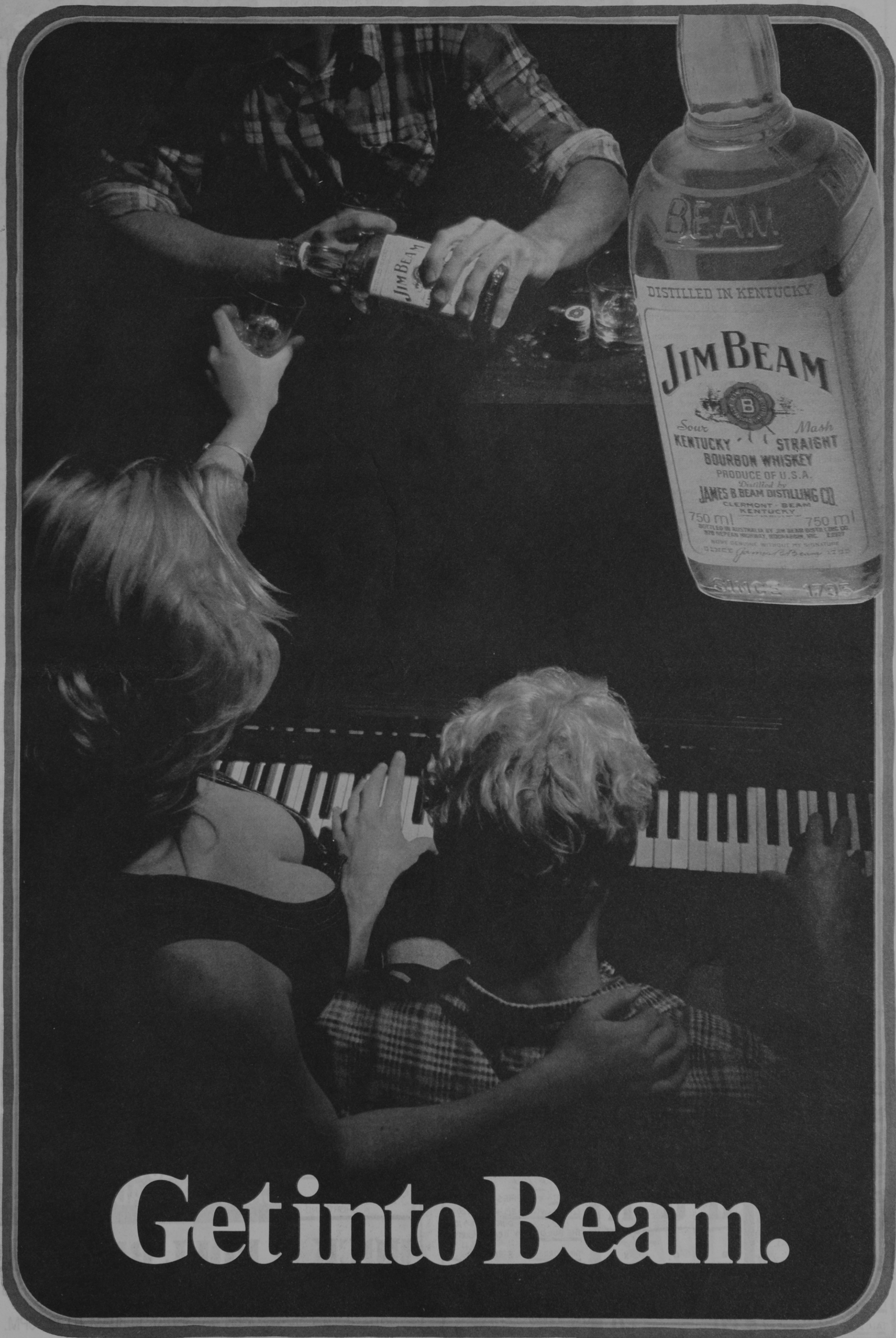
Indeed, in a business where overnight sensations are common and just as longlasting, O'Neill's slowly developing career speaks volumes, not only about the longevity of her talent but her determination to succeed. Ten years ago she had only recently turned professional and was giggling as vocalist for Christchurch band Chapta. Chapta are long since defunct but this month the now expatriate O'Neill is leading her own band on a tour of the country's major venues.

"To me New Zealand is still home. I come back so often that it doesn't get a chance not to be, though this is my first tour for years. It's just a shame that I couldn't do what I'm trying to do from here. So although Australia is important, professionally I still feel a New Zealander. I push that. You have to over there."

Recently some Australian tourists were browsing in a central Auckland record store that was playing *Foreign Affairs* over the PA. "Sharon O'Neill?" enquired the Australians of the shop assistant. "You know about her over here too, huh? Good, isn't she."

What confused public image? Peter Thomson





Get into Beam.

Children of the Revolution

PHOTO BY WILLIAM WEST

There's a spectrum in musical performance that runs a gamut of shades from whoredom to masturbation. At one end lie those for whom music is merely a job and at the other, the serious artist who refuses to compromise his integrity by ever leaving his bedroom. They all have their place.

In between, but definitely at the introspective end of the scale, lie Children's Hour. They enjoy playing before an interested audience that gives feedback but aren't exactly interested in going out of their way to win over a dead crowd. Likewise, when an audience is listening, Children's Hour can be very exciting — if not, performance may be uninspired.

It's for reasons like these that Aucklanders aren't likely to see Children's Hour again for several months. They're keen to play other centres but want to avoid playing in their home city for a while. Recent gigs at DeBretts and, more especially, the Windsor Castle prompted the decision.

"Where before people came to the pub to get drunk and see the band now they seem to just come and get drunk. If the band's there, that's fine, but they don't take much notice," explains singer Chris.

"Judging by the Windsor (a Saturday afternoon) there are not that many people around who are that interested in music. Even at DeBretts, which was quite a bit better, there were people who'd spent an hour getting their hair ready before they went out. It sort of makes the whole thing pointless if they come there to be looked at rather than to enjoy a band.

"We'd rather people yelled abuse than just sat there."

Their stand may seem negative but how many bands do you hear moaning about pubs as venues? And how many actually have the nerve to call a halt to it?

But obviously there's a danger of growing introspection if there are few public appearances.

"Yeah, but I suppose our music has been more introspective than that of most bands. There is that

Chris, Children's Hour.

danger of totally losing contact with an audience.

"A good live gig is probably one of the best experiences you can have. You can be totally straight and come off the stage feeling like you've taken all the drugs in the world. It's great, it's religious, it's better than anything else I've experienced."

Enough opinion for now. Some facts: Chris and what was then the band (Bevan, drums; Grant, guitar; Johnny, bass) discovered each other one night at the Windsor and set to practising at Progressive Studios. They were "discovered" by Chris Knox and Doug Hood (don't stop reading here) and asked to support the Stones. Chris came to the group with:

"A vision of the way things should be. The way I'd like them to be."

There's a certain arrogance in that of course?

"Of course. Bands I admire, like the Fall and the Birthday Party, are very arrogant. But it's an arrogance ... founded on talent. They know they've got something. And I think we've got something ..."

Children's Hour have sounded at times not dissimilar to the Birthday Party and others and it's a debt Chris acknowledges. He himself has a kind of Nick Cave intensity, if not that man's overwhelming confidence.

"In the last three or four months we've become a band. It was sort of like wearing somebody else's coat up until then. But Children's Hour has actually now taken on a personality and I'd like to develop that."

After a tour, preferably with a new, promising band in tow, the band will settle down and write

new songs. The disciplining of the five songs on their new EP *Flesh* ("We had to properly work them out for the first time") has spoiled the songs for them and they want to write different, fresher ones.

They're pleased with the EP and extend much of the credit for capturing much of the essence of their best live performances to the production help of Doug Hood.

At least three of the tracks have choruses strong enough to disgrace most "pop" singles but the new material is less traditional in structure. His lyrics, however, remain important. There's a lyric sheet with the EP and it's meant to be read.

In the near future, Children's Hour will be playing periodically and trying to make each gig special.

"I'd like to make each one something that means a lot to people. If they want to wait a few months before we play again they're probably going to enjoy it a lot more than if we played every two weeks."

In between they'll be writing new songs.

"Ideally, I'd like to play a completely new set of songs each time but that's probably not possible."

Band members will probably be involved in independent ventures in music and other fields.

"If somebody's got more sides to their character I think it can only add interest to what the band's doing. There's so many bands around that just play music and that's it. They have no character, they're not interesting people. The only reason they're well known is because they play in a band. And people who play in bands are not special. The only thing about them is they can play a musical instrument. People tend to idolise them and that's really sick."

In their talk Children's Hour seem to relate more to South Island music than Auckland's industry-dominated scene. They're signed with that most unindustry of labels, Flying Nun. But that doesn't mean they lack ambition. They will be depending on the promise of recording an album by the end of this year to give them purpose and cohesion and, eventually, they would like to head out into the big, wide world.

Children's Hour are serious and not humourless. Self belief, tempered with self criticism and constant development and variation of their music approach will be keys to their goals.

If Children's Hour want to be startling with every performance then that's a very good thing. It's also very difficult.

Russell Brown

Another Armatrading visit — that's two in two years! This '83 tour, billed as 'The Key Tour', has taken her round England, Europe, Ireland, America, Canada, New Zealand and Australia. It's no secret that Joan Armatrading is keen to make it in the States, so how did it go there?

"It was good." A non-committal, I-don't-want-to-be-drawn feel comes into her body language, but not her voice. She's not one to blow her own trumpet, even if she does play her own guitar. *The Key* has been the most successful of all her albums in America and 'Drop the Pilot' made the charts.

"I don't think I've ever had a single in the charts there before, so that worked."

We edge round the question in other ways. Speaking about the introduction of American Val Garay to produce 'Drop the Pilot' and 'What Do Boys Dream', Joan says:

"I'd finished doing *The Key* and I'd written a whole lot more songs — 'Drop the Pilot' was one of 'em — and wanted to do that and thought in terms of a single. So that's all we were doing and Steve (Lillywhite, producer of *Me, Myself, I*) had gone off to work with another band so the record company came up with some different guys and Val was one of 'em. We met and worked and it worked and that was it."

She had originally recorded 'What Do Boys Dream' with Lillywhite, then rearranged it and re-recorded it with Garay and different musicians. What is Garay's particular strength?

"I dunno. Gets good sounds."

'Call Me Names' is out in Australia as a single, along with 'Drop the Pilot', but that's the record company's business not hers:

"I don't really do singles. I write songs and put them on the album."

