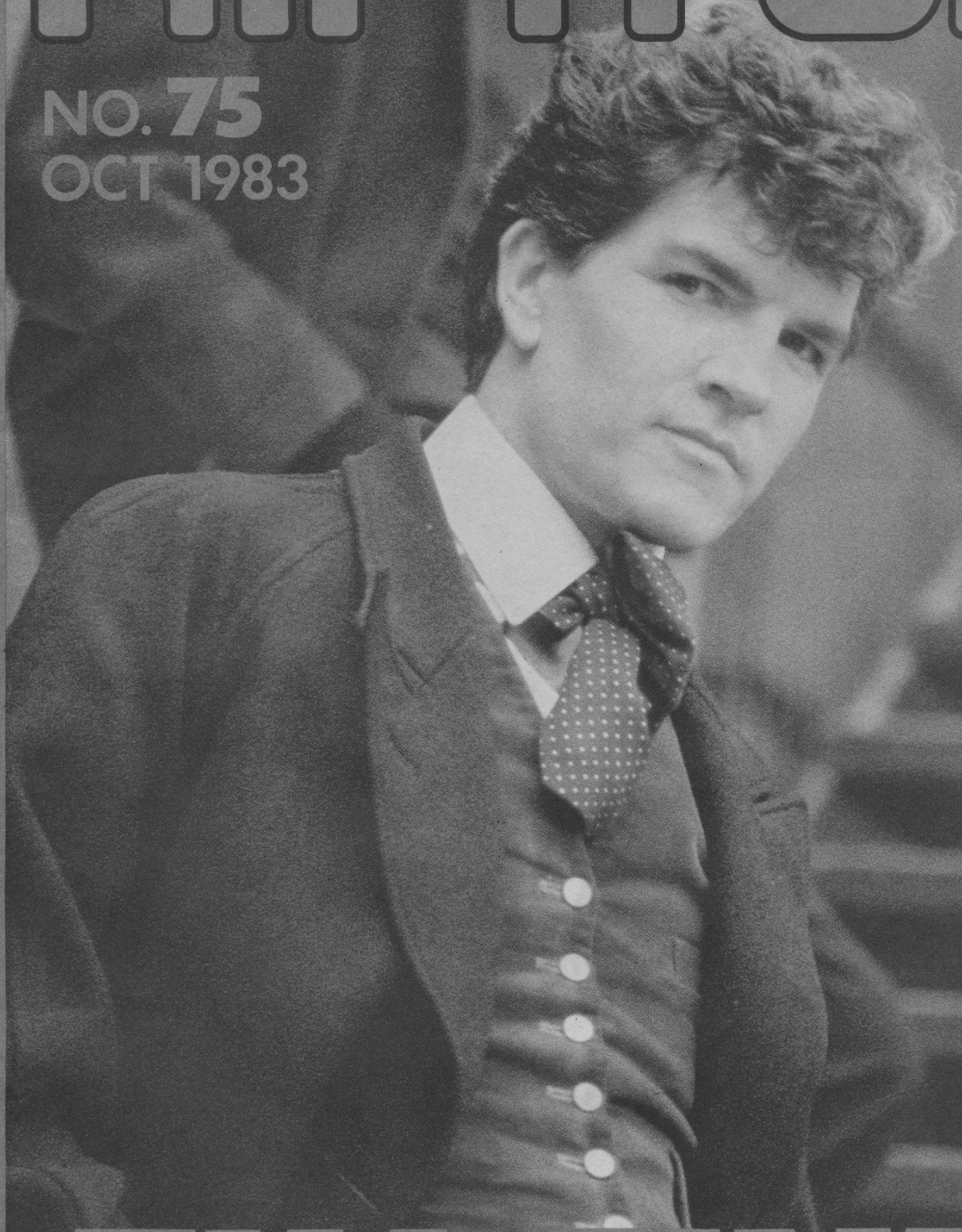


# RIP IT UP

NO. 75  
OCT 1983



# TIM FINN

JOHN CALE HAMMOND GAMBLE JONATHAN RICHMAN



# Get into Beam.





**SONS IN JEOPARDY** have been cutting a dash about Auckland recently. They take the stage next at a Windsor afternoon, Oct 8 and their two demo tracks 'Ritual' and 'Worlds Apart' can be heard on Campus Radio. They are, from left: Andrew Bishop (melancholic, contemplative stance), Wayne (Wattie) Flintham (cheery grin), Paul Mafsa (uncertain squat) and Paul Cairns (dangerous glare).



## Just Pics



**THE FALL'S MARK E. SMITH** points the finger at complacent record buyers. No fewer than two bits of "product" from the Mancunian Five (Marc Riley has left) are due to "go on the market" here this month. The new single 'The Man Whose Head Expanded' (featuring up-to-the-minute Casitone backing) will be out on Rough Trade and Flying Nun goes international with 'Fall in a Hole', a live double of the Fall "gig" at Auckland Mainstreet last year.



When the Skids broke up in late 1981, there didn't seem to be much of a future for guitarist-songwriter **STUART ADAMSON**. But with two successful singles and the album 'The Crossing' Top Five in the UK, his new group **BIG COUNTRY** seems set to eclipse the Skids. Big Country are, from left: Bruce Watson, Stuart Adamson, Mark Brzezicki and Tony Butler.



Pop partnerships seem to be catching on these days. In the wake of the British Electric Foundation, which forms the basis of Heaven 17, **ROSS MIDDLETON** and **GARY BARNACLE** called themselves Leisure Process International and began releasing records as **LEISURE PROCESS**. Middleton (right) picked up Barnacle, session player to a galaxy of stars after leaving his first group, Positive Noise. The partnership's motto is "What we all need is a place safe and splendid" and its latest single, 'Anxiety' (produced by Martin Rusbent) is out on these shores now.



Looking for a 1984 calendar? Frank Womble has created this incisive portrait of our leader. A mere 4 bucks from discerning stationers.



If you haven't heard much about **SIMPLE MINDS** of late, don't think they're resting up. Betwixt chasing the 'New Gold Dream' all over Europe, they've been working on a new album. And they seem to thrive on the activity: "There's no world-weariness about us," **JIM KERR** said in a recent interview. "Some bands travel from Manchester to Liverpool and they're fuckin' world-weary, whereas we like to take something from anywhere that we go." But their last gig, in Dublin, was the last of the 'New Gold Dream' concerts — future concerts will feature a bundle of new songs. You can look forward to a new single before Christmas and the album early next year.

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New Single '**OPENHEARTED**' out now  
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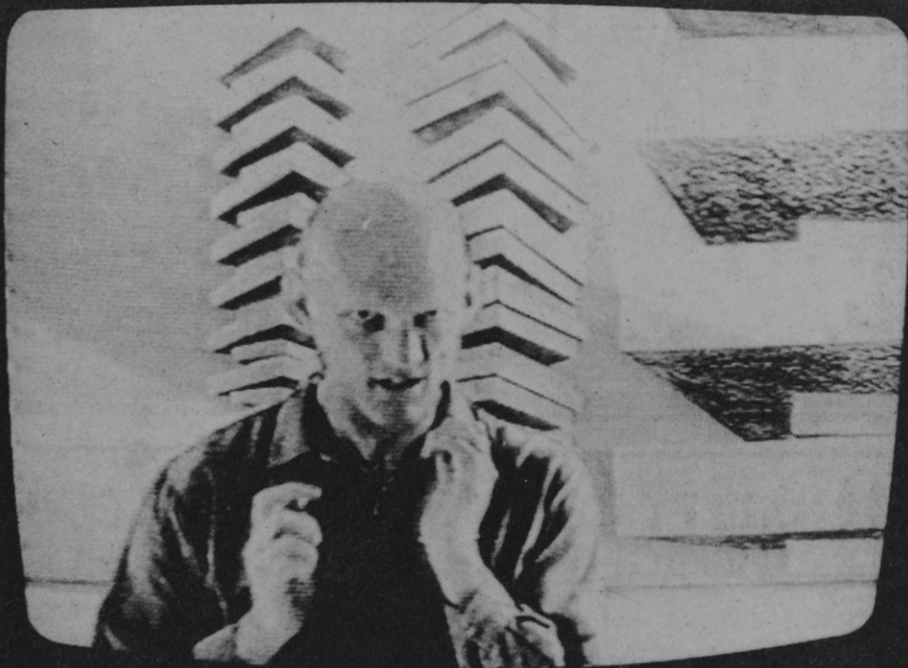
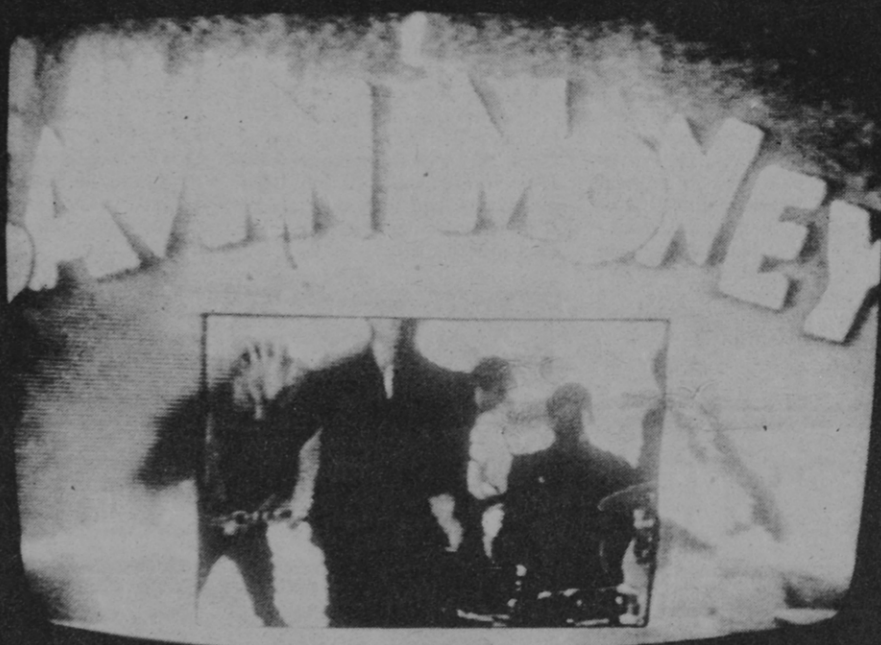
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# MIDNIGHT OIL

'The Power and the Passion'



'10, 9, 8, 7, 6, 5, 4, 3, 2, 1'

is THE album



# Film

## MERRY CHRISTMAS MR LAWRENCE

Director: Nagisa Oshima

A novel by Sir Laurens van der Post was the unlikely source of Oshima's latest film — a study of deprivation and power struggles within a Japanese POW camp. At first, David Bowie might seem just as eccentric a choice as its star, but Bowie's intelligence and animal magnetism serves him well in it. His cocky rebelliousness contrasts sharply with the more reasoned approach of Tom Conti's Lawrence and Jack Thompson's blustering Head of Command, showing as they do, three aspects of the English attitude to Japanese domination.

The Japanese contingent are sharply drawn too. On the one hand there's the unpredictable machismo of the Captain, introducing himself with a Shakespearean quotation and treating the proceedings as if it were a Kabuki performance, on the other there's the more simple-minded sadism of the Sergeant, his life and attitudes controlled by his fatalistic superstitions.

The film is not without those bizarre touches one associates with Japanese cinema — seeing Auckland's Railway Station used as a stand-in for Batavia is quite a jolt, too! It's dazzlingly shot, and nowhere more so than in the dream-like flashbacks to Bowie's boyhood in which the Japanese violence and persecution score is stunning — Japanese in essence but yet having much of the atmosphere of Bowie's music.

*Merry Christmas* is a major film by a major international director. Thanks to Bowie's association with it, we won't see the movie relegated to a few festival performances.

### PATU

Director: Merata Mita

One can well imagine what a daunting task it must have been to collate all the film footage on this project, and Merata Mita's account of the 1981 tour debacle is a powerful vision of one of the darkest moments in our country's



Bowie and Sakamoto in 'Merry Christmas Mr. Lawrence.'

history.

The director's skill in choosing her images is what gives *Patu* its undoubted eloquence, the most memorable shots being those of an old woman watching timidly from her window as police and protesters tussle in the street. The aftermath of the fighting sees traces of blood in the puddles on the road. Diatribe's score is effective, with its recurring use of 'God Defend New Zealand' — sometimes in an ironic fashion. Interviews with South Africans place New Zealand's strife within a wider context and, throughout the film, Mita makes it clear that *Patu*'s reverberations go far beyond those few months in 1981.

I've only two reservations: The flour-bombing of Eden Park to the accompaniment of Sibelius's 'Karelia' is such a brilliant touch that I'm surprised humour wasn't used more in the film. And am I the only one who would have been grateful to have interviewees identified on the screen?

### MEPHISTO

Director: Istvan Szabo

The various stages of the Rise and Fall of the Third Reich have spawned a number of fine movies over the last few decades, from Visconti's *The Damned* to Schlöndorff's *The Tin Drum*. Szabo's *Mephisto* is the latest in the genre — derived from a Klaus Mann novel, it's the tale of an actor struggling to keep his head and career above water in the rising tide of Nazism.

At 140 minutes, *Mephisto* is hardly a short film but Szabo's

theatrical flair maintains the intensity throughout. All the characters are seen as actors in a kind of real-life theatre at the mercy of politics and history — none more so than Klaus Maria Brandauer's Höfgen, using Goethe's Mephistopheles character as an image of political expediency.

Brandauer's fine performance gives us an almost Brechtian Everyman, struggling for survival.

### HEAT AND DUST

Director: James Ivory

*Heat and Dust* is an eloquent and nostalgic study of cultural interplay in Ivory's favourite setting — India. Ruth Praver Jhabvala's script shows us two young English women, Olivia in the 1920s and her niece Anne in the 1980s, trying to come to terms with the pressures and problems of a new environment and its effects on their personalities and outlooks.

There's much to praise in this film — Ivory's effortless handling of different chronological strands of the plot, Walter Lassally's evocative camera work and, above all, that wry and often quaint humour that is so much part of the British Raj.

There are splendid performances throughout, but three are outstanding. Greta Scacchi, achieving a fine balance of the vulnerable and resolute as Olivia, Julie Christie, playing with her usual clear intelligence as Anne and Madhur Jaffrey as the Begum who, without speaking a word of English, almost steals the movie

with her flashing eyes, staccato Hindustani outbursts and flamboyant cigarette holder. William Dart

### FORTHCOMING FILMS

**Return of the Jedi** ... the third in the *Star Wars* series from George Lucas. Grossed over \$70m in its first two weeks of release in the USA. Dollars aside, it should be a helluva lotta fun. Starts Nov 25.

**The Man Who Saw Tomorrow** ... a dramatised documentary on the prophecies of Nostradamus. Narrated deeply by Orson Welles. Starts Nov 11.

**Hanky Panky** ... a romantic thriller starring Gene Wilder and Gilda Radner centred around the theft of top-secret computer tapes. Directed by Sidney Poitier and scored by Tom Scott. Starts Oct.

**The Tempest** ... a free adaptation of Shakespeare's comedy of the same name. A modern story of a man who flees a stormy Manhattan marriage to wander and dream. Starts Nov.