Last year when talking to *RiU*, Joan said she was beginning to compose songs using electric guitar. She wanted to make her songs more accessible, a bit simpler. She feels she's achieved that with *The Key*. Most of the tracks are composed on electric guitar, 'apart from, 'Everybody's Gotta Know', which I wrote on the piano and 'Love My Baby' which was on synthesiser. Yeah, all the rest — 'Telltale' was obviously acoustic guitar — apart from that everything else was electric guitar."

Well, how does the composition process work for her?

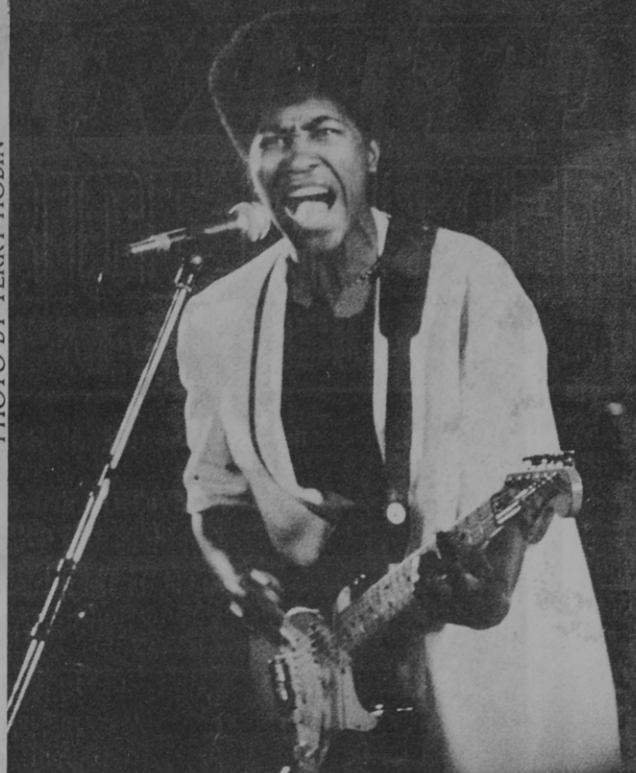
"How do I write a song? It depends on the song. Some songs come like that, some songs you get the music first, some songs the lyrics first, some songs both together."

"There's no set way I have of doing it. What I try and do is be very prepared for going into the studio. So I do the demos and I do the arrangements on the demos so when people hear them there's a bass part, there's a guitar part, there's a synthesiser part — all the bits are there on the demo. So it's very controlled, really."

"At the same time I try and give people the freedom to be as good a musician as they are, so that I don't sort of stifle them, y'know, and say 'this is exactly how you have to play it'. Although they have all these things that they have to play and they have to stay within the arrangements I want —

'call me names' JOAN ARMATRADING

PHOTO BY TERRY HOBIN



Joan, Logan Campbell Centre.

but at the same time certain people like to do little passing notes and little fiddly bits and I just let them do the bits that they want.

"Sometimes, even though it sounds the way you arranged it, it will sound different simply because it's different people doing it. Even when you do it all on your own it sounds different. It never is exactly as you hear it in your head."

What about backing musicians? Is there anyone she wants to use regularly? Only a shake of the head on that one:

"I haven't got anyone working with me that I've had since 1972."

What kind of emphasis can we expect on the next album?

"It's hard to say. I think it'll stay pretty rock sounding — I think. But again, it's difficult for me to say because some of the stuff I've been writing recently isn't like *The Key* — it's more like earlier stuff. So it's difficult to know."

"I have to wait and see (laughs). Some of it seems to be going back lyrically and musically, but again, y'know, it depends on the songs I choose in the end. If, when I've written all the songs I've written a load of rock songs, a load of stuff that's like the old stuff and some reggae and I'm making the album and I sit back and say that one's obviously better than that one and it turns out to be all rockers then that's it. The last time I was writing like *The Key* all the time, whereas this time there's more sort of choice — it could go anywhere now."

And the shift in lyrics? Joan was a bit taken aback at the comment that the lyrics of 'Call Me Names' had been greeted with some antagonism by some of her followers, especially the women.

"I don't know why. If they listened to the lyrics they'd realise they should be laughing their heads off."

What about those who don't think it's a joke?

"Well they're idiots!" (Laughs) Previously Joan had made her lyrics delightfully ambiguous but on *The Key* they're very much more heterosexual. Any reason for this?

"The point of that is — when I used to write the songs before I'd always try to write the songs so that a guy or girl can say what they want about the song. So that a guy could come up to me and say, 'Joan, this song means so-and-so' and the girl could come up and say exactly the same thing, which happens often. The thing about all the songs through all the albums is that they're not about me."

"Rosie" isn't a heterosexual song — it's obvious it's a guy in drag. I read in one review where the girl was saying that 'Rosie' was me confessing to going out with a transvestite. It was so stupid! (Laughs). Anyway, this time again the songs aren't about me but I've just decided to write 'he' or 'she' in the songs. Again, it's not something that's going to continue, I don't think, 'cause a lot of the songs I've written recently are more like the other stuff again."

Joan Armatrading — past, present and possible future. Her concert at the Logan Campbell Centre (packed out of course) was even better than before. One of its features was the rearrangements she'd done of old songs. Even the most seasoned Armatrading follower had difficulty recognising the opening bars of songs like 'Love and Affection', 'Show Some Emotion' and 'You Rope You Tie Me'. There was lots more action on stage too, with Joan and the band members in black and white.

Dynamic, developing and defying distinction — and that seems to be how she goes down best.

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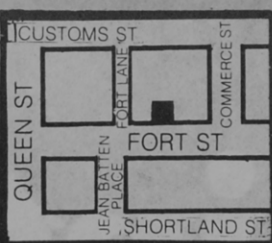
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Records

The Beat What Is Beat? The Best of the Beat Go Feet

It's only rarely that a band can change your outlook by influencing your heart, emotions and moods. The Beat were such a band. Along with the Specials they blended punk with ska to push the ideas of concern before compromise and principles before cash. It was the musical dignity and exhilaration of their first album that established them as a major force. Since then they have failed to recapture that initial explosive burst. But they grew in other ways.

What Is Beat? is not only a great greatest hits compilation but also a legitimate means of tracing the Beat's development over their three albums. Understandably, half of the album is drawn from *I Just Can't Stop It* and the songs concerned sound fresher than ever. It's worth noting that the 'Can't Get Used To Losing You' version is the remixed single cut that is currently charting, as is 'Stand Down Margaret'.

Wha'ppen and *Special Beat Service* disappointed those who expected a rerun of the debut, but repetition would have been futile especially in the face of the band's growing social concern and Wakeling's belief that the first album was too fast to dance to anyway. Whatever, the albums were less commercially successful and consequently only 'Doors of Your Heart', 'Save It For Later', the brilliant 'I Confess', 'Drowning' and 'Ackee 1-2-3' have made it on to *What Is Beat?*

And there are added bonuses. There's the inclusion of their spritely first single cover of 'Tears of A Clown' and its flip, the live card, 'Rankin' Full Stop' as well as 'Too Nice To Talk To', not available on any of their albums. But the real bonus is the free dub album that comes with the first five hundred copies of *What Is*



Alison Moyet, Yazoo.



Howard Devoto



Madness

Beat? It features superb remixed interpretations of 'Twist and Crawl', 'Doors of Your Heart' and 'I Confess' as well as interesting re-readings of 'Psychedelic Rockers', 'Drowning' and 'Too Nice To Talk To'.

What Is Beat? The answer is in these grooves.

George Kay

Yazoo

You and Me Both Mute

With *You and Me Both* Yazoo seamlessly take synthesizer pop another leap forward. A finely crafted work, this album is at once sad and warm, sorrowful and defiant. The cohesion between the economic electronics of Vince Clarke and the voice of Alison Moyet binds this album into a work of great clarity. By stripping away at the indulgences of their musical genre Yazoo provide a precise state of synthesizer art.

This is apparently the pair's last work together. The tunes are sharp and snappy in the style of the first album, *Upstairs at Eric's*, but gone is the calculated dance-

floor persuasion. In its place, a much more personal look at life, love and especially loss. Songs such as the first single 'Nobody's Diary', 'Softly Over', 'Mr Blue' and 'Anyone' are simply sad. All the right words apply – haunting, aching, mesmerising. Throughout the album, but especially on those songs, Clark's virtuosity shines. His simple use of space, layers and rhythms show him to be a master craftsman from whom we can expect much more. Meantime Moyet's 'Ode to Boy', an observation of infatuation, is my personal favourite on the record and will ensure her breathless voice receives an eager ear in future endeavours.

Perhaps because the slow, sustained songs are so good, I find the up-tempo ones a little insubstantial. 'Sweet Thing', 'Good Times' and 'Walk Away from Love' are all a mite too dial-a-hook. Heard in isolation on the dancefloor though, they would doubtless work. Clarke also goes into previously untouched politicising on 'Unmarked' and 'Happy People'. While they fit the feel of the album

musically, the sentiment is rather forced by comparison. Maybe next time.

An honest album of beauty and emotion. If Vince and Alf ever find other partners to work with so well, watch out.
Mark Everton

Tom Tom Club Close To the Bone WEA

The gap between the durable and the disposable can be slim. Two years ago when Talking Heads' rhythm duo Chris Frantz and Tina Weymouth and friends released the bubbly novelty funk of 'Wordy Rappinghood' and 'Genius of Love', they slipped into a breach of pessimism with some welcome light relief. And they were welcomed with open arms.

But two years have passed and with their second album, *Close To the Bone* at hand, it's hard to see what all the fuss was about. In sticking to the same kiddies-having-fun-in-the-Bahamas appeal, *Close To the Bone* only reinforces the twee disposability and impermanence of the ideas behind their music.

Songs like 'This Is A Foxy World', 'Bamboo Town' and 'Never Took A Penny', like Finn's 'Friction', have an immediacy and shallowness that defies durability. Only 'The Pleasure of Love' and 'The Man With the 4-Way Hips' hint that the sweet could have a hard centre.

Otherwise let's be thankful that the Tom Tom Club is only a holiday band and that Frantz and Weymouth are doing real and lasting work elsewhere.

George Kay

Howard Devoto

Jerky Versions of the Dream Virgin

Since the demise of Magazine, Howard Devoto and his companions Dave Formula and Barry Adamson have maintained a mysterious silence. Devoto declined interviews and buried himself in work which has only now reached fruition. *Jerky Versions of the Dream* is the result and it deserves close scrutiny.

Whether Devoto is the confident artiste he appears to be is debatable. His sound has changed

little since Magazine, probably because of the continued presence of Dave Formula's keyboards.

The first four songs are bright – immediate, even. They feature sparkling piano and choir-like backing vocals. 'I Admire You' is almost a single, while 'Topless', a Formula/Devoto composition is awkward funk with ravaged guitar and handclaps.

Around the middle, 'Some Will Pay (For What Others Pay to Avoid)' things slow down. Leisure Process' saxman Gary Barnacle provides the perfect uneasy balance for Formula's manicured melody. 'Out of Shape With Me' is a serene but slovenly sleaze with Howard on guitar and Barry Adamson on bass. Also featured are the French horn and trumpet of Andy Diagram.

The finale, 'Seeing Is Believing' is pure Magazine, not surprising when you discover the only three involved are Devoto, Formula and Adamson.

If you're expecting something drastically different from this album – don't. It is a record that will gradually grab your attention, eventually securing it. Devoto may call it his solo album, it could just as easily be the new edition.
Mark Phillips

Madness

The Rise and Fall Stiff

A sense of the absurd and a penchant for the dance put Madness on the musical map. Their stylish videos and a string of strong singles (available as *Complete Madness*) hinted at something more than fad-art. This album, mysteriously delayed in its antipodean release, confirms that Madness are a band of moment, rational and purposeful.

The Rise and Fall comprises 13 pensive slices of life. These songs aren't bravura youth anthems, their message is not jolly. English urban life is grey: Tomorrow's just another day; social activity is limited to drinking and the tele ('Blue Skinned Beast'); existence is fraught with difficulties and rapid change ('Our House', 'Tiptoes', 'That Face', 'Madness...'), and more.

The music still has a nutty flavour with goodtime piano, jerky rhythms and brass blasts but

the party-up hysteria of earlier releases is absent. Finely crafted, yet still danceable, these songs are stark, possessed of an insidious and somewhat disturbing appeal. And the crisp Langer/Winstanley production serves to make that appeal timeless.

Rise and Fall is robust and challenging. If the Specials' 'Ghost Town' captured the essence of Thatcher's England, this album describes the every-day drudgery of a working life in the immediate past and foreseeable future.

Madness have moved many steps beyond the looney tunes that established their reputation. *Rise and Fall*, quite simply, is monumental. Consistent, eerie and their best effort yet.

David Taylor

Robert Plant The Principle of Moments WEA

Last year's *Pictures At Eleven* was a fine comeback for Plant; working with new musicians yet creating an aura of power reminiscent of Zeppelin firing on all cylinders. Unfortunately his new offering fails to capture the excitement of its predecessor.

The problems seem to lie with his determination to cut loose from his background and establish a distinctive Plant sound as against a thinly disguised version of Zeppelin. The result is largely a series of overplanned mid-tempo rock numbers with the odd hang-over from the past and a glimpse of better things to come. 'Other Arms' opens where *Pictures* left off. 'Big Log', featuring a magnificent, simmering guitar solo from Robbie Blunt and poignant lyrics and delivery from Plant points to the future. Inbetween, the songs become weighed down with keyboard gimmicks and too much stop and start. Plant's greatest asset, his inimitable voice, is so restrained the band just limps along. An exception is 'Reckless Love', which, while restrained, evokes real passion, aided by imaginative drumming from Barriemore Barlow (Phil Collins drums on most tracks).

A disappointing album in the context of *Pictures*. The lyrics represent a step forward but what are words when the music falters?
David Perkins

CALL OF THE WEST

WALL OF VOODOO

FEATURES THE SINGLE
'MEXICAN RADIO'

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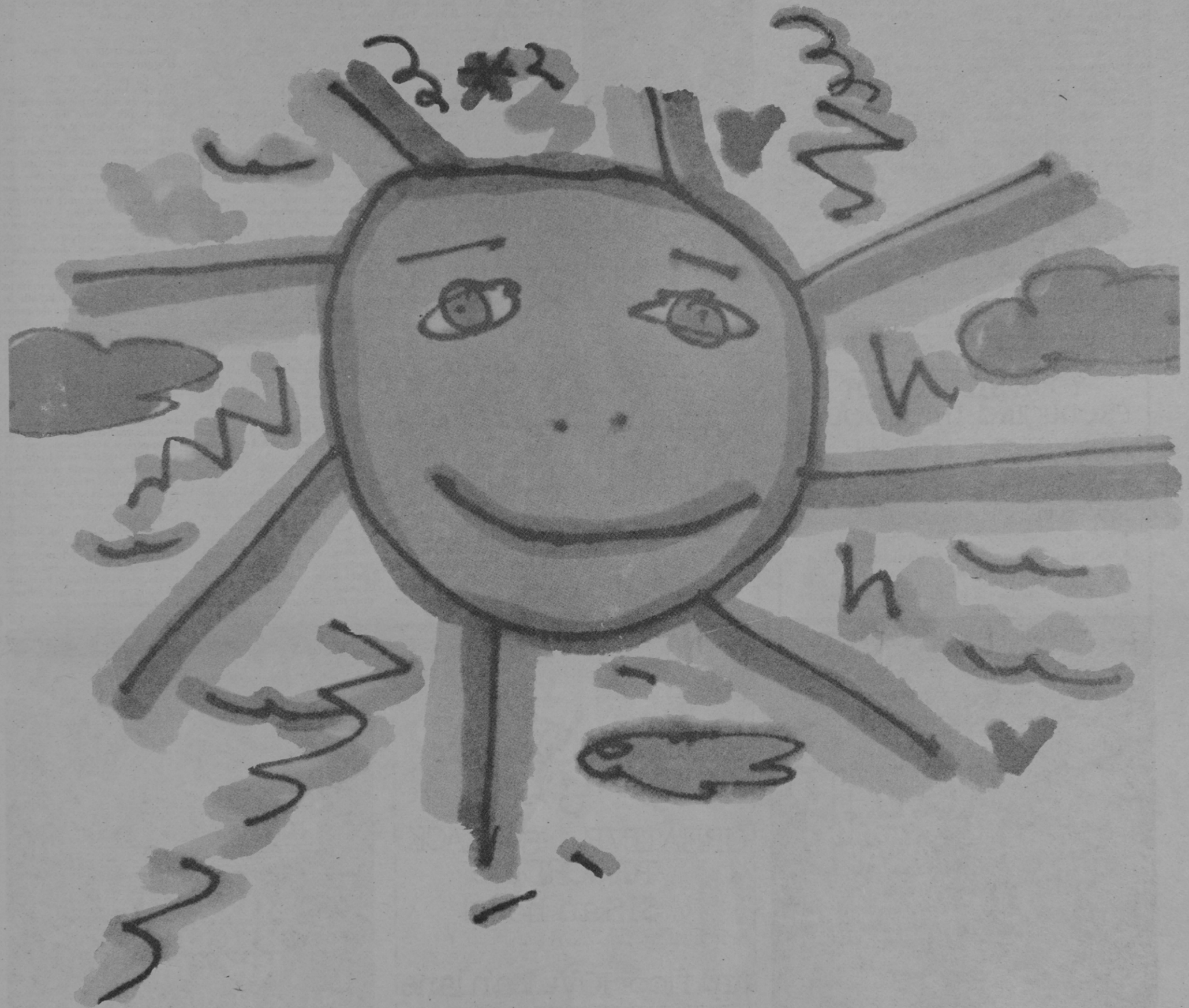
AN INNOCENT MAN

Billy Joel said of this album
"I decided beforehand
to have as much fun as
I could."

FEATURES THE HIT SINGLE
'TELL HER ABOUT IT'

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The TOMTOM Club



THE NEW ALBUM

CLOSE TO THE BONE

TALKING-HEADS members Tina Weymouth, Chris Frantz and friends have been to the Bahamas again.

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Records

DD Smash
Live: Deep In The Heart
Of Taxes
Mushroom

Recordings of live gigs are often unsympathetic things. And when you're drawing from a single performance, it's even worse. Most live albums are culled from a series of performances, lifting the best from each one. When you're confined to the product of one show, you're decidedly naked. At the best, you have an honest depiction of a band in its live context. At the worst, you excuse it as being an off night.

Fortunately for DD Smash, the off nights don't come too often, even though I have heard them play stronger shows than this. There's very little in the way of bum notes and feedback, and Andrew Clouston must be patted firmly on the back once again for some superb blowing. Dobbyn's sense of humour comes through even stronger when he has an audience to feed off.

The slightly tentative playing occasionally in evidence would have to be put down to fatigue (constant hopping back and forth across the Tasman) and the natural apprehension about recording one gig for both television and an album.

For the record, the tracks are: 'Your Best Friend's A Moose'

(Scott Calhoun's instrumental, first performed by Big Sideways), 'Solo', 'The Devil You Know', 'Outlook For Thursday', 'Guilty', 'Itinerary' and 'The Gambler'. 'Guilty' and 'Itinerary', the newer songs, show again that Dobbyn is a wonderfully emotive singer and is at a creative peak.

The sleeve notes describe this as "a one night, one shot recording," showing that Dobbyn is a realist, above all else. A stopgap until the next studio effort, but a very tasty one all the same.

Duncan Campbell

The Great Unwashed Clean Out Of Our Minds Flying Nun

This is an odd album. I've had trouble making up my mind about it because it's difficult to gain a clear picture of what it's about.

The description is thus: a collection of songs recorded at home in Christchurch in the barest possible way, with a maximum of two people involved in each. Some of the melodies have a sixties feel to them, there are also bluesy and folksy touches. Stir in the odd bit of feedback, offbeat rhythms and quite a bit of primitive reverb and you've got the general idea.

David Kilgour's songs work best, simply because his singing is stronger. Brother Hamish (who mixed the album) has put his already quiet vocals way back, often behind the rhythm track, which quite alters the character of the songs. It also tends to make them non-assertive. Personal favourites are 'What You Should Be Now', 'Hold Onto the Rail',

'Small Girl' and Hamish's quirky 'It's A Day'.

This album sounds a little like an experiment and I think the next Kilgour brothers recording will be better. As it is, it's definitely growing on me.

But why the quote from 'Revolution No.9' on the back? Is there something I'm missing?

Russell Brown



Altered Images

The Grammar Boys Daring Feats EMI

This album has been a long time coming and the recording dates back some time. It originally began as a Garage Crawlers record but none of that remains now.