**Phar Lap** ... an Australian film about the Kiwi racehorse who raced his way into the record books before he met a death shrouded in mystery. See *Best Bets* for the full story. Start Dec 16.

**The Man Who Wasn't There** ... another 3D movie, but this time a comedy. Steve Guttenberg (*Diner*) stars as a minor US state department official who becomes the subject of a national chase because he possesses a chemical which can make him invisible. Starts Nov 11.

**PR** (taken from the initials of organisers, Patrick Waller and Ralph E. Boy) will be open at the DB Tavern on Thursday, Friday and Saturday nights. Its musical sweep will be wider than that of ACB, encompassing punk, funk, reggae n' rock. The bar has been bringing in guest DJs and live bands (first up will be the Gordons) will play periodically. Whatever, you'll still be able to dance. RB

## DEMO HELP UP TO \$750

The two-year old demo recording subsidy scheme run by the QEII Arts Council has been financially beefed up to make it a lot more useful.

The council can now offer up to \$750 (as opposed to \$200 previously) for the recording of tracks for a single or EP, thus giving performers a start to work from in the recording world. It won't quite be a lolly scramble, as the total annual budget is \$10,000.

The scheme will generally only be open to acts that have not released any records. An exception may be made if you can show your previous release cannot serve as a good demonstration of your work. If interested, write to Brendan Smyth, PO Box 6040, Te Aro, Wellington, for application instructions, or ph 851-176. RB

## NEW EXPONENT

Dance Exponents, soon to begin a national tour, have a new guitarist in 18-year-old Chris Sheehen. Sheehen's addition brings the band back to its original two guitar lineup. Brian Jones had been the sole guitarist since Martin Morris (who in turn replaced founder member Steve "Fingers" Cowan) departed the band late last year.

The Exponents were forced to return from Australia when singer Jordan Luck ran into work permit problems and now they'll be staying here to promote their debut album, *Prayers Be Answered* and will go back across the Tasman when the paperwork is straightened out. The first single, 'Know Your Own Heart' is out soon and the album follows in November.

The tour begins in Blenheim on October 24 and moves across Cook Strait in early November. Lots of new material has been promised. And look out for the Exponents on tour investigation in next month's *RIU*. RB

## BOWIE SPECIAL NOV 'RIP IT UP'

## AWARDS FINALISTS

Nominations for the New Zealand Music Awards have been released. They include: **Single of the Year**: DD Smash 'Outlook for Thursday', Monte Video 'Shoop Shoop', Coconut Rough 'Sierra Leone'. **Album**: Herbs *Light of the Pacific*, Dance Exponents/Legionnaires *Live At Mainstreet*, DD Smash *Live*. **Male Vocalist**: Dave Dobbyn, Malcolm McNeill, Monte Video. **Female Vocalist**: Trudi Green, Suzanne Prentice, Patsy Riggir. **Top Group**: DD Smash, Herbs, Narcs. **Most Promising Group**: Hip Singles, Coconut Rough, Body Electric. **Promising Male Vocalist**: Dick Driver, Andrew Snoid, Gary Smith (Body Electric). **Promising Female Vocalist**: Rhondra Jones, Bronwyn Jones (Precious), Sonya Waters. **Producer**: Dave Dobbyn ('Outlook for Thursday'), Dave Marrett ('Sierra Leone'), Monte Video/Bruce Lynch ('Shoop Shoop'). **Engineer**: Dave Marrett ('Sierra Leone'), Graeme Myhre (DD Smash *Live*), Paul Streekstra ('Outlook for Thursday'). **Video of the Year**: 'Outlook for Thursday' (Andrew Shaw), 'Sierra Leone' (Greg Rood), 'Shoop Shoop' (Mark Ackerman, Craig Howard).

## CHANCE TO VOTE

The list of contenders for the Record Industry Awards "best single" section — the one decided by public vote — has been released and you should be hearing a selection on your local radio station.

Of the 22 songs on the list, each station will select 10 for a montage to be played regularly, the intention being that the respective selections will reflect regional taste. Voting forms will be printed in the *Listener*, weeklies and *RIU* (page 36). On the night, there will be live TV links to each region to pick up results around the country.

The full list is: The Body Electric 'Pulsing', Neighbours 'Only One You Need', Precious 'Sympathy', Eddie O'Strange 'Video Dodo', Dennis O'Brien 'Julia', Mockers

CONTINUED ON PAGE 12

## ACADEMY AWARD WINNER!

"BEST FOREIGN LANGUAGE FILM"

1982 ACADEMY AWARDS



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"REMARKABLE... radiates relaxed sensuality and tense intelligence... the most sumptuous intellectual thriller in years." — Sunday Times, London.

"ASTONISHING... dramatically bold, visually powerful, full of all kinds of wit." — The Observer, London.

ISTVAN SZABOS

# MEPHISTO

R13

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WINNER - Best Screenplay

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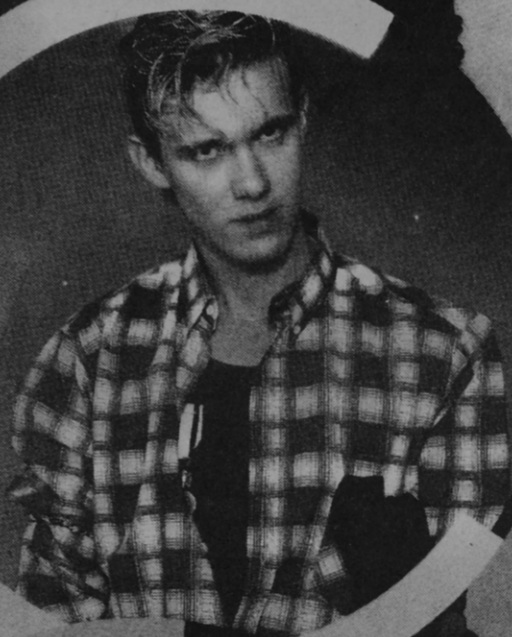
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## NEW ALBUM OUT SOON

*Virgin*



# Frontseat Driver

The funny man speaks out

The word frontman might almost have been invented for Dick Driver.

That is what he is and probably will always be regarded as. He won't be remembered for his singing or song writing but for his gangly body, his bulging eyes, his humour, for his moves.

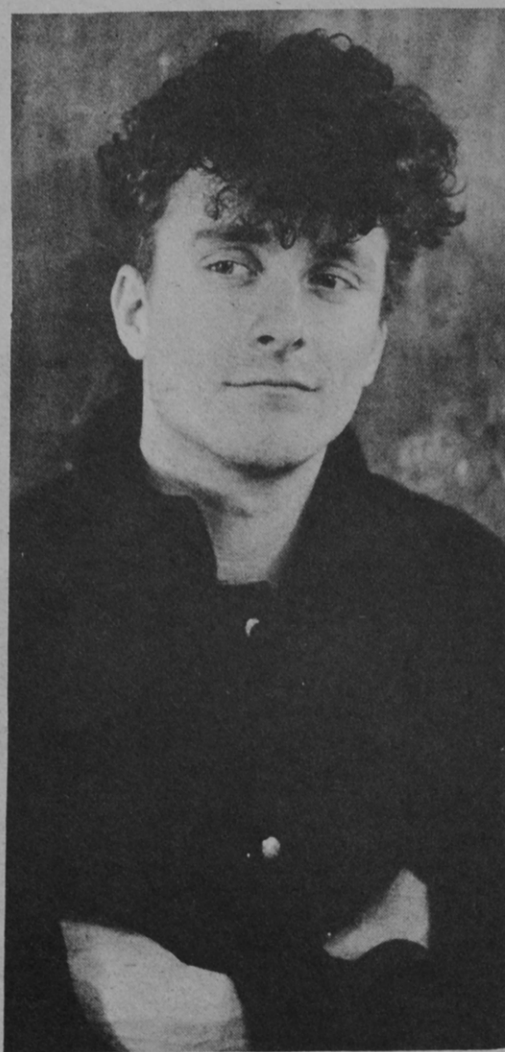
Driver's influence on other frontmen has been obvious. More than one singer has taken and reworked Driver's moves just as Driver mixed some of Tim Finn's with his own neurotic-sclerotic style. But at least Tim Finn never got told he moved like Jordan Luck ...

Driver's musical career began in Christchurch in 1977 when a friend of his brother's, Ian Costello, brought around a copy of the *Live at the Roxy* album and said he wanted to form a punk band. The 20-year-old Driver was "knocked over in a big way" by the record, and a bunch of longhairs called the Doomed (aka Johnny Abort and the Doomed) began its nine-month stint, playing for a dozen bottles of beer a night, usually. Legend has it that the band could play the entire Roxy album but Driver isn't sure about that. He does, however, admit to doing Johnny Moped's 'Hard Loving Man' four or five times in their hour-long set.

Was he doing his stage gymnastics then? "Oh yeah, more so than now. It was very physical — epileptic fits, just going berserk. There was really no thought went into it but it was a really good release for me.

"Looking back it was embarrassing because I didn't expect it to get that much publicity, for people to take that much interest."

The Doomed ended when Driver walked off stage and didn't come back one night. He went back to racing motorcycles. He hadn't learned much musically from the Doomed and didn't really want to sing again. That changed when



he saw Split Enz on the *Frenzy* tour.

"I thought, I want to do that," he says.

Next morning he was down at that perennial community centre for Christchurch musicians, CJs, and there was a sign saying "Vocalist wanted. Must not look like Simon Darke."

Two weeks later he was in Splash Alley, performing fulltime. A few months later the band was in Auckland and was called Pop Mechanix.

"Things happened so fast that we didn't really have a chance to think about it. All of a sudden, we'd arrived, we were getting taken seriously. One day in Wellington I stopped to look around and got really frightened by the whole thing. Not that we were hugely successful or anything but I couldn't go on — I was just physically unwell. I just gave them a day's notice and went

home.

"It was stupid, a really rash decision. The week after I left I wanted to come back but I wouldn't tell them because I was too proud. If I'd stayed with it everybody might have been better off, them and me."

Driver's next move was to Melbourne, to try out as singer for the Marching Girls, only to find they'd broken up when he got there. He worked in a plastics factory and went for all the auditions he could. The next local audiences saw of him was when he brought the first Hip Singles back to Christchurch. In the wake of Pop Mechanix's success with new vocalist Andrew Snoid, the Singles did well.

"It was quite a mismatch, heavy metal guitar with synthesiser. I don't think even we knew what we were doing but it was helluva good fun — just decadent."

But "the novelty wore off" and the Australians went home, leaving Driver in Hamilton with \$10 in his pocket. He decided on the spot to accept an invitation Blam Blam Blam had extended to him several months earlier to join the band as singer.

"I rang Tim (Mahon) and went up and joined the Blams without giving it a second's thought, which was really dumb. None of us really thought about it. If we had we would have seen it just wasn't going to work."

"It was mainly me and Don (McGlashan) — Tim and I got on great. Don probably didn't like my vocal interpretations of his songs because he's an amazing singer, he could run rings around me. So it was kind of pointless having me there as well as him because I wasn't contributing at all, I was just being a frontman, a funny man, which was at odds with what they were trying to write about."

"The Springbok tour was happening then and they were terribly anti-tour and it was pretty uncomfortable because I don't care for any of it — the rugby, the racism or anything."

Driver was asked to leave in the middle of the lineup's second tour, in Christchurch. He finished the tour and was left on 'Pensioner Love' on the Blam's album, *Luxury Length*.

There followed an enjoyable interlude in Christchurch with the Dick Driver Dance Band, a pick-up band that played covers by the likes of the 1910 Fruitgum Company, Gary Glitter and the Bay City Rollers. Then original Hip Singles, members, guitarist Peter Zeug and bassist Trevor O'Neill came back across the Tasman and Hip Singles Mk II was formed.

"That was pretty depressing. It was just like trying to recapture the first Hip Singles and it never really worked."

The Hip Singles are now up to Mk VII, with Driver the only constant factor and the format

is looking undeniably tired.

"Hip Singles have never really been trying to say anything. The reason I've kept it going is that I make a living out of it and I really enjoy it and there's nothing else I want to do at the moment. It's not going to last much longer."

"It's just an outlet for me. I just have to rely on other musicians to put it all together so I'm at the band's mercy in that respect. I'm just expressing myself through facial expression, body movement, singing and a few lyrics."

"But my working-class upbringing places a priority on doing it for a living. I'm not making heaps of money but I'm making a living. I'm very proud of the fact that I haven't been on the dole for years, that I'm one of the few people who can make a living out of original material."

But Driver says he'll never settle down into a Blades-type resident band playing Top 40 covers. Ever. He's also developed some firm ideas about the country's music business.

"I think it's time we got away from bigger PAs and lights and higher cover charges, the whole live thing. You're not the best live band in the country because you do more gigs than anyone else and have a bigger PA and lights."

"Bands have got to get back to the basics, the music. This 'let's get the punters in' at four or five bucks a head is despicable."

And his advice to young bands?

"What Coconut Rough have done is great. They've made a record and they've done in months what it's taken a band like the Narcs to do, well they haven't done it yet, in three years."

"My advice to any young band is to go and spend \$2000-3000 bucks and make a really good single before they tour rather than go out and tour and lose \$2000-3000."

Only in the music business could Driver, at 26 and with only four years' experience in full-time bands, be considered an old man. With the future of the Hip Singles apparently limited, people are already saying he should have a go at TV.

"TV? Yeah, that's pretty frustrating. I've had mixed reactions from the auditions I've gone for. I would really like to be an actor but that's something you can take up when you're 40. I'll stay in music until I cease to enjoy it."

He's writing more lyrics these days and would like to concentrate on his songwriting, learn a few more chords, carry on the search for the perfect musician(s) to work with. But if all else failed would this self-confessed workaholic ever settle down to a job driving trucks or shuffling paper?

"No. I think I'll always be doing some kind of wheeling and dealing. I don't know, a couple of used-car yards maybe ..."

Russell Brown

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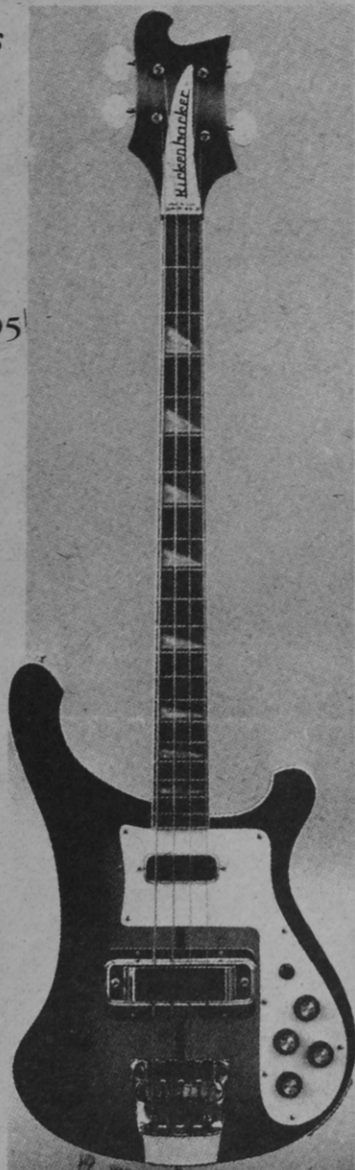
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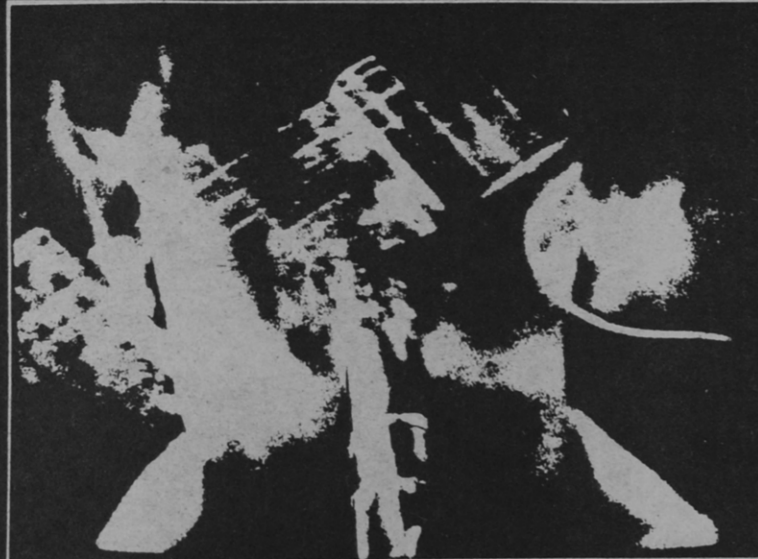
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Thur 6 Wanganui Sargeant Gallery

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Sun 9 Wellington Downstage Theatre

Mon 10 Nelson Suter Art Gallery

Tue 12 Chch Dux De Lux Restaurant

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Fri 14 Dunedin Teachers Training College Auditorium

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# LABOUR of LOVE

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# Rumours

## UK & USA

Mick Jones has been given the boot from the Clash. In a press statement, Joe Strummer and Paul Simonon said Jones had been asked to leave the band because they "felt he has drifted apart from the original idea of the Clash." A reportedly puzzled Jones has not announced his next move but rumours include a collaboration with ex Beat-ers, General Public ... Michael Jackson is working on a film version of *Peter Pan* with Stephen Spielberg and also sings a duet with Barbra Streisand on her new Quincy Jones-produced album ... Marc Almond has reversed his hasty decision to get out of the music biz but, even so, the futures of Soft Cell and Marc and the Mambas seem limited. Soft Cell's new single is 'Soul Inside' and Almond's partner in the duo, David Ball, has an album, *Strict Tempo* ... Robert Plant and band (including Robbie Blunt, ex Steve Gibbons band, and Phil Collins) have been playing such unlikely covers as Marley's *Lively Up Yourself* on tour in the US ... The Immaculate Consumptives, alias Nick Cave, Marc Almond, Lydia Lunch and Jim Foetus, are to undertake a "reading tour" of the USA ... Nicky Tesco has announced that he is leaving the Members after all. He will go solo ... Prince intends to make a movie about himself. The shy, retiring star will script, score and star in the movie, which will also feature members of Vanity Six and the Time ... and John Lydon's just released movie debut is now titled

*Order of Death* and not *Cop Killers* ... will the Elton John/Rod Stewart tour be called the *Apocalypse Now Tour*? Does it matter? ... John Murphy (formerly of the Associates) has joined industrialists SPK ... Cherry Red Records has formed subsidiary, Africagram, to specialise in African music ... there is no truth, say Solar Records, in the rumour that Shalamar have split ... former Selecter singer Pauline Black has turned up as the lead in the first stage production of *Blue Angel*, an adaptation of the movie that took Marlene Dietrich to fame 30 years ago ... former Runaway Lita Ford has surfaced as the support for the next Rainbow tour of the UK ... and the Bay City Rollers, in a lineup similar to that of their heyday, have hit the bigtime again, landing one of the headlining spots at the big Futurama festival in the UK.

Albums: Joe Jackson's *Mike's Murder*, JJ Cale *No.8*, Gary Numan *Warriors*, Gang of Four *Hard*, XTC *Mummer*, JoBoxers *Like Gangsters*, Nils Lofgren *Wonderland*, Comsat Angels *Land*, Toyah Love *is the Law*, Level 42 *Standing in the Light*, Iggy Pop *I Got A Right* (rarities, on Invasion Records, via Enigma, see reviews section for Enigma address), Al Green *I'll Rise Again*, James White *James White and the Flying Dynamics*, Third World *Prisoner in the Street*, Psychic TV *Dreams Less Sweet*, Kiss *Lick It Up* and Human League and Pretenders' LPs before Xmas and Simple Minds' LP early next year (single before Xmas).

Singles: Siouxsie and the Banshees 'Dear Prudence' (the Beatles' song), Culture Club 'Karma Chameleon', Echo and the Bunnymen 'Silver/Killing Moon', David Jay (ex Bauhaus) 'Joe

Orton's Wedding' and Nick Heyward 'Blue Hat for a Blue Day'.

## Auckland

Graham Brazier and the Legionnaires are back, but definitely not the same as ever. Since leaving the old Legionnaires (currently gigging as the Pink Flamingos), Brazier has fashioned a new lineup with himself on vocals, Michael Polgase on drums, Lez White on bass and Andrew Langsford and Christchurch musician Gary playing guitars. No word yet of when the new Legionnaires will play but they are currently writing songs.

The Gordons, soon to make a long-awaited northern tour, will now be able to mix their new album back home in Christchurch, rather than paying for an Auckland studio. They have managed to gain access to the Town Hall's enviable sound desk. The album, provisionally titled *Pandora*: Box 26, should be out late November ... new Big Sideways single is John Quigley's 'Let It Out', b/w 'No Rush Dorothy' and Robbie Sinclair rap number ... Karen Hill is the Jive Bombers' new trombonist. The Bombers venture down to Wellington early December. Meanwhile, they have introduced a cover charge policy of \$5 for the general public and \$3 for students and beneficiaries.

Car Crash Set have promised to "self destruct" on stage at *Mix It Up*, Mainstreet, October 12. Presumably that merely means their first gig will be their last. Guesting on guitar will be producer and record retailer about town, Trevor Reekie ... Nick Crowther has left Export Lamb, for reasons unspecified.

Rick Bryant will soon be offering mail-order C60 cassettes featuring his bands and others. Among those offered will be Eco-



Body Electric with Wendy Calder await the release of their debut LP.

nomics Wizards, Neighbours, Jive Bombers, Mammal, Blerta and the Windy City Strugglers. Stay tuned for further details ... Classic Cinema boss Jan Grefstad is planning a record market above the cinema in Queen St on the first Sunday of every month.

Former Terrorways drummer Gary Hunt has been wielding sticks for no less than *Blue Rondo A La Turk* (on German tour) and also roadied for *Spandau Ballet* in the UK and Europe ... Pleasure Boys have recorded four tracks at Progressive for a single ... new are Desire, featuring Gary Havoc on guitar, John Treseder (ex Black and Blue) on guitar and singer Suzie Divine.

Sons in Jeopardy debuted recently and have recorded a couple of songs at Harlequin. They are: Paul Cairns (guitar, vocals), Wayne Flintham (bass),

Andrew Bishop (synthesiser), Paul Maja (drums) ... Mac, Nobby and Chris from Vicious Circle have joined forces with Matthew (ex Local Chaos) to form *Dead Image*. DI have recorded a song at Last Laugh for the studio's CND album. Russell Brown

## Wellington

At last, a compilation of New Zealand tunes worthy of attention. This month Jayrem release *Barking Up The Right Tree* containing Meemees 'Stars In My Eyes', Body Electric 'Pulsing', Blams 'Marsha', Dance Exponents 'Victoria', Neighbours 'Only One You Need', Dave Dobbyn 'Lipstick Power', Graham Brazier 'Billy Bold' plus songs from Unrestful Movements, Hulamen, Pop Mechanix and Mockers ... new warehouse venue baptised October 1,8 by Gordons from Christchurch with Vietnam and Naked Spots Dance. NSD's LP is in final mixing stage but its release has been delayed because the engineer was committed to the Sharon O'Neill tour ... Clyde Quay now closed to bands to make way for 'adult entertainment'. Hmmm ... Blue Rock, winners of the first Wellington Battle of the Bands final, were runners-up in the recent national final. Moving Targets, winners of second Wellington final, were third.

'Life Begins At 40' from locals Dave and the Dynamos, sitting high in national charts. No assassination threats yet ... Tony Richards is organising an Arts Centre big band composed of four brass, two strings, three percussion, bass and guitar. Tony's also organising another group, Loop the Loop, for recording. ... Two Armed Men depart shortly for

twelve-day North Island tour, playing Palmerston North, Taihape, Napier, Hawera and New Plymouth.

Record news: Precious recording 45 or EP at Marmalade ... Geoff Clarkson (ex Flight X-7) has just completed recording a technopop offering, *One On One*, at Marmalade. The album sees local release later this year and there's a strong possibility it will get a United States release as well ... From Jayrem: 12" Terror of Tinytown 'I Am The Need' (Oct 17), new Body Electric 12" 'Dreaming In A Life', Interior Exile, instrumental Rubber Knife in shops Oct 10. Album to follow at end of month. Also slated for late October release: Midge Marsden live five track EP recorded last Easter at the Gluepot and Flesh D-Vice seven track EP titled 12" of *Hard Flesh*. In November watch for *Capital Chaos* punk compilation, Pelicans 8-track recording on the Eelman label (previously used by the Hulamen). Working title is *8 Duck Treasure*. Still coming: Sam (who actually talked to Woody Allen) Hunt LP. David Taylor

## Christchurch

New Dance Exponents guitarist is Chris Sheehan, formerly of Dumb Waiters ... Gordons tour underway Oct 20 ... co-operative outfit Freefall Records is setting up an eight-track studio for use by local bands. Rates will be extremely competitive. If interested, contact Freefall on 67-870.

AEB continues to gather momentum and is currently trying to find finance for its new cassette label. To this end they have an all-day benefit at the Gladstone, Labour Day, with which it hopes to finance the release of LA punk **CONTINUED ON PAGE 37**

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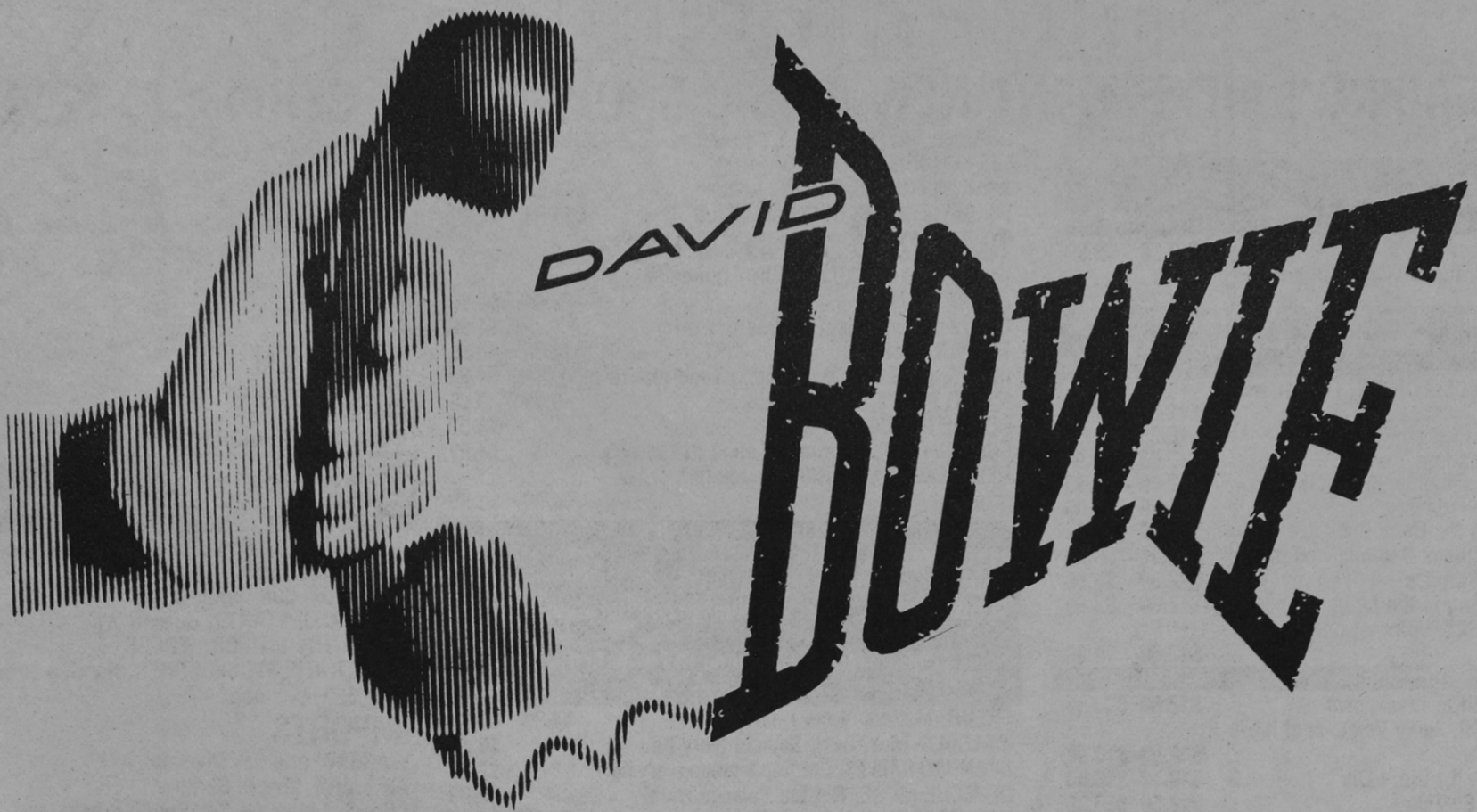
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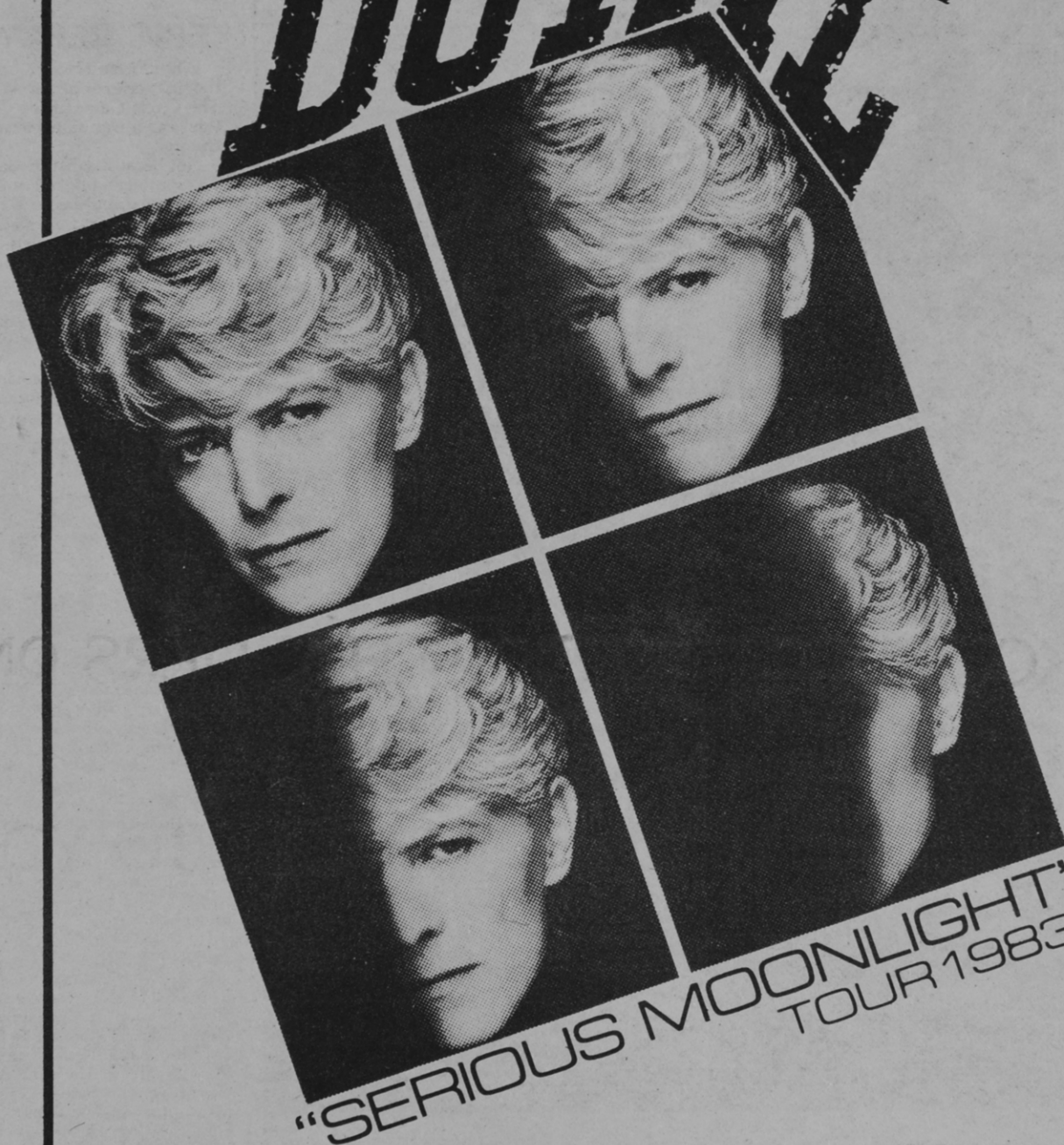
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## ZAGNI/SCHOLES GALLERY TOUR