The single 'World of Our Own' opens things and it's a good, brisk start. 'Something Strange' was written by Jed Town, currently of Fetus Productions and, in a way, bears his mark.

The best of the rest are 'Is It Me' and the edgy ballad 'Lynley'. The songs that work are the ones with that vague 60s feel. The ones that don't are the over-clever XTC-ish tunes like the irritating 'Incognito'. The lyrical content is well above what you might expect from a straight pop album and it's obviously grounded in reality.

But when it comes to the crunch, something seems to be missing. The songs are a little too nice, they lack bite. With a couple of exceptions it's palatable without being startling. There are plenty worse bands around than the Grammar Boys, but there are also better.

Russell Brown

Neil Young & the Shocking Pinks Everybody's Rockin' Geffen

Neil Young's last album, *Trans*, saw him dabble in synthesised vocals and walls of electronic sound, the music of the 80s — but

if you looked through the overlays the music had a consistency with his previous work. His latest album bears virtually no relationship to what he has done before. Backed by a new bunch of musicians called the Shocking Pinks, the album takes a trip back in time to the rock'n'roll of the late 50s.

Everybody's Rockin' comprises half covers and half originals but it's almost impossible to tell which is which. The production gives the album the ambience of an old record. Old classics such as 'Mystery Train' and 'Rainin' in My Heart' are lifted by Young's harmonica, while Bobby Freeman's 'Betty Lou's Got a New Pair of Shoes' features piano right out of the Jerry Lee Lewis songbook. Blues gets a brief look in with a chugging version of Jerry Reed's 'Bright Lights, Big City'.

The originals are basically old songs with new names. The exception is 'Payola Blues', a rock'n'roll equivalent of Elvis Costello's 'Radio Radio'.

A strangely disorientating album and there will be complaints over the playing time, which is ungenerous, to say the least. Whether you like it will depend on your appreciation of old time rock'n'roll, but I wonder if Young's policy of rushing from one end of the pop spectrum to the other is wise in the long term.

David Perkins

Altered Images Bite Epic

All consideration of *Altered Images* begins and ends with Claire Grogan. Initially her ingenuous charm (reinforced by her movie role in the delightful *Gregory's Girl*) was sufficient to seduce the British rock press. Pretty soon however, the appeal of musical nursery rhymes and party frocks began to wear thin. Pamela Stevenson's parody of Claire's nursery bounce on *Not The Nine O'Clock News* was the most devastating since the skewering of Kate Bush. It was time to alter the image.

Bite boasts a striking cover portrait of our girl as a fifties' femme fatale. Unfortunately her voice hasn't undergone comparable transformation. Still, for all its stubborn immaturity, Claire's beat is generally less than her *Bite*. That's because there's an enhanced surround, and although the band's make-up has altered somewhat, the new sound is probably more due to the work of production

hitmeisters Mike Chapman and Tony Visconti. With control of four tracks apiece they've successfully hauled *Altered Images* approach out of impacted amateurism into the trans-Atlantic pop mainstream.

Trouble is, the band's material doesn't always measure up and barely half the numbers rise above Kleenex level — use once and discard. But 'Thinking About You' and 'Love To Stay' are attractively low-key mood pieces; otherwise 'Don't Talk To Me About Love' is the strongest track and quite rightly the single. One only hopes that it's being sold in a picture sleeve.

Peter Thomson

Wall of Voodoo Call of the West CBS

The band says this album is almost an excuse for not having made a movie. Creating pictures with their music though, they use imagery and focus to examine their own heritage, both past and present. *Wall of Voodoo* are much more than another quirky bunch of American crazies.

The album begins with Tomorrow's song about procrastination that accordingly doesn't get out of first gear. The trip really begins with 'Lost Weekend'. We get a backseat ride in a car taking a couple away from Las Vegas where they've lost. The song is wryly maudlin, both hopeless and hopeful.

It typifies writer Stanard Ridgeway's very human view of life. This is again shown on 'Factory', a mumbling understatement on the life of a hardhat. The music is a bedlam of harmonica sirens, steam and clanking guitars. Two observational, streetwise songs round off the side. Both maintain the slightly crazed edge, the final 'Hands of Love' in particular has one of the best shots at harmony on the record, coupled with discordant organ backing.

The single 'Mexican Radio' opens the flipside. So damn clever. A song Ridgeway wrote about Mexican stations bouncing into LA one day, being gone the next. A song about vanishing urban communications. It'll stand a good deal of thrashing on NZ radio. Next song, 'Spyworld' is the closest the Wall come to cartoon-like Devo-ness. The basic lyrics and music of 'They Don't Want Me' make it the album's most direct shot. Fitting then that it leads into the most complex.

The title track begins with an

instrumental straight out of a Western matinee. From there 'Call of the West' uncoils into a bronco ride through the joys, fears, hopes, ambitions of Americans who came to tame the West. It is now a faded dream? As the old-timer says to the greenhorn "Son you're a long way off from yippee yi yay." The song is a brave attempt to construct a modern-day Wild West epic. With High Noon type guitar, rattlesnake percussion and vocals whipping in across the prairie the Wall create their own call of the West.

A record to howl at the moon to. Can't wait for the movie. Mark Everton

Bauhaus Burning from the Inside Beggars Banquet

Once again the curtain rises — but this time will be the last, it seems. With the news of the band's recent split, which leaves frontman Peter Murphy to pursue a solo recording career, it is fitting that Bauhaus' final performance is intended to portray the conflicts and tensions existing within the group. To this end, *Burning from the Inside* is very much a composite effort of their individual talents, resulting in a fresh new sound, diverse in style and mood.

Side One opens down-tempo with 'She's In Parties', a morbid classic in the old Bauhaus tradition. From here the pace shifts to that of a frenzied psychobilly in 'Antonin Artaud', nicely tempered by the satanic intonings of 'King Volcano' which follows. 'Who Killed Mr Moonlight' concludes the side on a superbly subtle and melancholy note.

This combination of sophistication and primitive urgency is used to even greater effect on the second side. The mellow and deceptively soothing acoustic arrangements characteristic of their new style give way to the old harsh romances without warning. The opposition created keeps the music wavering on the brink of collapse and we are dragged along with it.

Side Two contains the album's highlights, 'Slice of Life' and the title track. Two schizophrenic masterpieces in their own right.

The overall effect is rich and exciting. Self indulgent? Perhaps, but understatement provides the key to the album's success and they manage to never sound too grandiose. This is a disturbing last performance, consistently brilliant, one not to be missed.

Raymond Russell

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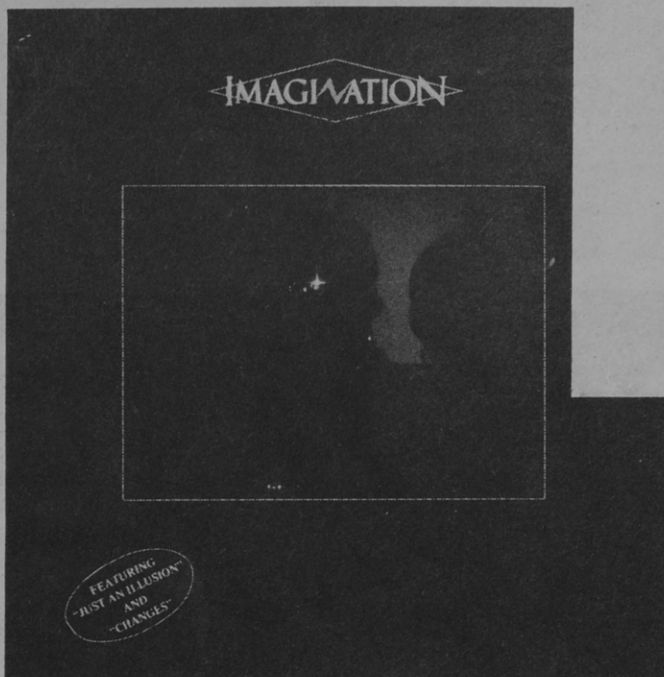
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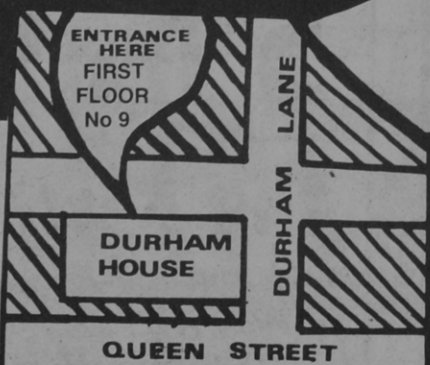
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SINGLES BAR

Echo and the Bunnymen
Never Stop (Discotheque) 12"
(WEA)

The bunnies are jumping. The Cutter proved there was room for them on the dancefloor and 'Never Stop' hammers home the fact. Violin intro gives way to percussion and piano. An anthem delivery from Mac and just the right amount of those stripped-back dancey bits everyone loves. Scrummy. Not only that, you also get a summer version of 'Heads Will Roll' and the original version of 'The Cutter'.

Yazoo
Nobody's Diary 12" (Mute)

Yazoo were never meant to keep, so it's quite acceptable for them to make like a banana prior to the second album's release. This extended version is infinitely richer than the 7", although still a trifle boring. Turn it over for 'State Farm', their best effort since

the evergreen 'Situation'.
Spear of Destiny
Flying Scotsman 12" (Burning Rome)

Kirk Brandon tries his new flavour and succeeds in reaching new heights of boredom. Give me spears of asparagus any day. Yello

I Love You (Stiff)

Yello are Swiss, that's all you need to know. Kraut style cream synth in a chunky form, nice in discos or on crumpets.

David Grant

Stop and Go (Chrysalis)

Debut single from the former Linx vocalist and soul food gourmet. The Jackson recipe is prevalent in production and image. Could have worked on a slightly better song, instead it pales against the best work of Linx.

Freeez

I.O.U. (Beggars Banquet)

Freeez haven't had a hit since 'Southern Freeez', back in '81. So in came current hotshot New York dance producer Arthur Baker. He threw in a few of the right ingredients, you know, overpowering synth bass, pulsating drum, teaspoon of yeast. Into a hot oven and it's rising up the charts.

Whodini

Haunted House of Rock (Jive)

This time without the able

assistance of Thomas Dolby. Sort of 'Monster Mash' goes rap when the NY DJs go to Blighty. Lots of fun and absolutely non fattening.

Paul Young

Wherever I Lay My Hat 12" (CBS)

From vocalist with a little known soul covers band to overnight sex symbol. Paul Young slows down an old Marvin Gaye song to a more modern Marvin feel and, Bob's your uncle, a huge hit and a dinner date with Tracie. Poor sod. Best course? Dessert. 'Sex' a Gabi Delgadoish Euro-funkette.

Style Council

Long Hot Summer 12" (Polydor)

In June, Weller (the Capuccino Kid) and Talbot went to Paris. Unable to get a table at Maxims, they went into the studio and conjured up this little masterpiece. Very sweet, in the 'Wherever I Lay My Sexual Healing' mould with luscious backing vocals. A huge summer hit that should go down well with a bottle of beaujolais.

Ministry

I Wanted To Tell Her 12" (Arista)

This band could single-handedly change my opinion of Americans. Tight, true white funk that makes New Order sound like the rustle of an empty chip bag. Whoops, I think I'd better leave. After dinner mint, anyone?

Mark Phillips

the SHAKE Summation

Netherworld Dancing Toys
The Trusted Ones (Flying Nun)

A jaunty little number indeed. As a song it's probably not as good as, say, 'Change to the Contrary', but the sound is much fuller than on the band's first EP. Malcolm Black is in fine voice on 'Bored to Death' on the flip but the song wanders a bit. Good stuff, if not a substitute for NDT live.

Marginal Era

This Heaven (Reaction)

Paul Agar certainly has talent as a songwriter but I'm not sure about what's been done here. This song (which began life as an instrumental) gets stopped dead by an awkward spoken chorus where the production ideas haven't worked. Otherwise, it's OK. 'Best Thing' makes a better job of getting something of the band's live performance on record. I think Mr Agar should trust his pop instincts — he can't fail if he does.

Victor Dimisich Band EP
(Flying Nun)

One of those records that seems to come out of nowhere, a

pleasant surprise. About all I know about Mr Dimisich is that he played bass in the Basket Cases after Paul Kean left but he's turned up here with five unusual, romantic songs, notably the sad 'Thirteenth Floor'. When the music threatens to get too thick it's effectively pierced by Dimisich's quavering voice. If it sounds like some things Bill Direen's done that's because Alan Meek is playing keyboards.

They Were Expendable

Big Strain EP (Flying Nun)

Four songs and an instrumental and what comes through most strongly is Jay Clarkson's personality. Her lyrics are very good — honest, dealing with her situation. Probably the best is 'Big Strain', a song about a relationship. Nick Strong's 'Posture' has a different feel but isn't out of place. Sometimes there's the same feeling I get with the Expendables live — that the music isn't quite fitting together, but in lyric and spirit this record is spot on.

Dragon, Rain (CBS)

I hope Marc Hunter's got his tongue in his cheek when he sings the opening lines: 'It's a happenin' thing And it's happenin' to you' but apart from that it's an average rock song with a strong chorus. The bonus is a couple of good live tracks on the flip.

Narcs

Look the Other Way (CBS)

Narcs songs have never been more than a chorus and a riff. Their last EP had catchy, if rapidly wearying, choruses but this song's a turkey. The video clip's great so maybe you could turn the sound down and play Cabaret Voltaire when it comes on the telly.

Larry Morris Band

We've Gotta Get Out of This Place (WEA)

A seamless, well-executed version of the Animals' classic without the excitement. The flip 'Little Darlin' is a similar exercise in competence.

Shane

Don't Play That Song Again (WEA)

An obvious schlocky shot at daytime radio. It'll probably do it. It certainly won't touch my turntable again.

Eddie O'Strange

Video Dodo EP (Strange)

Eh? Six not very exceptional songs (including the silly 'Video Dodo', which seems to be an in-joke for TVNZ staff) done in a light-hearted manner. I just can't see the point or who it's meant to appeal to.

Noel Crombie

My Voice Keeps Changing on Me (Mushroom)

Another RIU writer has stated that Mr Finn's album is simply the

whim of a comfortably-off pop star, but that record has been justified on the grounds of commercial success alone. I don't think this one will be. Crombie doesn't have the voice to get anywhere near the original or even reach the standard you'd hear at a Southland C&W festival. The flip, 'Ninee Neezup' is a curious little thing that's actually quite fun. Russell Brown

Letters

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

What happened? Where's the so-called 'boom' of new bands we were going to see this year? Where are all the silly young things who brightened up Friday and Saturday nights? There are a few new bands around — but new ideas? Not likely! In Christchurch the White Boys parade their brand of heavy metal which is as regressive as listening to the latest Iron Maiden album. If bands here aren't made up of people who've been playing for ages, then they offer nothing but cliches and borrowed stances — there are few exceptions.

Recently Terror of Tinytown and Marginal Era toured here — is this what AK is breeding? Bands who don't give a damn about their audience and play pretentious and self-indulgent music. It would seem Auckland living dulls the critical senses and people like these bands because they don't hear any better — bit like commercial radio innit?

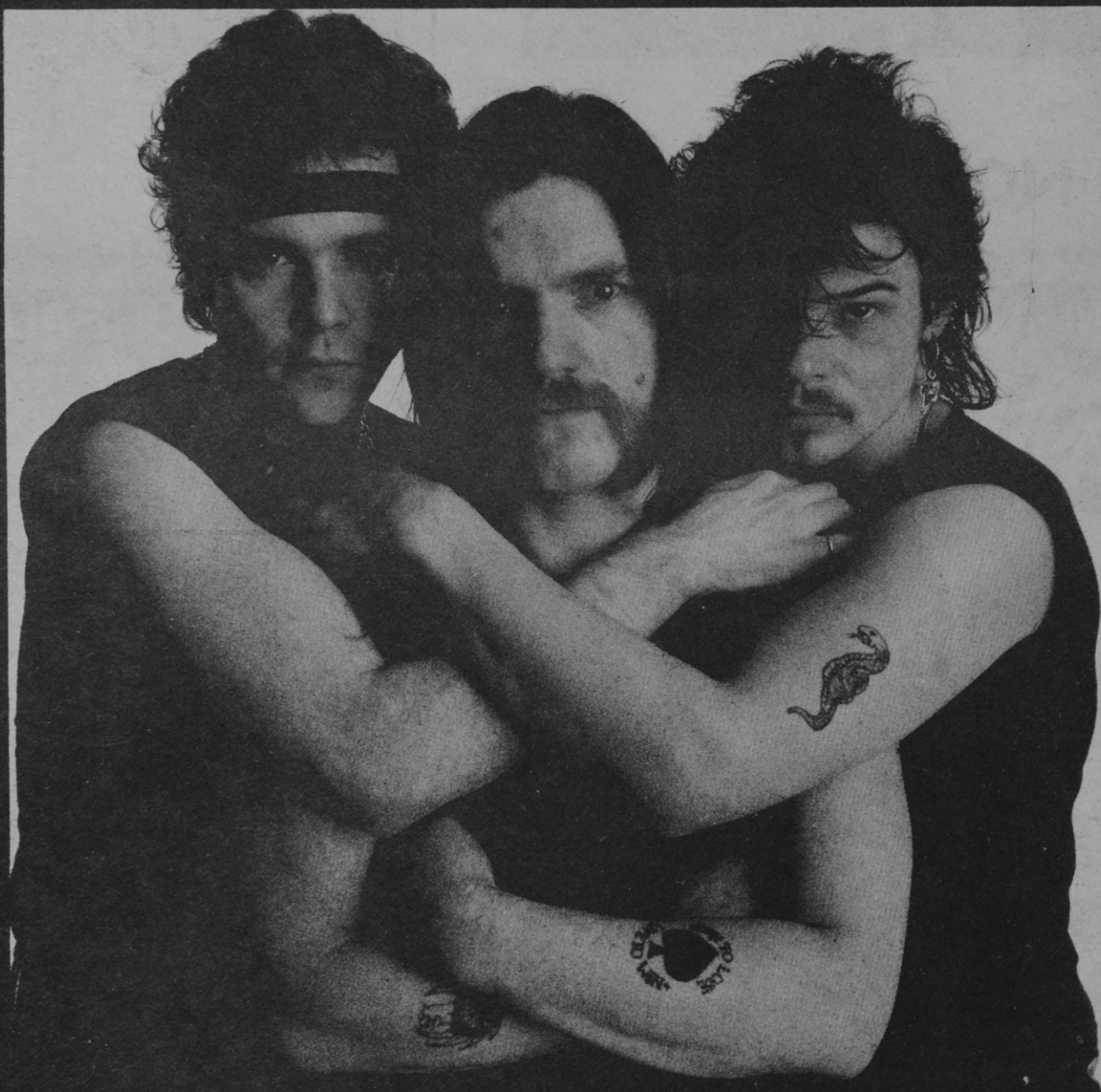
I'm not getting all nostalgic — the opposite. I'd give my right ear to actually enjoy seeing someone new.

F. Rae Christchurch

What's happened to everybody's sense of humour? The Sex Pistols T-shirts in Malcolm McLaren's 'Soweto' video are his way of taking the piss out of an industry that takes itself too seriously. It was great to see the funny, different and entertaining 'Soweto' clip amongst the other serious and boring clips on *Ready to Roll*, *RWP* etc. McLaren went on his worldwide search for the different and original and provided it. Not bad for an insignificant little jerk. If it wasn't for McLaren we wouldn't have the pleasure of some of the most interesting and important music of the year.

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Schmarry/King Shag/King Slag/
King Shit think he fucking/
bloody/fucking (again) is/was?

Who/what gives him the
right/write to slag such great/
wank bands as Auckland Walk/
Tomorrow's Parties/The Narcs?
Why can't the guys/jerks be left
alone without having a wanker/
shithead/fuckface like 'Arry/
Schmarry/King Shag/King Slag/
King Shit writing utter crap/
trash about them? Surely they

have enough problems of their
own without a drunken/sober
poser/coolcat/dude/fuckwit
giving them more/heaps?

I just can't understand why
you, the editor/so-called editor
lets this slimy/grimy/limey
little berk/jerk/turk/git get away
with this tripe/written answer
to herpes. I think that
somebody with a mouth as big
as my dog's arse/my cat's arse/
a black hole/a brown hole/
a vespa latrine shouldn't/
should have/ave a column/
page in your otherwise great/
fucked magazine.