After two years of sporadic appearances together, acclaimed musicians Ivan Zagni and Peter Scholes have undertaken a national tour as Four Minute Exposure.

After the guitar-woodwind duo appeared on TV's *Nock on Jazz* programme this year, they received letters from around the country asking when they would be playing in other centres. Zagni is only too pleased to be back as a musician in his own right, after the constrictions of directing other players in two successive PEP schemes. Scholes and Zagni worked together in the second scheme, Avant Garage and Scholes plays on the album Zagni is recording at Basement Studios.

Like the successful Avant Garage tour, this one is going mainly through art galleries. The music is a fusion of classical, jazz and rock and Zagni hopes audiences will be drawn from all three genres.

This tour presages one planned for later with an expanded lineup which Zagni is keen to take into schools. RB

## EPIC RERUNS

When Richard Holden organised the first series of performances of *The Circle Game* at the Gluepot this year it was an entertainment triumph.

Not because what it contained was startlingly original or perfectly executed, but because Holden had managed to draw 45 singers, dancers, musicians and actors together into a show that not only held together but held the attention of a pub jam-packed with punters more used to hearing pub bands or even watching TV on a weekend night.

Now, by popular demand, the *Circle Game* is back at the Gluepot from October 6-8 — with quite a



Richard Holden

few changes. It remains a loose history of rock'n'roll but this time round is narrated by a hellfire 'n' brimstone preacher played by poet Bruce Bissett, who also collaborated with Holden on script additions. Holden has also made the show easier to manage, with a mere 25-30 people treading the stage throughout its length.

If this new production fares as well as the last one, there is a possibility of it touring, but first there will have to be a strict look at economics. RB

**'AWARDS' FROM PAGE 4**  
'Cleopatra', Alastair Riddell 'Do You Read Me', Monte Video 'Shoop Shoop', Willie Hona 'She Needs You', DD Smash 'Outlook for Thursday', Dance Exponents 'Airway Spies', Coconut Rough 'Sierra Leone', Screaming Mee-mees 'Stars in My Eyes', Sarah Davidson 'What's Done is Done', Malcolm McNeill 'The Closer We Are', Patsy Riggir 'Beautiful Lady', Dave and the Dynamos 'Life Begins At 40', Prince Tui Teki 'I Need Your Love', Hip Singles 'After the Party', Diehards 'Rhythm of the World', Sonya Waters 'No Pain'. RB

## LATE NEWS

Yes, there will be a Sweetwaters next year, but that's all anybody's prepared to say at the moment ... new *Car Crash Set* single will be 'Those Days'/'Imagination' ... Void's *Capital Chaos* live punk compilation will be out in November. It features 13 bands who came from as far away as Dunedin and Auckland to play Wellington's *Underground Emerges* and *Golden Showers* bashes ... still in Wellington and *Flesh D-Vice* will have their debut EP '12' of *Hard Flesh* out on Halloween and intend to play various venues in the city on Oct 15, 22 and 29. The 22nd is a six band punk extravaganza at the Rock Theatre ... *Aftershock* have recorded an EP and are looking for a label ... all the former *Neoteric Tribesmen* are back together but remaining mysteriously silent about their plans.

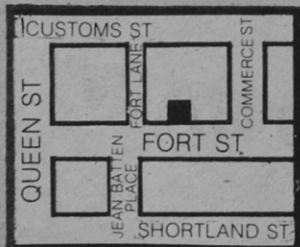
*Auckland Walk* will eschew the usual pub circuit for their first national tour. The band will be aiming at the young market it picked up with its *Shazam* Battle of the Bands win and playing 25 small concert halls from late this month. Their debut single 'I Wasn't Thinking' is out on Oct 10 and an album follows mid-Nov ... new Wellington mod outfit is the *Vectors*. They are: Kevin Whooley (vocals), John Leigh (guitar, vocals), Alex Polaschek (guitar), Lou Sule (drums) and John Sule (bass).

Lead singer Annabella Lwin has been given the boot from *Bow Wow Wow*. The band's three male members, Dave Barbarossa, Matthew Ashman and Lee Gorman apparently felt it was time to move on creatively and asked Annabella to leave. They are currently rehearsing new material but no decision has been made on whether to engage a new singer. Annabella will pursue a solo career. Bye bye boys ... Jamaican poet/singer Prince Far I has become the second celebrity to fall victim to his country's vicious political scene. He was shot dead at his house on September 15. His wife was also wounded. No motive has yet been established for the murder ... and the funeral for poet Michael Smith, stoned to death last month, has been held, amidst calls for an investigation into his killing. Only one of the group of men involved has been arrested so far ... Bay City Rollers comeback gig at Britain's futurama bombed out in a big way when lead singer Les McKeown was arrested for throwing cans at the audience after only a few songs. Tut tut ... *Orange Juice* are now minus drummer Zeke ... and wee Nick Heyward paid the price for slugging a *Dead or Alive* record in *Melody Maker* when the band attacked him with fire extinguishers in his recording studio.

Records: The Fall *Perverved By Language* (first single 'The Kicker Conspiracy').

After what we'll generously describe as a 'false start' this year, the South Island's TV Eye Records seem set to leap the gaping chasm between cassette and vinyl. First project is an album *Who's That* by Say Yes to Apes, which will be distributed by Flying Nun. Tracks include 'Electric Toothbrush Simulator', 'Balloon Party Maelstrom' and 'Bloodsong'.

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3-8	Chateau, Tongariro	29	Ruakaka Scaffolders Ball
14,15	Esplanade, Auckland	NOV	
20	Onerahi	3-5	Gluepot, Auckland
21	DB Kaikohe	12	Onerahi
22	Keri Keri	13	Svelt Ball, Auckland
23	Oruru	18-20	Cricketers, Wgton

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### TOUR DATES

OCTOBER

24 DB, MT

MAUNGANUI

25,26 ALBION,

GISBORNE

27 ONEKAWA, NAPIER

28,29 LION,

PALMERSTON NTH

31 POST OFFICE,

MOTUEKA

NOVEMBER

1 RUTHERFORD,

NELSON

2 RENWICK TAVERN,

BLenheim

3-5 CHRISTCHURCH

9 HOMESTEAD,

MASTERTON

10-12 CRICKETERS,

WELLINGTON

14 RUTLAND,

WANGANUI

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PLYMOUTH

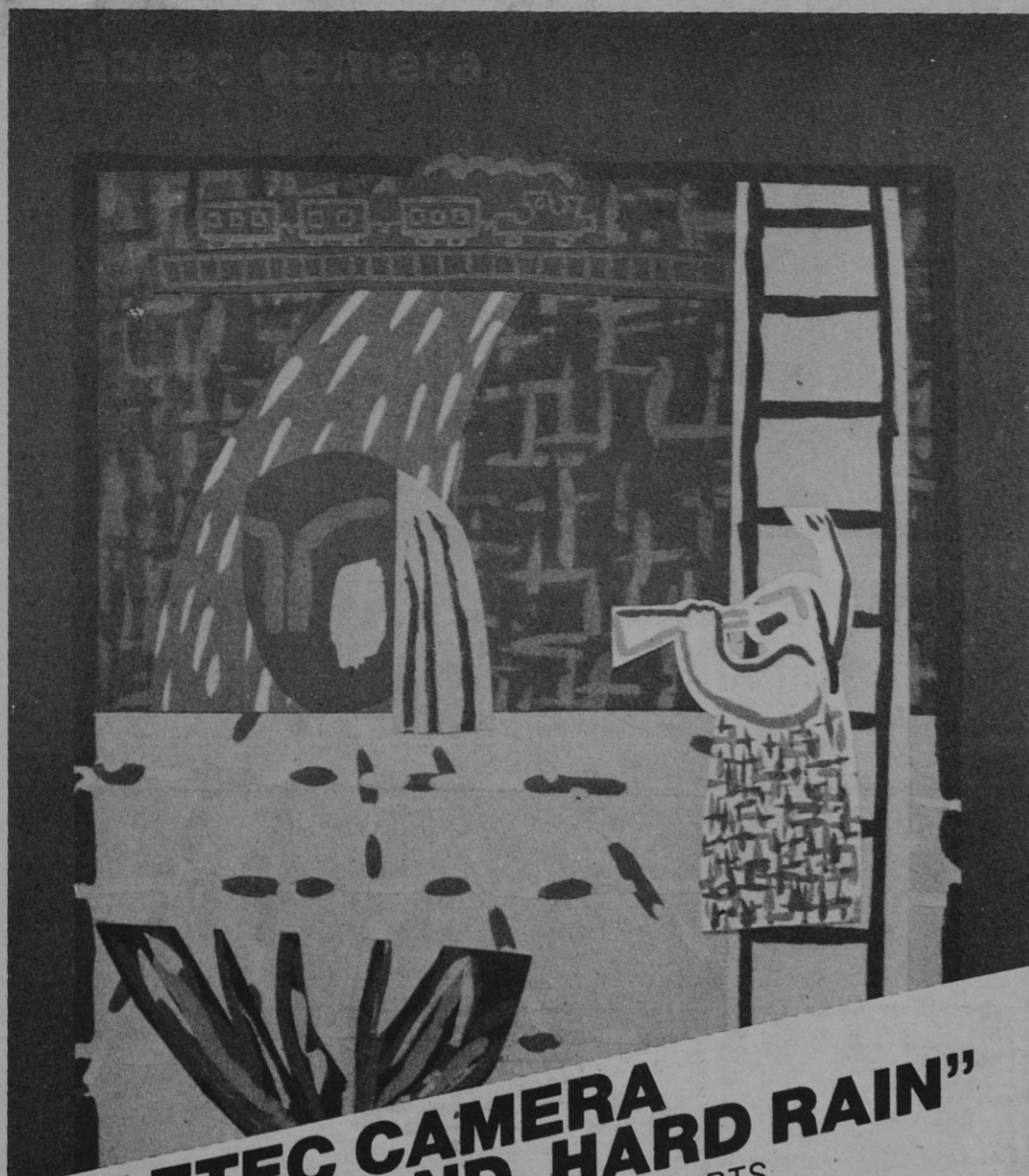
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Jonathan Richman sounds about the way you'd expect him to.

He's friendly, obliging and says things like "or sumpin'" and "'n stuff" at the end of sentences. His voice is mature but there's a little of the youth in the way he uses words.

Richman is 32-years-old and began singing and playing after he saw the Velvet Underground in New York at age 15. His first band, the original Modern Lovers, were strongly influenced by the Velvets and Iggy.

The Modern Lovers were "discovered" by Kim Fowley in 1974 in Boston. Fowley shifted in with the band's drummer (other members were Jerry Harrison, later of Talking Heads, and Dave Robinson, later of the Cars) for several months and tapes were made but it all came to nothing. Most of the songs were re-recorded a couple of years later for the first official Modern Lovers album. Bomp Records of California later pressed the original tapes on an album which is worth trying to get hold of.

Since then his approach has changed somewhat and he's been variously regarded as eccentric, a genius of humanity, unlistenable, lovable, or just plain nuts.

He's been in Australia supporting John Cale and is on his way home to the USA. He's in the in-transit lounge at Auckland airport and he can't get out without filling in all kinds of forms so both parties sit under the same roof but can only speak over the telephone.

So, how'd Australia go?

"It was great. Perth was terrific, especially. The cruddy little clubs were better than the big theatres. In the cruddy places they seemed to get the idea more."

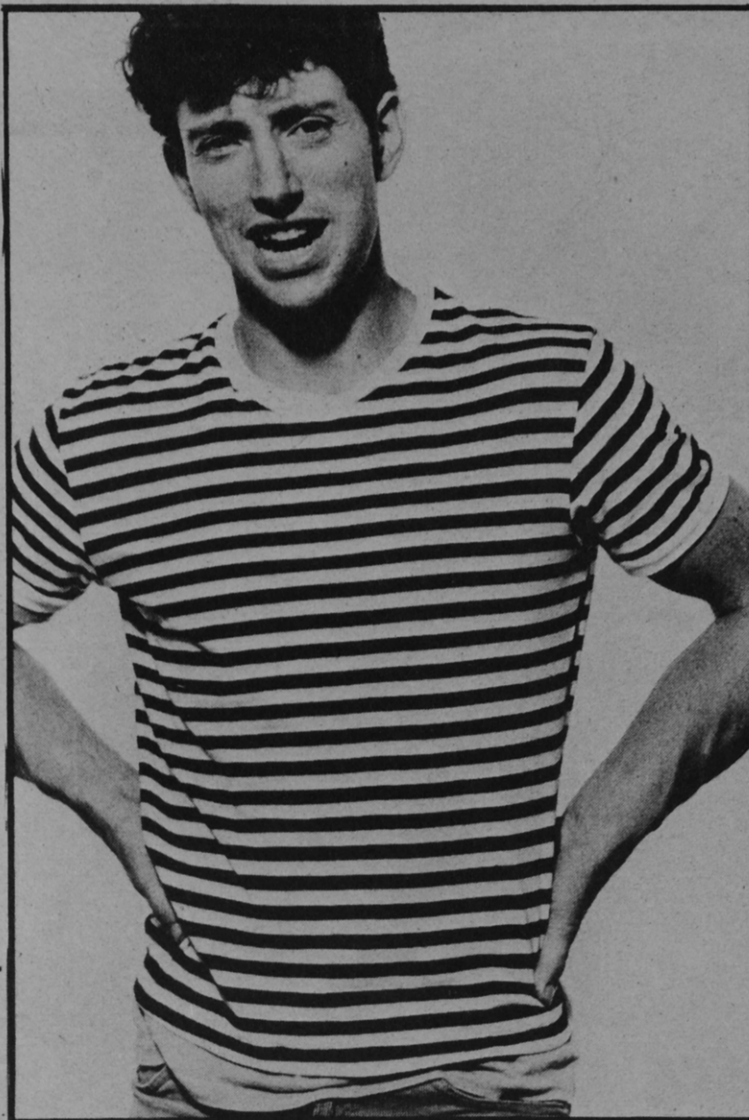
Richman's act was an unusual one indeed for Australia. Alone on stage, he played guitar through a 40-watt guitar amp, which wasn't miked to the PA. Sometimes ("when I wanna sing quiet") he used a vocal mike.

So what sort of venues do you like playing? "Old-time dance halls, like when you had the big bands. People like Duke Ellington, Cab Calloway, they would play ballrooms. I like it when people dance but rock clubs are very different from old-time rhythm and blues clubs. It's like another kind of era that I don't like. It's very technical. All these big PAs that don't sound like music to me."

"The reason is that the sound of these new places is for technical kind of equipment and I use a natural kind of sound. I belong outdoors with my band or in little rooms, dancehalls. The

But I  
still  
love  
the  
old  
world

JONATHAN  
RICHMAN



new clubs are built for people who play so loud it sounds like jet planes, so they're all carpeted and insulated everywhere, so if you've got real instruments it kills the sound."

Richman tours with a seven-piece band in the USA, the lineup including two female backing vocalists. He says the sound is definitely acoustic, like that of his just-completed album, *Jonathan Sings*.

So can you see popular music moving that way, reacting against volume?

"Well, I don't know whether it will, but I have. It can do what it wants. I already have moved back and I'm going further that way every year. Like, I'm just figuring out new ways

to get that way 'cause that's what I wanna do. Some music has never left that way, the music of the Congo, the music of the American Indians. I care about ... I wanna play ... watch-amacallit."

Folk?

"No, I wouldn't say that, any more than rock'n'roll ever was folk music, which I think it is. I just wanna play dance stuff."

You've been quoted as saying you'd like to have your records filed alongside those of people like Charles Aznavour and Maurice Chevalier ...

"I said that, I mean it. I see myself as a family entertainer, with my music and my band."

Did you get a chance to reach any family audiences in Australia?

"Well, the time I had a chance to do family audiences was on a show called *Good Morning Australia*, which is one of those shows for everyone."

Do you think you'll reach that audience with the new album?

"Well, I think I reached family audiences with all my previous albums. I would have parents bring their little kids to my shows whenever I could. I don't know."

What sort of material did you play there? All recent stuff or some old favourites?

"Well, you see, I never write out a set list, I never know what I'm going to do. I throw in a few ancient songs 'n' stuff, I make up some. All different kinds but a lotta new ones."

Was there any problem with people calling for the old Velvets-type numbers?

"Not as much as I thought. I thought I was going to get a lot more of that."

Have you found that a problem at all since you've had the acoustic-type sound?

"No. I've been asked that question countless times. I never find it much of a problem. When you go to one of my shows, people will shout out for old stuff, some people will shout out rudely for it. If anyone shouts out for stuff in a way I don't like, they don't get it."

Is there any possibility we'll see Jonathan Richman and the Modern Lovers in New Zealand?

"Yeah, I'd like to come to New Zealand. I'd like to play anywhere. What I'd like to do next time is not come by plane but have my band play on a boat cruise and pay our way by doing some shows. I'd like to travel by land and boat."

So, is there any way you could sum up what you and your band do?

"Yeah, it's real simple. It's music for feelin' and not thinkin' about. It's the same thing I've always been doing. It's not about musical notes or sumpin'. The idea is that I feel something and the audience is supposed to feel it too. It doesn't have to do with technique, it doesn't have to do with anything very clever, really."

Tour promoter Ken West said people came away from John Cale contented and moody and from Jonathan Richman contented and smiling. Is that about right?

"I don't know. Some of the people who walked away from me seemed contented and confused!"

I know a closing quote when I hear one. But don't get it wrong — Jonathan Richman isn't confused. He knows exactly what he wants to do. And I can't see him doing things he doesn't want to, ever.

Russell Brown

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Remember: John Cale has been doing this sort of thing for a long time. In relative terms, a very long time.

John Cale is a big, slightly greying Welshman with a taste for beer, a firm handshake and a malicious sense of humour. His voice is rich and deep, the accent Welsh-cosmopolitan.

He has long since lost interest in talking about himself. He'd rather tell you about other musicians, about the things around him. He does interviews, he's realistic about his obligations.

You're playing on this tour without a band. Was that by accident or design?

"By design. I was surprised at what kind of reaction there was to not having a band, because the last time I toured in Europe was with a five-piece band and before that with the Spedding band. So it was important to find out what Australian and New Zealand audiences were like. And it's amazing. There's a lot going on."

"The solo show is just a different way of presenting the material. You give people a personal view of the songs. You can hear the words and relate the words to the melody and the music."

So it's the same concept as *Music for a New Society*, which was very vocally based?

"Very. I mean, that was entirely the notion with that album."

In that way you seem to be moving away from John Cale the musician towards John Cale the poet.

"Well, that's a polite way of putting it. One of the things that *Music for a New Society* forced me to do was come to terms with the lyrics."

Do you think it substantially improved your lyric writing?

"I think it did, yeah, absolutely."

Does the concentration on lyrics mean a shift towards message?

"Well, the album was a level of communication that was too personal, really, for a record. It was really for a drawing room, for a one to one ..."

Did it reflect your own mood at the time?

"Well, most of the stuff that was there was improvised in the studio."

Do you consider it a depressing album?

"No. I think it's a beautiful album. The songs are beautiful, especially 'Broken Bird'. I don't like to listen to it too much but of all the stuff next to *Paris*, I think that's probably the one I do like to listen to."

Do you think it has a similar feel to that album?

"Yes. Well, there's a chamber music notion in there. I think the style of recording is too ferocious for chamber music. I mean, when you electrify ... it was meant to be a solo album and it was a solo album but there's lots of different instruments on it so it's not a recital album. What it should have been was a recital album without all those overdubs."

So why did the overdubs happen?

"Well, it's just one of those habits you get into when you're in a recording studio. You've got 24 tracks and you sit there and think, *holy shit* ... but there's no excuse for just running ragged with musical ideas."

*Music for a New Society* was recorded under quite intensive pressure. Would you consider

**"You're still better live than you are on record. You never know what's going to happen in a live performance."**

recording that way again?

"Different pressures, different pressures ..."

There's that desperation, though. One critic described it as rock'n'roll without rock'n'roll.

"Yes, I'm proud of that description."

So what does it mean to you?

"It means there's rhythm going on where you don't hear it. You can still keep that pounding going on, which is basically the rock'n'roll thing."

When you work do you have control over your creativity or is it the other way around?

"Yes I do, I assume responsibility for it. I don't believe in innocent bystanders."

But surely some of any record's success depends on it getting away on you? For instance, the difference between *Honi Soit* and *Music for a New Society*?

# CLOSE WATCH

## John Cale Keeps an Eye on Himself



PHOTO BY ALEXANDRA WRIGHT

"Arguably so. But there's a forcible case for the fact that if you have a band then you can do certain things that you can't as a solo artist. And overdubbing will not replace what a band does."

"The *Sabotage* live album was entirely based on the idea that after six weeks of touring and supporting a record — like *Helen of Troy* — you end up playing the songs so much better than you do on record that you figure, well, let's record a live performance, because *that's* going

**"Split Enz — what a great band ... 'Charley'. That was a beautiful song."**

to be better.

"But unfortunately that's not true. Because you're still better live than you are on record."

You never know what's going to happen in a live performance."

I understand you've been deluged with tapes by bands hoping you'll produce them on this tour. Would you ever like to again be in the kind of position you held with Warner Brothers? To be able to record the artists you like by virtue of your job?

"That's an invidious position to be in, to be an artist and a producer. I don't like that, it's very uncomfortable. What that job did afford me was an opportunity to learn a lot about the record industry and, if I grabbed hold of something, to develop it and that's not something you can do when you're on the road."

"But there's something self-serving about the position you get into as an artist in terms of production. Because if you're working in a

company, what happens to you as an artist doesn't work in your favour as a producer and everything bad that happens to you as an artist definitely works against you as a producer."

Is that why you haven't produced anyone for a while?

"No, it's just really not exercising myself. I've been lazy."

Is there anyone you've heard who you'd like to produce?

"There are people like Beefheart, strong

characters who aren't going to fade away. And Split Enz — what a great band. I just remember this one song called 'Charley'. That was a beautiful love song."

They've changed a little since then ...

"Have they? I love the sloppy way that's recorded — it sounds like the mike was yards away from the piano. The thing about that band was that as well as the visual thing that was going on was that there were so many volatile musical ideas flying around. The thing about

**"One of the things that *Music for a New Society* did was force me to come to terms with the lyrics."**

the band that made me nervous was the punk side of them. That was like such a waste, there was so much talent that was not being considered."

On to your new album, *Hungry For Love*. You're back with a band, one that includes the two engineers on *Music for a New Society*, David Lichtenstein and David Young. Why did you choose those two?

"I just wanted to take that engineering chore

away from them so I could say 'You go over there and play that'."

Are you finding it easier working with the band?

"Yeah. They're great, they're all gentlemen. I don't know why they put up with me."

Does the band's presence mean this will be a more musically based album?

"It's a more rock'n'roll album, it's a pop album. I don't think it's *offensively* commercial, it's a very good rock'n'roll album. I'm really having doubts about it because there's maybe too much difference between one song and another. I mean, there's 'Mulberry Root Recital', which is one kind of rock'n'roll song. There's 'Magazines' — I get a lot of magazines and somebody threw all my magazines away. It's about the withdrawal of not having them around. There's a ballad, 'Where There's a Will There's a Way'."

How close to finishing it are you?

"Well, I've got to go in and do some synthesiser stuff with Eno when I get back. It'll probably be out in Europe in January and here about the middle of next year."

The above conversation was culled mainly from a Campus Radio interview with Cale, DJ and myself. It's relative sensibility in print belies its free-form nature on air. Several times Cale would answer perfectly sane questions in the manner of "Did somebody just fart?" or would set off on some apparently unrelated topic that he was more interested in talking about.

"I didn't give you too hard a time, did I?" he grins in the car on the way back to the hotel. No, but you owe me a beer.

The crowd that gathered at the Gluepot for John Cale was suitably cosmopolitan. Some spoke in intelligent clusters, others concentrated on piling up as many empties as possible while they could still reach the bar. Middle-aged bearded types fought for seats with greatcoated post-punks. A few people had probably come to hear J.J.

Things seemed determined to go well, with the Tall Dwarfs playing maybe the best they ever have. Backing tapes, instrumental prowess and audible WORDS.

Cale broke the odd flux between acts by rushing on stage, picking up his guitar and launching into 'Ghost Story'. There began the intensity that was central to this performance, a pace that had little to do with the tempo of the music. "Rock'n'roll without rock'n'roll" here for the taking.

Songs like 'Leaving It Up to You' didn't simply survive solo performance — stripped back, they drew strength from it. The only song which seemed as if it wouldn't pass the test of nakedness was Lou Reed's 'Waiting for the Man' which began in a pedestrian, arbitrary way on piano. In the nick of time, Cale perverted the melody and worked the song into perhaps the most unnerving climax of the night.

Other highlights included 'Ship of Fools', 'Guts', 'Cable Hogue', a wantonly desolate 'Heartbreak Hotel' and the beautiful 'Chinese Envoy', off *New Society*.

When Cale is on stage it's easy to see what really matters, what makes it all worthwhile. He was open, with only a pair of dark glasses for cover.

The fact that Cale had already left (reportedly well pleased) as the crowd called for a third encore wasn't really important. When the cries for more rose to drown the PA music it was obvious that Cale had already given the audience something valuable — emotion.

Some people who dealt with John Cale while he was in this country found him an insufferable egotist. Even those who had time for him found him difficult to talk to in any depth. The excitement of the whole circus has long since faded for John Cale — he's been doing it for years and doesn't really care what happens so long as it happens smoothly. He simply can't afford, either, to have his brain picked by enthusiastic would-be friends or even by interviewers. He thrives on performance, not its periphery, that's what counts.

John Cale seems particularly sane.

Russell Brown

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Tired of reading boring articles by arrogant, opinionated journalists? Sick of the same old interview questions? Offended at the way uppity interviewers talk to yer faves? This page is for you.

We bundled up a bunch of questions RIU readers wanted to ask Split Enz's Tim Finn and sent them over to Sydney, where the Enz are putting the finishing touches to their new album. Although exhausted from recording, Tim answered the questions while the tape ran. Below are his words — well, all but a few of the more poetic ones. (Send us a plain brown envelope and we'll send you the good bits.)\*

How is the new Split Enz album going? Does it have a name yet?

It's going well, we're about 10 days off finishing it. It'll probably be about five of my songs, five of Neil's. It doesn't have a name yet. Neil's written the best songs he's ever written for it. He'll shine on it, I think.

When can we expect to see Split Enz in New Zealand again?

We'll be over for Christmas. I think we're doing a tour starting New Year's Eve at Mt Smart in Auckland and going through the country. It's the first summer tour we've done for a long time so that'll be nice. We'll be able to get suntans!

If *Escapade* happens to break big overseas would you consider leaving the Enz to pursue a solo career?

No. I don't expect it to break big overseas but if it did there's no way I'm going to become the Rod Stewart of the 80s or anything.

Do the lyrics on *Escapade* have anything to do with your personal life?

Of course. All the lyrics I've ever written — pretty well all anyway — have something to do with my personal life. The only difference on *Escapade* is that I wrote more from a male/female point of view than I've ever done before. On *Time and Tide* I used a lot darker imagery, more obscure if you like, to talk about things that were very personal but very deep. *Escapade* is a lighter album, but it does deal with emotions that are genuine. It's, if you like, a more soulful album, it's unashamedly romantic and positive. That's the best thing about it, for me. It's a very positive album.