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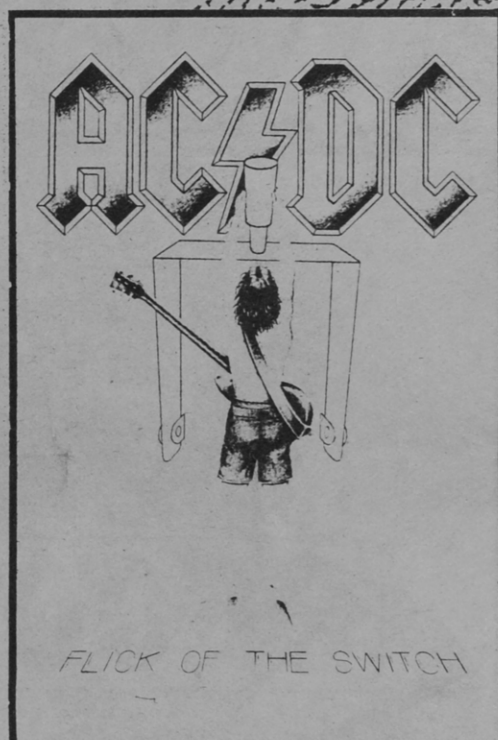
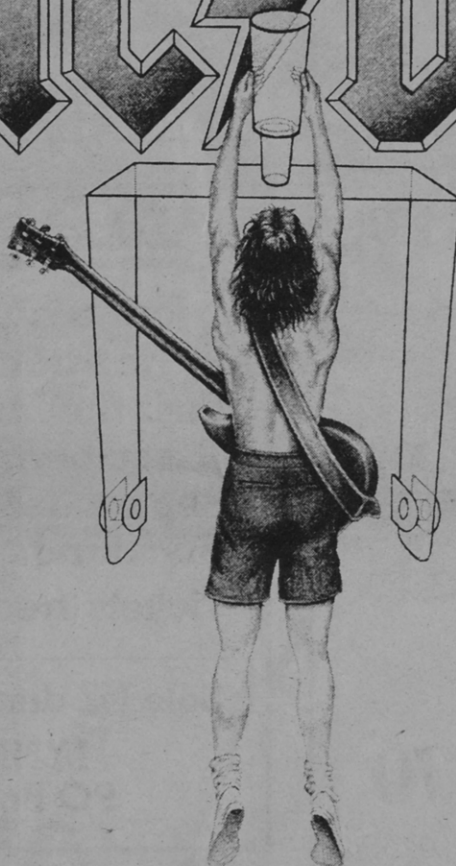
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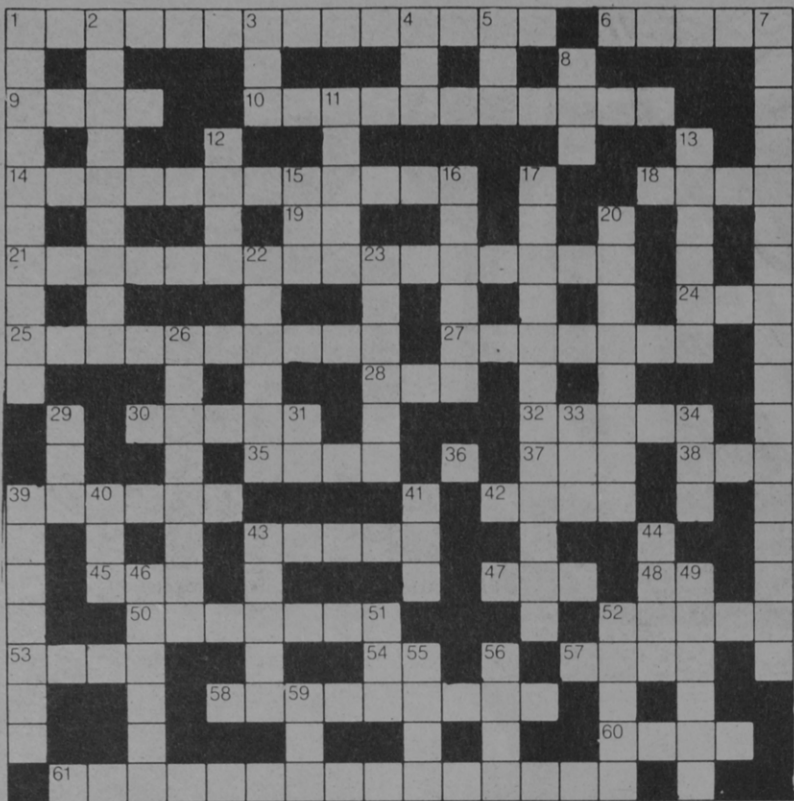
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1 Military Marley (7,7)
6 Bobby, more soulful than his name suggests.
9 If Six was ...
10 Lend Liz pep for heavy metal? (3,7)
14 Damned tidy single, this one. (4,4,4)
18 This school never learns.
19 ... Love You, 60s single.
21 Strangled vermin. (6,10)
24 Ronnie's recent dancing.
25 Pleased to meet you, hope you guessed my name ... (4,6)
27 Mr Rowland's athletes.
28 Belsen was one.
30 NDT's thrill.
32 Hunters and Collectors' towing vehicle.
35 The Mockers sing of its aftermath.
36 Record label seeming to pose a question.
37 UK social action group, tied up with music in late 70s. (1,1,1)
38 Eclectic jazz label to be found in Mecca. (1,1,1)
39 This chap's ahead of the times - 16 years ahead in fact.
42 This reggae producer sounds like he was known for monkey business.
43 White, McGuire, Crump.
45 The creme of 10cc.
47 The Velvets heralded the beginning of a new one.
48 And DC completes the couplet. (1,1)
50 (See 39 down).
53 How Lennon had his Xmas bird.
54 ...! Sweet Nothin'.



57 German tape manufacturer
58 Fiery Leppards.
60 Who'd have thought detectives would tell 'em?
61 & 52A Sylvester Stewart's band. (3,3,3,6,5)
DOWN
1 Deep sea skivers.
2 Haircuts' kind of day.
3 Burned at midnight. In a garrett, of course.
4 The Virgin Prunes don't seem particularly concerned if they do this.
5 This early 70s group was a little less than a help. (1,1,1)
7 Shall we have our photo taken? We'll look like ... (5,3,3,6)
8 Ole stuff, I say. Geoff would have it another way.
11 Where Tom's nighthawks can be found.
12 Bennie's band, in jest.
13 (See 51 down).
15 How many hearts beat as one?
16 NZ band who showed their teeth across the Tasman.
17 Kiwi band doesn't so much take the cake as the biscuit. (8,5)
20 James Jewel ...
22 Patti Smith sang

of a rock'n'roll one.
23 Naive record label?
26 T'would seem fear was his best friend. (4,4)
29 Title of Wonder's Duke.
31 Pyramids' boss.
33 What Mike Score did - over and over and over and ...
34 Hensley of Heep.
39 & 50A Bowie's motor city situation. (5,2,7)
40 ... Say Goodbye, sang Jordan, but he had to come back.
41 Uhuru's Shine ... Gal.
43 Fruitful by name and nature, as far as rock'n'roll's formative years went.
44 ChCh band released by Nick Cave?
46 Curious Clean song.
49 Squeeze's black stuff in bed.
51 The Verlaine who's not in 'Death and the Maiden'.
52 & 13D The lady who apparently gave us the Clean, Chills, Fetus Productions, etc.
55 Wilson Pickett (and Dave McLean) said 99 and a ... just wasn't enough.
56 On which Duran girls were found.
59 If you're in one, get out of it, according to the Ruts.

ANSWERS
 ON PAGE 30

LATE NEWS

Johnny Ramone had to undergo emergency surgery to remove four blood clots from his brain after he was kicked repeatedly in the head. The alleged attacker was Seth Micklaw, a member of the obscure punk band Sub-Zero Construction. Ramone's condition was still serious at last report ... Jamaica's top dub poet Michael Smith has been stoned to death by a gang of thugs, suspected members of the ruling Jamaican Labour Party. The attack came a day after Smith had attended a JLP meeting and verbally attacked the local MP Mavis Gilmour ... Yoko Ono has signed a contract with Johnny Carson for the making of a film about her years with John Lennon ... Lou Reed stars in *Get Crazy*, a film about a Dylanesque recluse making a comeback. Malcolm McDowell plays a coked-out Rod Stewart/Jagger type ... Joan Jett has had cassette copies of her new album withdrawn from half the retail outlets in the USA because of its bonus track, a version of the Rolling Stones' 'Starfucker' ... and the wheezy old Stones themselves have just signed a record contract worth a cool \$42m with CBS ... more obscenity problems, this time for Ian Dury, who has been arguing with Polydor about the number of rude words on some tracks of his new LP '4000 Weeks Holiday' ... Orange Juice are rumoured to be splitting after their

new album (reportedly titled *Swansong*) is released ... a new record company, Blanco-Y-Negro (literally, Black and White) has been formed by former members of the Rough Trade, Cherry Red and Crepuscle labels. Among the first acts are the Monochrome Set but the label plans to cater for all genres ... new Bruce Springsteen album is entitled *Born in the USA*.
 Guitarist Mike Caen (Blind Date, Avant Garage) is filling in with Aussies the Dropbears. Caen is to do two months of work with the Bears but has no plans to join permanently ... former Penknife Glides, playing in the UK as Hula Palava reportedly settling into a funky groove and waiting for news about a record contract. They've been popping up in the NME gig guide but have not, repeat have not appeared on the cover of said organ ... after several weeks of lengthy queues to get in Quays Nightclub has gone members only. Membership will be limited to 300, with each member allowed to bring a guest. Cost is \$20 (plus a photo) ... and the Quay man's band This Sporting Life has a new EP called *In Limbo* out this month. Tracks are: 'Too Proud', 'Difference', 'Patience' and 'Paperchase'.
 New is Maui Records through WEA. First single is 'Poi E' by Dalvanus and the Patea Maori Club (backing includes Alastair Riddell and Stuart Pearce). To follow on the label: LPs and singles from Taste of Bounty and Dalvanus ... Unsung Records has undergone an administrative restructuring, leaving five key people running it, rather than 10 ... John Doe's Hit Singles label has changed distribution from RCA to WEA.

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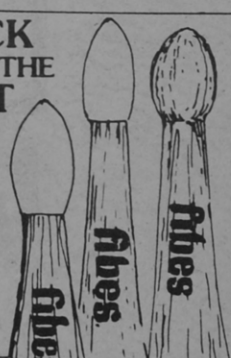
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Live

Propeller Benefit Mainstreet, August 15.