Is there any possibility of a record of Enz members' solo recordings?

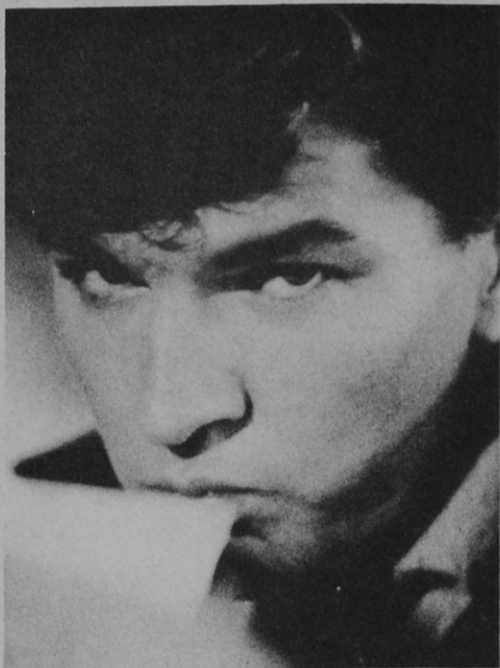
Well, there hasn't been a great deal of solo recording done yet. Mine's the only album, Noel's done a single, Neil, Nigel and Eddie have done some recording, but nothing they've released. I suppose it is a possibility but it's certainly not an important consideration for us at the moment. The main thing is to get this new Split Enz album out and get back on the road and start feeling like a band again. We've been off the road for too long.

What was the best thing about making *Escapade*?

The chance to do something on my own after being part of a band for so long. It was a thrill, I was intoxicated by it for a while but that's worn off a bit now. There's a strong possibility I'll do another one some time. It's not really a confining thing with Split Enz but I really did feel the need to do something on my own. *Escapade* is only one side of me, too. If I did

## TIM FINN

### ANSWERS READERS QUESTIONS



\* This is a joke

another album in a year's time it might be totally different.

Do you like to have anything like video games in the studio to help you relax?

There's always a few machines around. I'm not really a fanatic on them but Nigel and Noel are. They sit down and conquer them, work and work until they get their names on the top score list. I like pool and billiards — it's almost like a catalyst to relaxation. Physical activities — a bit of exercise or a swim.

Do you prefer touring or recording?

When you're doing one you can't imagine doing the other — they're poles apart. I think, ultimately, recording. It's much more satisfying, there's more permanence to it. There's lots of fun on tour — you can get amazing peaks, highs and lows.

About how many concerts have you done over the years?

That's a very difficult question. It would take a long time to compile the answer but, obviously, it would be literally thousands.

What music and bands do you like? What are your current favourite songs?

I really like Style Council, Culture Club. I don't like Bowie anymore — I used to but I don't like his new album. 'Sierra Leone' by Coconut Rough. I used to like the Blams, I like Paul Scott who used to be in Pop Mechanix, he's a great songwriter. Michael Jackson's exceptionally groovy. I really like the David Sylvian song 'Forbidden Colours' from the Bowie movie. I was really into *Avalon* last year too — I've

always got time for Roxy Music. I think Bryan Ferry gets better as he gets older, which is great to see. As one gets older one likes to see role models developing. James Brown is the tops, I'm getting back into Van Morrison too. The best of the Police stuff — but I still find I only like three or four songs from each of their records.

Is there any chance of 'For You' being re-released to satisfy the many who are trying to complete collections of Enz 45s? With a Vertigo pressing now unlikely, perhaps one on the Enz label?

That's probably a good idea. That was our first single, of course. The A-side was 'For You' and the B-side was a song called 'Split Ends'. We could do that if the demand was there. I suppose it must be quite hard to get hold of. It would probably depend on whether we would be interested enough to do it and, right at the moment, I don't know whether we would be.

How much do you think Enz Records will be able to help New Zealand artists?

Hopefully, a reasonable amount. There's only so much we can do — we're not in the country very much. But we do have people who have their ears to the ground. Hopefully when we tour in the New Year we'll be able to make our first signing. You can lead by example, which I think we've done for many years now, but it's right to do something practical.

Are you interested in Maori songs and culture?

Very much. First all all, I was brought up with many Maori friends and living in Te Awamutu you couldn't help but be aware of Maori people singing and various aspects of their culture. And they've got so much soul. I hate to keep mentioning it, but look at Coconut Rough — it's about time the Maoris and the pakehas got together. The Maoris can give the pakeha boys a bit of soul. There's nothing worse than a band that's too white. That's not a racist comment, it's just an acknowledgement that Maoris are perhaps a little closer to their souls than we are. Closer to their culture for a start, because white New Zealanders don't really have a culture of their own, only an imported one.

When did you decide to call yourself Tim rather than Brian?

When we came to Australia in 1975 we all went to our middle names. Tim Finn sounds better than Brian Finn, it's easier to remember. I couldn't imagine calling myself Brian now.

When you went to school was it boarding school and, if so, did you enjoy it?

It's all in the song 'Haul Away'. I did go to boarding school, Sacred Heart College in Wellington and I enjoyed bits of it, hated others. I made some great friends there. I like having obvious targets for youthful frustration, like the Brothers. We used to play amazing pranks and tricks — delicious fun. There's nothing better than not being able to laugh and feeling the laughter building within you until it comes out and you don't care about being punished.

What date is your birthday?

That's in 'Haul Away' too. "I was born in Te Awamutu, 25th of June 1952 ...". Which makes me a Cancer with Aries rising for anyone who's interested.

What do you and other band members do in your spare time?

I like reading, I like swimming, working out trying to keep fit. I like conversation, going to see films. I like my old MkII Zephyr, I do some

work on that sometimes.

Are there any magazines you read regularly?

I've stopped reading most music magazines but I always read *Rip It Up*. I'm not a great magazine reader though.

What's your favourite takeaway?

Al and Pete's hamburgers, without a doubt. Or even better than that, the old hamburgers you used to get at the Pie Cart, back in the old days. I'm very nostalgic about takeaways because I reckon nothing beats the burgers of the late 60s and early 70s. Everything about them was perfect — heaps of salad, the buns just lightly toasted, lots of butter, the meat, the sauces ... they still make the best milkshakes in New Zealand too.

Living in Australia, what do you miss most about New Zealand?

The physical splendour and beauty and glory of the place. You develop an almost organic attachment to that sort of thing. Now we no longer live there, when we come back we tend to look at it through very tender, romantic eyes. I do, anyway. As I get older, I just want to explore New Zealand more.

If girls wanted to join Split Enz, would they be able to?

Of course. It's been an all-male band for too long. I would love a girl to be in the band. It wouldn't matter what she played so long as she did it well.

Do you find you have to watch your weight on tour?

Not particularly. I find on tour you tend to eat less, because there's a lot of adrenalin attached to each day and adrenalin always tends to quell the appetite.

Would you like to get involved in films?

Yes, definitely. I'm trying to write a script at the moment with John Clarke (aka Fred Dagg), who's a very clever man. But that's probably going to be a year or so off. I'm not that interested in acting, although people keep telling me I should give it a go. It depends on the script and that sort of thing. I'm not really interested in the glamorous actor sort of thing. If I was offered a meaty sort of role, a supporting one, but still with a bit of grit, I might well be interested. It's a matter of time again. There's still so much I want to do in music, not only with the band, but just generally. But mainly I'd like to write a script, do a musical.

Does the 'Fraction Too Much Friction' video mean the bodgie renaissance has begun?

I've pondered this question, I'm rather fond of it. I wouldn't have thought bodgie though, no. I wish I could say yes, because I adore bodgies. Once, when I was six, a nun asked me what I wanted to be and I said "a bodgie." I suppose that's what I've become to a certain extent, with my MkII Zephyr, my success vaguely outside society ... What is an 80s bodgie? I don't know. If you are one, please write to *Rip It Up* and outline your cultural and social guidelines for membership, because I'd like to join.

Thanks for questions from: Helen McEvedy, Christchurch; Carolyn Mark, Fielding; Tina, Greymouth; Kaylene Heeney; M.J. Page, Wellington; Brent C, Auckland; B. Rapson, Christchurch; Linda Musson, Christchurch; Steve Spencer, Napier and Grant "Bodgie" McIntosh, Papakura.

# Pete Shelley

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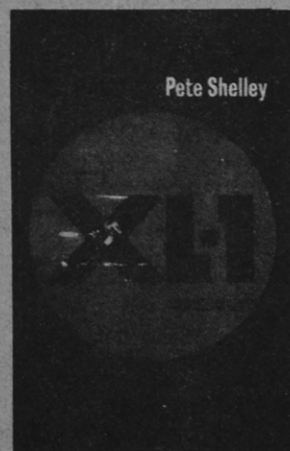
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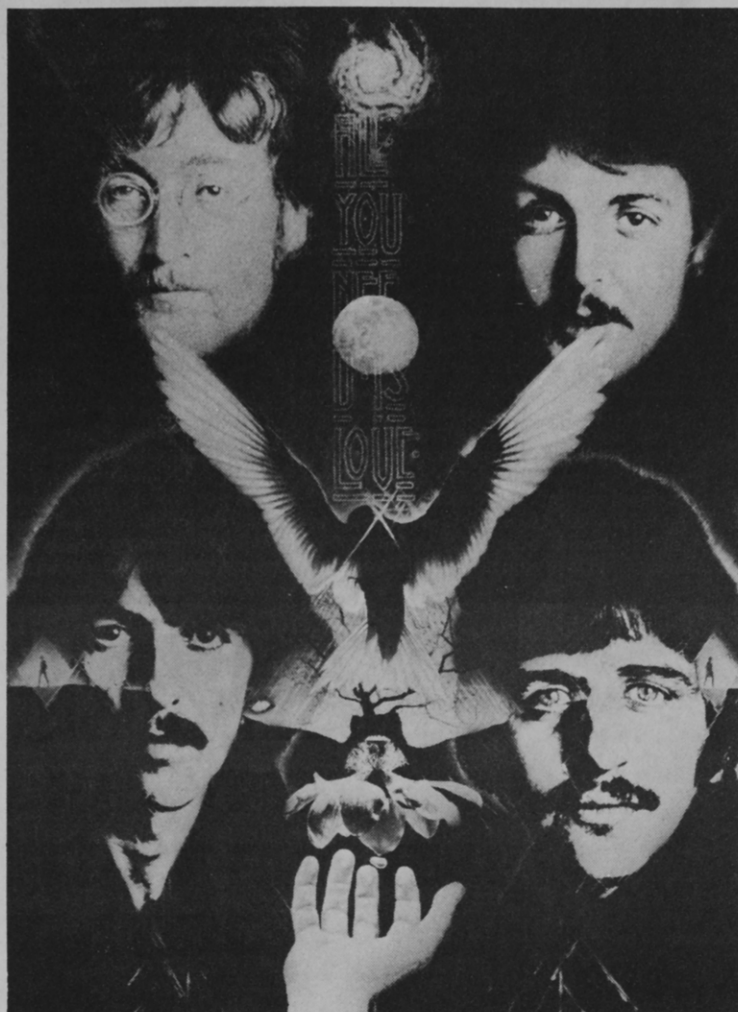


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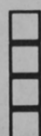
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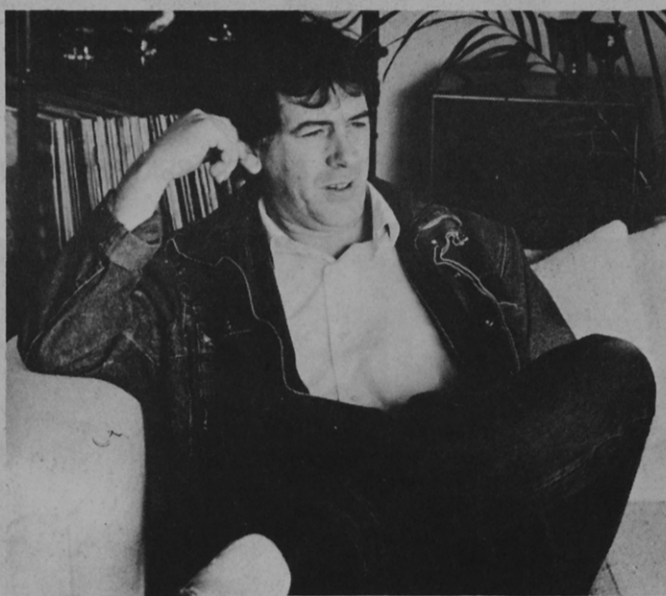
# Whispers and Shouts

It's time for a rethink on Hammond Gamble. It's been three years since he appeared in these pages and that's a long time between drinks. Movements have come and gone in that time, and it's all been rather confusing. But Hammond Gamble? Easy — he's a ...

Then you struggle for a label. You were going to say blues guitarist, but he's more of a singer now, isn't he? There was that *Telethon* tune, with Hammond in your living room, pleading for a helping hand night after night. Yes, the new Rhonda, you say cynically.

But just when you've slotted him beside Rob Guest, you notice he's back in front of a rock band once again, filling the dance floors of the country.

This is all very unfair. Labels are for the 'flavour-of-the-month'. Hammond Gamble is a musician, pure but not simple. As his new solo album shows, our inability to pigeon-hole him is because his talents are so varied.



Gamble, having just completed a tour with his new band, is aware of the problems the variety in his songs create:

"The new album (*Every Whisper Shouts*) is very diverse, perhaps at its own expense. But they're all my songs. Everything I write has a sad sentiment to it, because that's where my strength lies, but there's as much feeling in the rockier tunes as the slow ballads."

Despite the risk of emptying the dance floor, the ballads are

part of the new Hammond Gamble show.

"People throw away ballads probably because we're brought up on Des O'Connor and wimps like that. When people are out at pubs they want to rock. What are you supposed to do? Not do the ballads because people like rock'n'roll?"

On this album, recorded with top musicians Frank Gibson Jnr and Bruce Lynch on drums and bass, and Mike Walker on piano, we hear many sides of Gamble's music. Of course, there are the blues-based rock tunes that *Street Talk* is remembered for, but there are also several examples of the more mature Hammond Gamble in slow, soulful ballads.

At first, the album's variety is disconcerting but once you've found your bearings, you begin to welcome the changes and comprehend the continuity — a gradual build-up towards the especially strong second side.

The ballads are interspersed between the upbeat blues-rock tunes, and the standout is a quiet number, 'Whole Lot of Magic', produced by Bruce Lynch, with a refreshing use of acoustic guitar and saxophone. All the other songs were written in the past year, but Hammond wrote 'Whole Lot of Magic' at 19.

"I used to do Saturday afternoons at the Windsor with Dave McCartney and Graham Brazier back in 1974 and they'd do the harmonies in the chorus. They'd just started Hello Sailor and we sometimes joined together on 'Dear Doctor'."

'Midnight', the single off the album, has an uncluttered sound and an unusual synthesized bass line. Gamble explains:

"Bruce cut his finger, and he kept bleeding, so he did it on the keyboards. There aren't too many tracks used on that one, but neither are there on (sings) 'every breath you take ...' Maybe it'll be a hit! (Laughs.)"