First up, Days Centrale and it's a little worrying to see that they haven't progressed a whole lot since their promising debut earlier this year. They're tighter for sure, but every time singer Vicky Cain struggles to reach a note their major problem shows up again. Cain has a strong voice and wonderful stage presence but she simply can't sing high enough for most of the songs. Tuition or a reworking of songs would seem to be in order. A rather cluttered sound didn't help either. What-

ever, Days Centrale do have that Youth Pop Excitement and that's a big head start.

I had big fears for the Miltown Stowaways after the loss of Fiona Anderson but with the switch to one lead vocalist there's a cohesiveness that hasn't been present before. There also seems to be a little more force behind their playing - even the silly 'Forest Rangers' demanded attention. 'Strong and True' still doesn't sound like the best single choice, however. I think the Stowaways will be worth watching, if only for Ben Staples' stand-up drumming.

Unless I'm mistaken, Terror of Tinytown presented the curious spectacle of a band that is getting worse, not better. The neo-Latin riddims they were playing earlier this year have been flattened out, they're starting to sound like synthesiser bands are "supposed"



Julian Hansen, Terror of Tinytown.

to. It doesn't seem as much fun any more.

But, even after all these months, the crowd was there for the Meemees. And it was fun. The mistakes just seemed to emphasise the spontaneity of it all. Most of the old affectations were still there, but the Meemees were trying harder than they have for a long time. There were times when the Meemees defined Youth Pop Excitement. It was a most certainly OK performance, even without 'Pointy Ears'.

Many might envy Coconut Rough's rapid rise to prominence but that rise has meant an almost impossible pressure to deliver. In early gigs I got the impression they were almost trying too hard. But this night's performance was a definite improvement. The more confidence they have in what they're doing, the better they'll be.

The Swimming Pools were playing to a tired house by the time they came on. They didn't exactly perk things up, with over-dense, somewhat homogenous

pop. There's plenty of potential but some better songs need to be written before frontman John Purvis can stop looking like he's making a lot of fuss about very little.

Russell Brown

Christchurch War of the Bands Gladstone

This isn't a fashion show bucko! The multitude of punters that flocked to the Gladstone over the whole fortnight were there primarily for the music. A great show of enthusiasm and excitement culminating in a final featuring some of the country's finest new talent.

The bands who made the final probably deserved their place but first, the bands who didn't go through.

The Bats, featuring Paul Kean and Robert Scott had some good songs. I liked them. Evasive Action lacked a bit in clarity, leaving top-class frontman Eugene deserving better. They have a strong boot following and will hopefully improve. Blind Spies murdered The Light Pours Out of Me' and their originals weren't too hot either. Enough said.

YFC (not Young Farmers' Club) have given themselves scope to do well in the future. Two bassists and a powerful drummer result in an innovative and interesting sound that is well worth a listen. Apparently Nick Cave liked them - far out!

My Three Sons retain some very good ideas and it's unfortunate that these ideas aren't brought to full fruition. More cohesion needed. Discovery Class tried to define art and in doing so missed the whole point. Chris Tindall was

a very awkward frontman and their music is dated.

Now, to the final. A late licence and a full house - what more could you want?

The Venetians definitely require a few listenings. Just a bunch of ordinary blokes, they put the competition into perspective with their low-key, amateurish approach. Melodic and only just catchy, the Venetians have a nagging quality that eventually becomes infectious.

The audacity of youth! The Triffids become the competition's overnight sensation by firstly knocking out heavyweight contenders Not Really Anything, then by storming through their semis and damn near winning the final. Extremely popular, they raced through an all too short set of pop-funk songs. Join their fan club now before it's too late!

They Were Expendable, for me, have always been just that, expendable. A big wall of sound that never manages to captivate. Jay Clarkson has a distinctive voice but, along with her guitar playing, it becomes tedious. Maybe it's just me.

Some would label the White Boys predictable but look beyond the flangers and this is by far the best project that Mark Brooks has been involved with. A former Vauxhall and Newton, Brooks has finally fallen on his feet with this combination, which recalls those earlier bands without having their weak points. Once again, this band probably won't find instant or total favour but with songs like 'Mr Nicotine' and Tribal Radio' they can't be too far away.

After a heated argument the White Boys deservedly pipped wonderboys the Triffids to win the

final. And, all of a sudden, Christchurch is back on the map.

Alister Cain

Jive Bombers Hotshots

Gluepot, August 9.

Two nights of big houses at the Gluepot must have been both encouraging and daunting for Rick Bryant and the Jive Bombers. The people had decided this was going to be something worthwhile.

The Hotshots opened with some nice fusion and a bit of blues. Well played, but not about to set the house on fire.

The Jive Bombers are Rick Bryant's pet project - a collection of musicians, most from other bands, united by a desire to play soul music.

"Tonight you're going to hear a bracket of unadulterated soul music," said Bryant in the opening number, Eddie Floyd's 'Raise Your Hand', phrasing it almost as a challenge. It was.

Things didn't really click until the Bobby Bland classic 'I Wouldn't Treat a Dog the Way You Treated Me' and took off with the next number, Al Green's 'Take Me to the River'.

The people filled the dancefloor and, when there wasn't enough room there, spilled around the sides of the stage. Sweat 'n' smiles.

Saxophonists Chris Green and Mike Croft and trumpeter Mike Russell, who proved something of a showman, stood out on Sam and Dave's 'Wrap It Up'. Tim Robinson (drums), Paul Hewitt (percussion), Andrew Langford (guitar) and Tom Ladvisen (keyboards) played more low-key, but vital, roles, with Ladvisen's playing occasionally standing out. Fiona Anderson, Joanna Clouston and Merrin Smith still need some working in on backing vocals but improved even over the two nights. And holding it all together was Alastair Dougal's loping, ducking bass.

Other highlights were LTD's 'Back in Love' and a manic encore of 'Land of 1000 Dances'.

The Jive Bombers weren't perfect but they were pretty bloody good for a debut stand. Because of the nature of the band, it can't be guaranteed how often they'll be playing, so catch them when you can. And how could you lose with a name like that? Russell Brown



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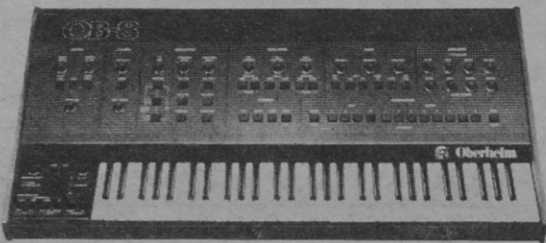
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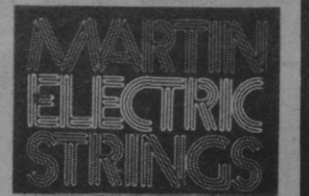
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Gwen Guthrie, Portrait (Island)

This is Guthrie's second solo album and it again features the production and playing talents of ace rhythm partners Sly Dunbar and Robbie Shakespeare. *Portrait*, like all good black music, is aimed at both the heart and the feet. As the old cliché goes, "If this doesn't move you, you're already dead". Killer dancefloor tracks like 'Peanut Butter', 'Hopscotch' and Sly Stone's 'Family Affair' mix with the sublime Aretha-sounding 'You're the One'. If you are a fan of Sly and Robbie, just listen to the stylistic progression from the last Guthrie set. Instead of the ubiquitous syndrum sound, this album marks a return to a more "natural" rhythmic feel. Guthrie's *Portrait*, like Shalamar's *The Look* is modern funk at its best. **KB**

Imagination, In the Heat of the Night (Powderworks)

Sylvester, All I Need (RCA) Sequins and pearls style camp, falsetto disco with synth riddums from both UK's Imagination and San Francisco's Sylvester. Both albums contain significant singles - Sylvester's 'Don't Stop' (long version) and 'Do Ya Wanna Funk' (short version, why?) and Imagination's finest chart entries so far, 'Changes' (my fave) and 'Just An Illusion'.

Sylvester's hardhitting synth rhythm section is fab on 'Be With You' (6.38) but too much on HM romp 'Hard Up'. As there's very little variation in pace or theme, with this wall of sound Sylvester's made his most consistent dance album yet.

Though less homogenous in sound than Sylvester, Imagination also have their very own niche - producers Steve Jolley and Tony Swain define their distinctive if sometimes laboured sound. (Avoid

the over-produced imported *Night Dubbin'* remix LP.)

But Lee John is a star not humourless and frumpy like the S.F. kid, an able singer of an insubstantial song. The highpoints (the two singles and the title track) are ominous but though no other tracks stand out, it's all very listenable 80s lounge music in keeping with the groove of their neat singles.

MC Prince Charles and the City Beat Band, Stone Killers (Virgin)

Prince Charles, like the other Prince of funk, is no stranger to critical attention, however much of it seems a bit misconceived. There is nothing new or exciting here to demonstrate that this Prince is the new "thang" of black dance. Rather, *Stone Killers* and the previous *Gang War* are more interesting for the way Charles and producer Tony Rose use the influence of other funk artists like Earth, Wind and Fire, Rick James, Sugarhill and George Clinton to present a history of black dance music. The best and funkiest tracks are 'I'm A Fool for Love', 'Bush Beat' and 'Cash (Cash Money)'. But check out George Clinton's mighty *Computer Games* album if you want the real blue blood of modern funk. **KB**

June Pointer, Baby Sister (Planet) Younger sister maybe, though hardly a baby, what with a full decade's recordings behind her. Not surprisingly, June's retained producer Richard Perry whose svengali-like control has charted the Sisters' success. So not surprisingly this sounds a lot like any Pointer Sisters' album - large dollops of showbiz-centred pop smeared over a base of R&B, with a ballad or two as chasers. There's a couple of competent Motown covers, but the standout track is a bouncing 'Ready For Some Action' which gains, courtesy of Norman Whitfield, one of his grand instrumental intros. **PT**



TAPE ONLY

Steve Roach, Gorgonzola

This tape was made up over a period of 18 months and that's reflected in its diversity. There are 18 tracks, ranging from some made up of snatches of found words like white man's scratch music to others that emerge as almost conventional songs. It's hard to believe that this was done by one man and a couple of cassette recorders. It's bursting with ideas - maybe too many for its own good. Perhaps its only fault is that it has become a little tied up in itself. It would be very interesting to hear Roach work with other musicians again. Even so this tape stands as a testimony to prodigious creativity. Available PO Box 47-295, Auckland, \$6. **Phantoms**