Gamble is a great admirer of the talents of Bruce Lynch, whose abilities as arranger are used to powerful effect on ballads such as 'Anna' and 'If You've Got Love' — the song which Joe Cocker is to cover on his new album. The orchestra of strings and horns is actually an Emulator — a keyboard synthesizer which uses the natural sounds of traditional instruments recorded on floppy discs.

The arrangements are often witty, with baroque organ on 'Grey Hills', and a funky jazz fade-out on 'Girls In My Room'. "With 'Grey Hills'," Gamble explains, "I said to Bruce Lynch I wanted Elizabethan organ. Though it might sound like it doesn't belong, if you look at the lyrics they're almost religious in their content and that's why I wanted that churchy sound."

But fans of Hammond Gamble after the *Street Talk* sound will be satisfied with the punchy blues rock of 'Big City Blues' and 'Young Girl', with overdubbed guitars wailing against boogie piano from Mike Walker.

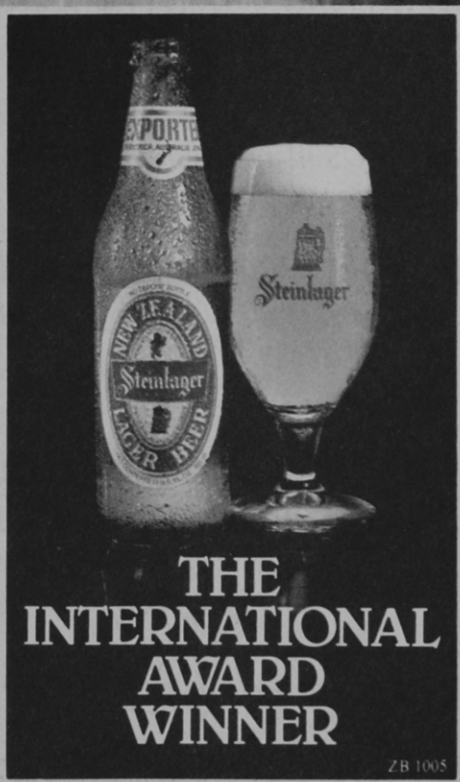
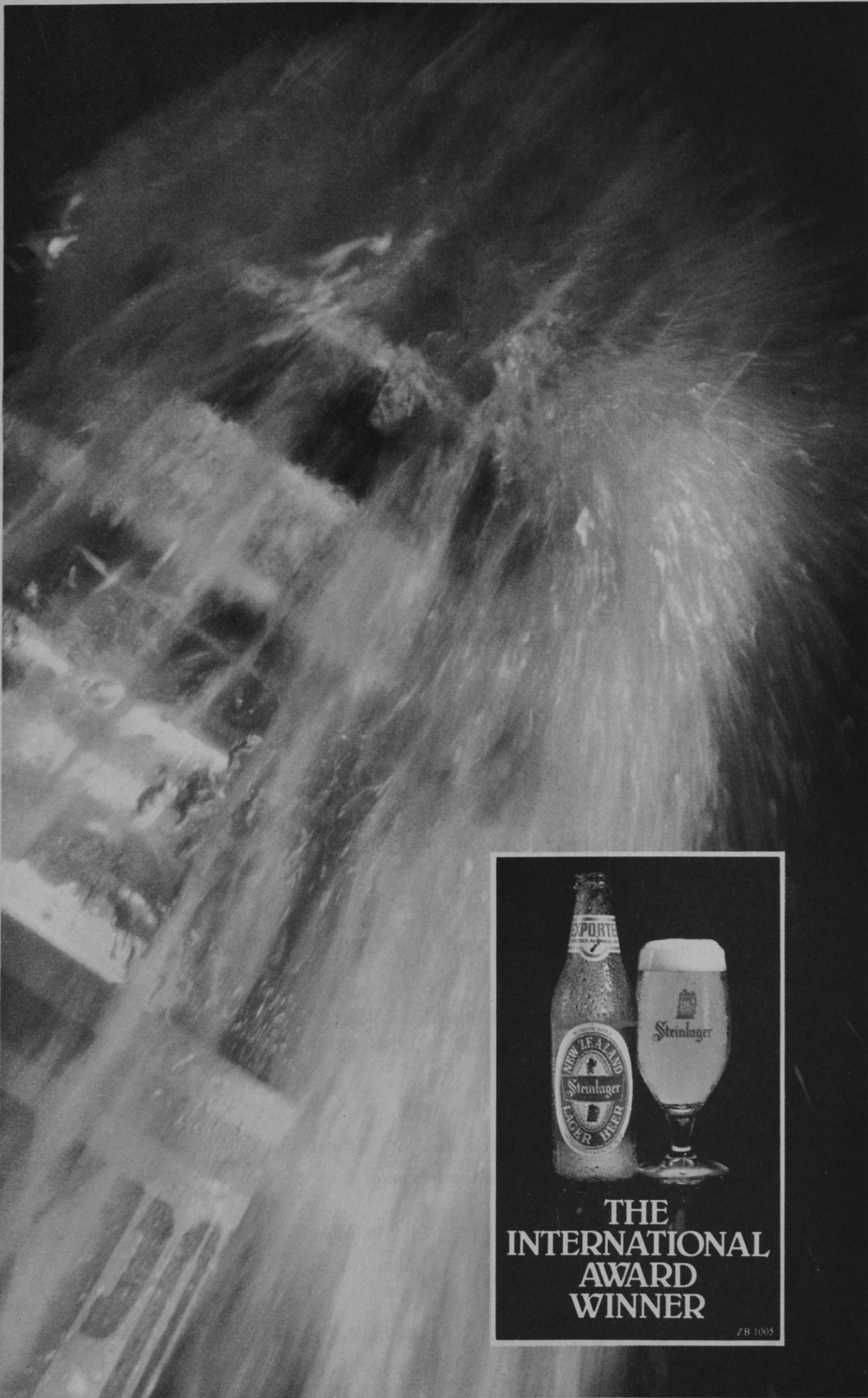
Blues remains at the heart of Gamble's music, in all his styles of songwriting. But these are lean times for emotion. He was shocked to see a childhood idol, Ray Charles, on TV recently: "All I ever wanted was a woman who could make love in 3/4 time". Bloody hell! It hurt me to see him singing it, because the melody is a Kenny Rogers rip off, with all the R&B talk like 'hey man!' and 'yeah!' thrown in. Talk about sales pitch — it's murder.

Joe Cocker parallels him. His voice may be shot — mine certainly is — but take a song like 'Guilty', one of my favourites. Listen to the sentiment in that. The guy's got emotion."

Gamble gets worked up: "These wet-behind-the-ears twits like Spandau Ballet doing (sings as low as possible, pulling faces) 'I know this much is true. Da dada daah ...' All that stuff. People think it's cosmic. Do you know what it is? It's 'ermans' 'ermits all over again. A rip off: pathetic tunes, wimpy nowhere-ness."

"This album is diverse, but I have no regrets. I put a lot of time into writing it, and if people don't like it and think they can do better, good on them."

Chris Bourke



ZB 1005

Iain and Ben



## Musicians' Own Indie

Unsung Records is one year and two months old. It's just received its first fan letter. The label's catalogue has just doubled in size and while the future is being pondered realistically there's still enough energetic idealism to go round.

Unsung started with 10 people and a lot of big plans. The independent co-operative record label idea had been kicked round for a while but wasn't acted upon until people connected with the Big Sideways project found if they wanted to put an album out they had to do it themselves. Robbie Sinclair's *Three Voices* album was recorded and awaiting release so two albums came out at once and Unsung was here.

"Unsung was very untogther at first and that was rather costly," says foundation member Iain Watkins. "Everyone had different areas to look after and lack of communication led to some things being done which cost us thousands of dollars. We've made lots of mistakes. Like we just found out a few weeks ago 'hat you have to apply for a chart

position, a record doesn't automatically chart. We were wondering why the Big Sideways record was selling well, but not in the Top 40. That was why."

Unsung is now down to five key personnel. Iain says people's individual projects got bigger, no one worked at the label for money and people just drifted away. Now the initial expenses have been paid off and business is on a firmer footing. A sympathetic lawyer is handling a lot of the paper work free of charge.

Despite a year-and-a-bit of changes the aim of Unsung remains the same.

"To stimulate and activate the New Zealand independent music, within New Zealand and hopefully overseas," says member Ben Staples. "We're the only record company run by artists and we give musicians complete control from the music to the cover art."

"If we like what someone brings in," says Iain, "We'll release it without any interference at all. We tell a band with a raw demo to go away and get it done and then bring us back the master. Until that day we don't hear it again. And we're getting a great response, CONTINUED ON PAGE 34"





*Who needs  
French Champagne  
when there's Chardon.*





# Records

## Elvis Costello Punch The Clock RCA

As far as this reviewer is concerned, Elvis Costello provided 1982's best pop album (not to mention best live gig). So how does he follow up a masterpiece, particularly one that didn't sell too well?

Whereas *Imperial Bedroom* was a logical progression from *Trust*, *Punch The Clock* appears a conscious side step, an assessment of certain past approaches and their future potential, both creative and commercial. Consequently, more than on either of its two predecessors, *Clock's* tracks tend to fall into two broad types. Six of the 13 numbers — value for money as usual — are upbeat dance songs incorporating punchy assistance from the TKO Horns. Costello's love for classic Stax/Motown is once again on display (recalling, of course, his *Get Happy*). This time though, the mix isn't as pervasively dense and all tracks have

a bright, bouncy production. A populist move perhaps? These songs are invariably catchy, although TKO (Boxing Day) comes rather close to simple formula — usually the last criticism one would level at Costello.

The remainder of the tracks fit more easily into his recent song-writing modes. Largely reflective ballads, they all offer further evidence of the man's towering talent. Beautiful winding melodies that haunt the mind for days are set in shimmering arrangements — the Attractions are a marvellous band — all of which serve to offset Costello's sharply crafted language.

His much-discussed anger remains evident in many of these lyrics but there's a certain distance and control evident these days. If we no longer get so many spluttering bouts of vindictive rage there's definitely a bleak bitterness (eg 'Pills And Soap') and a mocking sarcasm (eg 'The World And His Wife'). 'Shipbuilding', originally written for English singer Robert Wyatt, is the major exception here. Surely one of a great wordsmith's greatest lyrics, it encompasses an emotional complexity that brilliantly captures the dilemmas of quiet tragedy. Costello's tender, yearning vocal receives



Elvis Costello and the Attractions

perfect complement from Chet Baker's trumpet solo.

It is tracks such as this (and several others here) that remind one yet again that Elvis Costello is a musician at the top of his profession, if not the charts. When one considers Costello's work it can finally only be against his own extraordinarily high standards. So to say that, overall, *Punch The Clock* may not be as great an

album as *Imperial Bedroom* simply means that instead of being authoritatively the year's best, it will merely be one of the best five. Peter Thomson

## The Undertones The Sin of Pride EMI

While people have been queuing up to worship false gods like U2 and Stiff Little Fingers, Ireland's best bet, the now defunct Undertones, have been left at the altar these last three years.

Fashion shifts and apparent band lethargy have led to misguided critical dismissals of their first three albums as "mere pop."

On *The Undertones and Hypnotised* comparisons with the Ramones were rife but largely unfounded as Damian and John O'Neill's songs and Feargal Sharkey's vocals were always distinctive byproducts of love and strife in Ireland fired up by pop/punk enthusiasm. Listen again to 'Here Comes the Summer' where the sense of release and relief is damned near tangible.

Their last album, 1981's *Positive Touch*, provides the bridge between the formative speed of the first two and the current unrivalled mastery of *The Sin of Pride*. And mastery is the word. To begin with accept the fact that Sharkey is one of THE vocalists of the last ten years and that the O'Neills can write great songs blessed with triumph, release and true pathos. Understand these and



Aztec Camera, Roddy Frame on right.

you're half-way to realising the quality of *The Sin of Pride*.

The O'Neills have written haunting love songs in the past but none as assured and evocative as 'Love Before Romance', 'Soul Seven' and 'Conscious'. Plus their cover of Smokey Robinson's 'Save Me' is a perfect vehicle for Sharkey's trembling pleas. Typical Undertones' flourishes still exist but are more melodic and sophisticated than ever. 'Luxury', 'Bye Bye Baby Blue' and 'Chain of Love' are great tunes with irresistible attack and background harmonies, and the title track with its change of pace and controlled punch confirms just how good they've become.

The Undertones have produced a masterpiece, an authentic melting pot of 60s to 80s soul and pop. Unless there's nothing short of a miracle, *The Sin of Pride* will walk away with my vote as album of the year.

George Kay

## Aztec Camera High Land, Hard Rain Powderworks

Elvis Costello has said that Aztec Camera's Roddy Frame is the only singer-songwriter he's really scared of. Figures. Frame sounds like a back-country Costello, the songs are a little barer, more naive.

The sparkling single 'Oblivious' is the opener and the first to make an impression. If there were any justice it'd be on radio stations all over the country.

The remainder of the songs aren't as happy-sounding. Still pop, but tinged with difficulty. The difficulty of growing up, of relationships, of trying to make your music say what you want. It's a complex world out there, kid.

It's low-key but definitely not smooth. There's a sparseness between the instruments that makes the music sound as jumpy and awkward as Frame's singing, as his words. It's very much the Postcard Sound but Frame always avoids dipping into tweeness in the manner of, say, Orange Juice. And can he write a melody! Just listen to 'The Bugle Sounds Again' or 'We Could Send Letters'. Like Costello, Frame is guilty of a good deal of theft, but it's all to the best of ends.

I think this young man has a future. Russell Brown

## The Creatures Feast Polydor

If you haven't yet realised, the Creatures are Siouxsie Sioux and pal Budgie. This half of the Banshees sometimes converts into the Creatures as a vehicle for less conventional musical pursuits. Using voices, noises and percussion instruments, they recorded an EP, *Wild Things* in 1981.

The songs here were written and recorded in Hawaii and the sounds of the island are often a heavy burden. In a strange way it forces this record into the concept category, an old habit favoured by bands the Banshees fought to destroy. There aren't many decent songs on *Feast*. The dynamic single 'Miss the Girl' and the hypnotic 'Gecko' both employ a form of glockenspiel to hold the melody, they remain faultless. Elsewhere, jungle drums and Hawaiian chanters prevail with little enduring effect. 'Flesh', a vicious dig at the island's partygoers and 'Festival of Colours' would have rejoiced in further instrumentation.

The commercialisation of ethnic music is growing in popularity. McLaren made his pseudo-African beat the hit of the party, put the Creatures on at your next beach party and you're liable to get hung from the nearest palm tree. Mark Phillips

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# Records

## Jonathan Richman and the Modern Lovers Jonathan Sings! Sire

Jonathan Richman's musical history has been one of perversity. He was paying mean homage to Iggy and the Velvet Underground in the early 70s when nobody wanted to hear that sort of thing. Come punk and, after a rush of popularity, he turned away from it all and began to write nursery rhymes like 'Icecream Man' and 'I'm A Little Airplane'. Odd.

There aren't any nursery rhymes here but real songs and good ones. 'That Summer Feeling' opens and sets the tone, a bunch of audacious rhymes intertwined with needle-sharp images of sun, cars and school holidays. That sharpness is a feature of most of the lyrics — Richman doesn't have to reach out any further than arm's length to find things to write about.