Ecco (Primitive Music No.2)

It's nice to know there are people like the Phantoms beneath the surface of this country's musical network. The Phantoms do play primitive music, pieces testing rhythm and noise. Sometimes it doesn't work, as in the silly 'Always Beyond Control' (nice idea) but they're trying. Care has obviously gone into this (it's very well recorded) and it deserves to be heard by at least a few. And, like Mr Roach, the Phantoms have a sense of humour. Available from PO Box 2783 Christchurch for \$5. **Step Chant Unit, I.C. Dream**

One of the effects of the upsurge of tape released has been the setting of a standard well left of what might be found on vinyl. Perhaps if Step Chant Unit were on record they might not sound as pedestrian as they do here. Standard synth stuff, marred mainly by the irritating 'Planet Zero'. Available 40 Hobson St, Hamilton \$4. **Silent Decree, In Loving Memory**

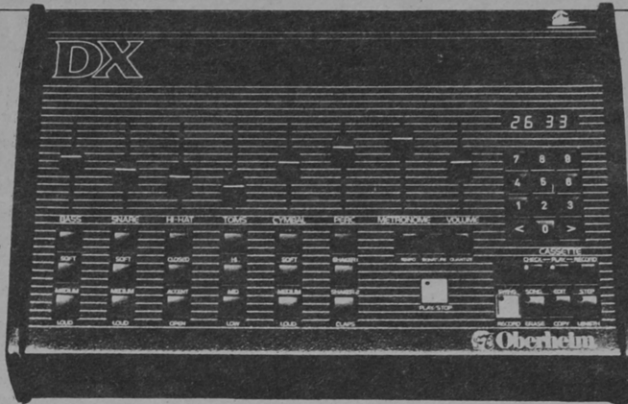
It's probably a good thing Silent Decree broke up - it's difficult to see where they could have gone from here. What we're left with is four pretty good slices of goth with bold vocals, new rockist guitars and bits of string. If you're going to buy it overseas then buy it here. If you live in Auckland you can get it for \$4 from Marcus' Clothes Shop or Bluebeat. **Russell Brown**



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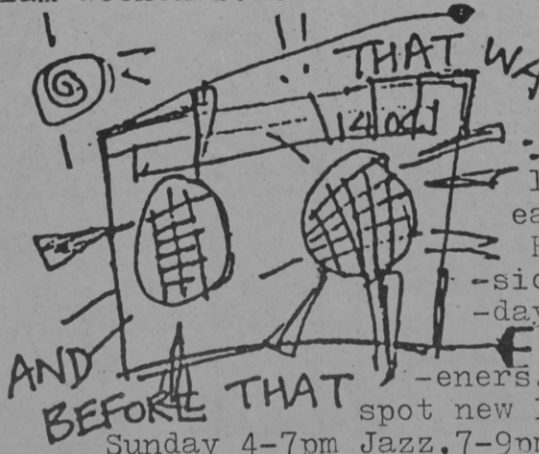
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Cold Chisel's
Jim Barnes,
Sweetwaters '81.

With their 4 NZ concerts, Sept 20-24, Cold Chisel commence their final Australasian tour. They sold 9,000 tickets in 3 hours for their Sydney shows. Drummer Steve Prestwich who recently quit the band will be with them on this final tour.

12
Flamingos White Hart
Mockers Queenstown
Diehards Palmerston Nth
Chicago Jazz Exchange
Gluepot
● Cabaret Voltaire's 'The Crackdown' released.
The Monkees' TV series
premiers 1966.

13
White Boys Gladstone
Flamingos Wanganui
Sharon O'Neill Greymouth
Mockers Invercargill
Diehards Clyde Quay
Chicago Jazz Exch Cricketers
Tama Band Gluepot
Plastic Ono band, live
peace in Toronto, 1970.

14
Sharon O'Neill Nelson
Flamingos Broderick
Mockers Oamaru
Diehards Clyde Quay
Chicago Jazz Exch
Cricketers
Terror of Tintown Windsor
Tama Band Gluepot
Buck A Head Mainstreet

15
Sharon O'Neill Wgtn St
James
Flamingos Palmerston Nth
Mockers Timaru
Diehards Wanganui
Ballare Quays

16
Narcs, Coconut Rough
RWP Special Mainstreet
Flamingos Napier
Stormbringer Wiri
Mockers Gladstone
Diehards White Hart
● Style Council 'Money
Go Round' released.
B.B. King born 1925.

17
Rock Against Racism
Victoria Uni
Sharon O'Neill Palmerston
Nth
Mockers Gladstone
Narcs, Coconut Rough
Mainstreet
Flamingos Gisborne
Diehards White Hart
Stormbringer Wiri
RCA launches the first
33's rpm discs 1933.

18
Sharon O'Neill New
Plymouth
Triffids Canterbury Uni
Hammond Gamble record
release party Cricketers
Born: Greta Garbo 1905.
Dee Dee Ramone 1951.
Died: Jimi Hendrix 1970.
Engaged: Tiny Tim 1969.
Arrested: Patti Hearst
1975.

19
Miltown Stowaways
Cricketers
Mockers Nelson
Chicago Jazz Exch Gluepot
Neighbours Onerahi
● Hammond Gamble and
Naked Spots Dance LPs
released.
Brian Epstein born 1934,
Gram Parsons dies 1973.

20
Mockers Cricketers
Perfect Strangers Gluepot
Neighbours Windsor
Vague Secrets Gladstone
Cold Chisel Logan Campbell
Centre, Auckland.
Jim Croce killed in plane
crash 1973.

21
Sharon O'Neill Gisborne
Terror of Tintown
Windsor
Hammond Gamble White
Hart
Mockers Palmerston Nth
Perfect Strangers Gluepot
Buck A Head Mainstreet
Cold Chisel Show Bldg,
Wgtn.
A miserable 49th birthday
to Leonard Cohen.

22
Mockers Taupo
Hammond Gamble White
Hart
Wastrels & Others Gore
Henchmen Mainstreet
Mirrors Hillcrest
Ray Charles born 1930.

23
Sharon O'Neill Tauranga
Hammond Gamble Hillcrest
Neighbours Mt Maunganui
Hip Singles Windsor
Mockers Napier
Wastrels Invercargill
Tomorrows Parties
Mainstreet
Cold Chisel Christchurch
Town Hall
Bruce Springsteen born
1949.

24
Peace Festival Pipitea
Marae Wgtn
Hip Singles Windsor
Neighbours Mt Maunganui
Wastrels Invercargill
Mockers Napier
Hammond Gamble Hillcrest
Tomorrows Parties
Mainstreet
Mirrors White Hart
Cold Chisel Dunedin
Town Hall
Linda McCartney is 42.

25
Peace Festival Pipitea
Marae Wgtn
Sharon O'Neill Whangarei

26
Sharon O'Neill Auckland
Town Hall
Too Too Many Tutus
Cabaret Cricketers
Jive Bombers Windsor
Chicago Jazz Exch Gluepot
● Elvis Costello's 'Punch
the Clock' LP out.
Bryan Ferry born 1945.

27
Sharon O'Neill Hamilton
Too Too Many Tutus
Cricketers
Mockers Wairoa
Alvin Stardust born 1942.

28
Flamingos Wiri
Too Too Many Tutus
Cricketers
Mockers Gisborne
Buck A Head Mainstreet
'Shazam' Coconut Rough
Special.

29
Flamingos Esplanade
Mockers Mt Maunganui
Random Errors Gladstone
Freudian Slips Mainstreet
Kix Cricketers
Freddie King and Brigitte
Bardot both born 1934.

30
White Boys Gladstone
Flamingos Onerahi
Mockers Hillcrest
Big Sideways Mainstreet
Auckland Walk Esplanade
Wastrels Dunedin
James Dean dies in a car
crash in the middle of
nowhere, 1955.

OCT 1
Flamingos Onerahi
Mockers Hillcrest
Wastrels Dunedin
Big Sideways Mainstreet
Auckland Walk Esplanade

2
Sting is 32 today. Phil
Oakley is 28.

3
Jive Bombers Gluepot
● 'Southern Death Cult'
LP released.
Eddie Cochran born 1938.

4
Jive Bombers Gluepot
Janis Joplin dies 1970.

5
Bob Geldof born 1954.

6
Richard Jobson is 23.
US Govt outlaws LSD
1966.

7
Mockers Mainstreet
Wastrels Gladstone

8
Wastrels Gladstone
Mockers Mainstreet
Sex Pistols sign to EMI,
1976.
Johnny Ramone born 1951.

9
John Lennon born 1940,
son Sean 1975.
Che Guevara shot 1967.
John Entwistle born 1946.
Elvis and Priscilla split 1973.

6,7,8
Mockers Windsor
Hip Singles Gluepot

Zero Steps White Hart
Stormbringer Esplanade

Look Out For

Aussies Cold Chisel and expatriate Kiwi Sharon O'Neill both tour this month. For Chisel the tour is a farewell one, as the band will break up soon. They play Auck Sept 20, Wgtn Sept 21, Chch Sept 23 and Dndn Sept 24.

O'Neill's tour is an extensive one, stretching from Whangarei to Invercargill. She plays the Christchurch Town Hall on Sept 8 and winds up at Founders Theatre, Hamilton Sept 27.

Months of preliminaries come to a

head with the national final of the Shazam Battle of the Bands on Sept 9. The contest winner will go out live on national TV that night and will appear at Mainstreet with the other placegetters the next night ... The Circle Game, the rock musical which stirred so much interest last time round is back at the Gluepot September 22-24. Another theatrical show, the Too Too Many Tutus Cabaret plays Wellington's Cricketers on the 26-28th the



Narcs and Coconut Rough team up for the third Radio With Pictures live special at Mainstreet on September 16.

Wellington sees three large events — Ritz 2 at the Majestic Cabaret on Sept 10 will feature such bands as Verlaines, Miltown Stowaways and Naked Spots Dance. There will also be a Peace Festival at Pipitea Marae on the 24-25th and a Rock Against Racism gig at Victoria Uni on the 17th ... Christchurch's Wastrels hit the road

again in the South Island and Rick Bryant's popular Jive Bombers turn up again at the Gluepot, Oct 2, 3 and the Windsor Sept 26.

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

Paul Young

NO PARLEZ

AVAILABLE
ON CASSETTE
OR ALBUM

FEATURES
"WHERE EVER
I LAY MY HAT"