Musically, this record lovingly echoes early 60s R&B. Hammond-type keyboards peep in here and there and the backing vocals from Beth Harrington and Ellie Marshall are simply sweet. The sound is acoustic, with a minimum of effects on the vocals or anything else. That said, it could all degenerate into amiable blandness but it *doesn't* — there's still that awkward edge to what Jonathan Richman does.

In an age where cold technocrats like Heaven 17 purport to have soul and records are judged on their production, we need individuals like Jonathan Richman to remind us what it's really about. You might hate this record because it's not clever and it's not sophisticated but, as the saying goes, if you're too cool for Jonathan Richman, you're too cool.

## Russell Brown Miltown Stowaways Tension Melee Unsung

*Tension Melee* is the most aptly titled album round for some time. A celebration with a conscience? It forces its way out the speakers with city-wise energy of concrete and brass.

The Miltowns' first album is self-financed and features ten original songs. The raw funk of the band live is lost a bit, of course, in the transition to vinyl but the cohesive power eventually makes up for any blunt edges.

The album starts to run with 'Before The', frustrated vocals and a playful brass line working out well. 'Together Now' and 'Strong and True' spotlight the Miltown's social concerns. Given the benefit of the doubt the lyrics are accurately understated and the brass work again lifts the songs off. 'Strong and True' also appears as a 12" single and features vocals from former lead singer Fiona Anderson. 'Walk the Line' is definitely in the melee spirit, an



The Virgin Prunes

exercise in chaos. A tension release? The jaunty funk of 'Stare Them Down' completes the first wave on a familiar note.

The flip mixes things up more from the opening carnivality of 'Taste Explosion' to the final guitar-buzz and primal chants of the brilliant 'Pinpoint'. In between 'Acid Rain' is a lengthy workout which doesn't lose its way. Resting on a nice bass feel the song uses space and light to good effect. 'Tin Mugs' again has Fiona on vocals, angrily hitting out. 'Looking Glass' is quieter than its company with a jazzy feel leading into the frontal attack of 'Pinpoint' which no doubt is what the record is all about.

Working with tension is a dangerous game, leaving little room for variation. But the Miltowns fire from the groove with compulsive energy and record a positive step forward. Take the Trip.

## Mark Everton Paul Young No Parlez CBS

Maybe it's just an old 70s hangover from the days of hype and poses, but I've always been a mite suspicious of overnight successes especially when the artist concerned doesn't possess any obvious brilliance and the record company concerned is working overtime in the promotions department.

Paul Young fits this bill. After a brief spell in a heavy metal band (but Paul's heart was always with Otis, Aretha and Marvin) his record bio hastens to add — where have we heard that before? he fronted the recently disbanded Q Tips, a hard-gigging soul mob who sprang up in the wake of Dexys. From there it was only a step to a solo career and his current first album, *No Parlez*.

Giving credit where due, Young is an okay singer. There's strength, depth and a touch of grit in there, but the album looks to cash in on the so called soulful sincerity that he's supposed to have plenty of.

With polish and perfection oozing from the technical aspects of the album, Young does make a fair fist of covers like Gaye's 'Wherever I Lay My Hat', 'Love Will Tear Us Apart' and 'Iron Out the Rough Spots'. And on a couple of originals, namely the finesse and urgency of 'Come Back and Stay' and 'Tender Trap', there's a hint of real songwriting potential.



Miltown Stowaways

But over the duration of an album the lack of bite and vitality condemns Young to being just left of MOR. And that means lightweight.

So, in total, we end up with a pretty face with a fair vocal talent and a massive record company. Tastefully ordinary, hello 70s. George Kay

## Cabaret Voltaire The Crackdown Some Bizarre

Cabaret Voltaire have always been a challenge. Over a string of albums and singles Kirk and Mallinder have meddled with form and style making rock music that bears little resemblance to the flavours of the month. Dense, impenetrable walls of sound arrest, confuse and, ultimately, convert.

Now with *The Crackdown* the Sheffield wizards have attacked the mainstream. A logical step after the superb 2x45 set which also leaned towards a more accessible sound. The music remains an amalgum of disparate sounds: taped noise, rhythms that flick back upon themselves, one-off quirks of sound imagination. The essential difference is the construction of the songs. The vocals, no longer a harrowing echo, are distinct and audible, the rhythms are cleaner and, where formerly noise was used to assail at all times, space accentuates the main themes.

The effect is no less startling. These nine songs are seamless and intriguing. The title track has a stealthy menacing feel. 'Over and Over', a nightmarish repetitive journey on 1982's *Hai*, is here a lighter loop exploring thematic variations. 'Just Fascination', an off-beat tale of idolatry, has a slow motion dance beat and is as close as Cabaret Voltaire come to a pop song.

*The Crackdown* is eclectic and absorbing. This is the modern dance, the voice of today (and tomorrow). Buy it.

David Taylor

## Virgin Prunes If I Die, I Die Stunn

Firstly, congratulations Mr and Mrs Stunn on your new release. But if you are going to release such esoterica you should pay attention to detail. The band has made it clear in interviews that this album has no A and B sides but Blue and Brown ones. The NZ version has

sides One and Two on the usual Stunn logo label. Small point but not negligible.

Anyway, this is one of the better Irish albums of the past year. This Blue and Brown business is a pretty good description of the disparate sides of both the album and the Prunes' music in general. The Blue side apparently represents the band's live approach, if a little streamlined by producer Colin Newman. Songs range from a new version of the single 'Baby Turns Blue' through the Springsteen parody of 'Ballad of the Man' ('Spanish Johnny came in from the underworld last night ... He said do you wanna join my gang, I said you must be joking!') to a very Irish big production number called 'There for Thought', which you all should listen to at least twice.

Over to the Brown side, which they have described as "mystical" for four tracks that flow together to create something like a soundtrack for a film like *Savages*. 'Decline and Fall' is sheer magic, with singer Gavin Friday sounding uncannily like Sky Saxon from the Seeds and the following section 'Sweethomeunderwhiteclouds' is almost an 80s version of 'We Will Fall' off the Stooges' first (and by far the best) album. If you've never heard of the Seeds or Stooges, don't worry, grab the virgin Prunes and start to relive your present. (Snappy ending due to space restrictions, ha!)

Chris Knox

## Avant Garage Avant Garage Music Unsung

One of the brightest aspects of the local music scene in recent months has been Ivan Zagni's use of Government-sponsored work schemes to float ambitious projects. Avant Garage is more adventurous than the pioneering Big Sideways as its music is not directed at a rock audience. It's a brave experiment.

The ten-strong band play a wide variety of instruments including cello, bassoon, flute, clarinet, tuba, guitar and saxophone. That diversity shows in the music which cannot easily be categorised. It's not classical, jazz or rock although it owes much to all.

This potpourri of form varies from track to track as each of the eight songs on *Avant Garage Music* was composed by a different band member. That said, the album still flows fairly well as flute and bass provide continuity. The

songs showcase the musicians' undisputed talents, but are as a result occasionally a trifle indulgent.

The pity is that this album is unlikely to receive the recognition it deserves. By virtue of association with the rock scene few classical or jazz buffs will become aware of it. Equally, popular music fans will find much of the album (with the exception of Tim Mahon's 'Break It Up') hard to take because of its affinity with other music forms.

*Avant Garage Music* is an audacious and adventurous record quite unlike anything else local musicians have recorded. Listen to it with an open mind, but if you can't accept and enjoy music that doesn't conform to rock norms, save yourself time, leave it alone. David Taylor

## The Nightingales Pigs on Purpose Cherry Red

Pigs on purpose? Yokels without synthesisers, drumulators or chic basslines and proud of it? Musical scavengers gobbling and shitting out other people's good ideas with a wide porcine grin on their clumsy faces? Wallowing in muck and loving it? Ah, it's neat fun starting off reviews like this. But! Only 150 words left.

All the songs sound familiar — the Mekons, Subway Sect, Swell Maps and a whole bundle of others have done better things from similar starting points. "Comparisons are odious!" you

scream. Yeah, yeah, I know. But when these things leap out at you they're hard to ignore. Nevertheless, the best songs stand solidly on their own merits, especially 'The Crunch' (great title!), 'Don't Blink' (on *Pillows and Prayers* compilation) and most of Side Two. Be that as it may there really isn't much that rises a great deal above mediocre, even though it's all done wif guitars and stuff and therefore appeals quite a stack without having to do anything. Understand?

Well, ya see, that last sentence lacks coherent, clear structure and so do Nightingale lyrics. On the cover some wimp's reading Shelley's poetical works but he's obviously learnt more from Mr Byron, who lapsed into clumsiness several thousand times in his short career. There's stories about the record biz and drinking whisky despite its awful taste and bread and fast food and I suspect bits are really good.

Whadaya reckon? Would you buy this review after a record like that?

Chris Knox

## Matthew Brown At Play With The Spaces Ode

This one's been eagerly awaited. Whether as musical director for Auckland's Theatre Corporate, cabaret accompanist or — all too rarely — solo pianist, Matthew Brown has been building a deserved audience. *At Play With The Spaces* presents a very attractive selection of music recorded during one day in a darkened Maidment Theatre (with only

producer and engineer as audience). The eight tracks contain, in Brown's words, "a mixture of improvisation and written pieces with a degree of cross-pollination between the two ... representative of the feeling of freedom derived from not having to write pieces of specific duration and content."

To attempt such a project requires considerable self-assurance and, happily, Brown has the technique and ideas to check an indulgent ego. His music precludes pigeonholing as it ranges from a wry, almost western ballad, through a Debussy (I think) inspired 'Arabesque and Toccata', to 12-bar boogie. Brown's well-honed technique, strong rhythmic sense, flowing melodic improvisation, and the occasional deft harmonic touch make the album very pleasant to listen to. Certainly more than intelligent background music (though it can be that too), much of it repays closer attention.

Sometimes, perhaps, Brown's reach exceeds his grasp, and in some of the bolder, busier passages the attempt at the dramatic comes off as rather theatrical. In the more peaceful, ruminative tracks his thoughtful playing is lovely. 'Billy the Parrot' and 'Celesteroll', for example, are deceptively simple and simply charming. So too — once Brown comes out from under the hood (that Jarrett-ish string plucking) — is 'At Play With The Spaces Part Two'.

Criticisms are minor however. Matthew Brown has justified the expectancy with which many people awaited his recording debut. One hopes that many more will now get to hear him.

Peter Thomson

## Hip Singles Play Up Hit Singles

The Hip Singles have long had problems with (a) subtlety and (b) song quality. Those two faults show up on this live record but they're considerably less glaring than they've been at other times. It was a good night, apparently.

'Broken Sleep' is a good opener — it sounds like it fits — but things get all heavy handed with 'Somewhere Out There'. Elsewhere, 'After the Party' and 'So Strange' sound, in some ways, better than they did in the studio. Typewriter sounds increasingly grotty and 'Barcelona' is dumb. 'Carpenter' borrows its theme from James Taylor's 'Handyman' but shows promise from Martin Morris as a songwriter. The cover of Vanda and Young's 'Wedding Ring' is short and brisk.

Charles Fisher didn't have anything to do with producing this one but the sound is truer and probably better than the DD Smash disc recorded on the same night. Hip Singles remain identifiably an "industry band" but at their best they've had a genuine sense of humour. With the band's demise imminent, *Play Up* stands as a parting gesture. If you were ever going to buy a Hip Singles record it would have to be this one.

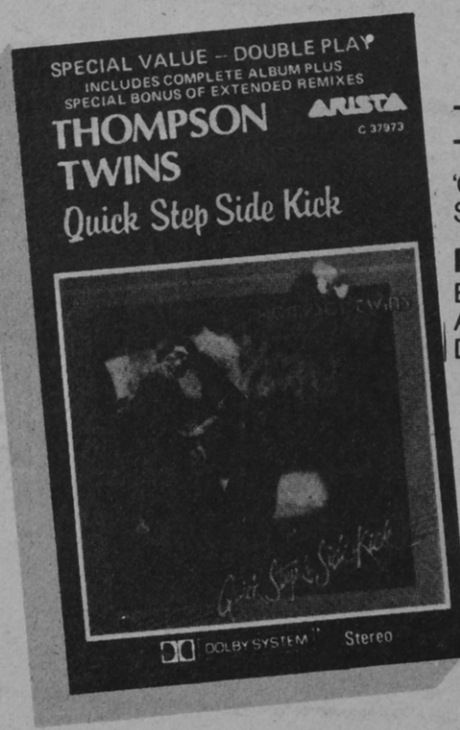
Russell Brown

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'LIVE'  
EXTRA  
TRACK  
'DON'T BURY  
THAT GUN'



THOMPSON  
TWINS  
'QUICK STEP  
SIDE KICK'  
PLUS  
ENTIRE  
ALBUM OF  
DUB MIXES



THE KINKS  
'STATE OF  
CONFUSION'  
EXTRA  
TRACKS  
'NOISE'  
'LONG  
DISTANCE'



# Briefs

**Ryuichi Sakamoto**  
Merry Christmas Mr Lawrence (Virgin)

With Mr Bowie's photo emblazoned on the cover the unwary could be forgiven for mistaking this for one of his records. It's not. It's the soundtrack to *Merry Christmas Mr Lawrence*, a Pacific war movie in which Bowie stars alongside Tom Conti and Ryuichi Sakamoto. Ryuichi is better known as a founder member of the Yellow Magic Orchestra and this is his soundtrack album. As such it's a collection of pieces of incidental music, most incorporating older and oriental styles of music. It includes the '23rd Psalm' and an embarrassing David Sylvian vocal on 'Forbidden Colours'. The best moment is the theme track, achingly beautiful and worth playing over and over. Advice? See the movie first. DT  
Various Artists  
Live Letters, Warts and All (Music World)

Wanna hear the Thompson Twins before they got famous? Not really, 'cause they weren't a hell of a lot better in 1980 than they are now. As for the rest on this compilation of English bands recorded live at the 101 Club, only the Fixx show any form at all. Their 'Acrobat' is the best song on a decidedly dodgy album. In fact, this record has about as much subtlety as a flick round the legs with a wet towel, especially Huang Chung who are tacky and End Games, which is where I'll stop. AC

**Medium Medium**  
The Glitterhouse (Cherry Red)  
This album, a popular import item for about two years, has finally been released locally. Now these boys come from the oh so serious school of British white funk, where anthems to angst are anchored to minimalist bass, drum and guitar combinations. There's not much fun in *The Glitterhouse*. All the songs seem to be about dreams gone wrong or unreachable goals. The music equals the bleakness of the lyrics, with an uneasy and edgy groove to it. An invitation to the dance of death. Best tracks are the powerful 'So Hungry, So Angry' and the strange 'Gury Maharaj Jnr.'. KB

**Martin Briley**  
One Night With A Stranger (Mercury)  
If you've sampled The Salt In My Tears you've probably typed Briley already: a mid-stream 80s version of what used to be known as hard rock, but with the edges smoothed off for mass consumption. Yunno — the John Cougar market. Well, close, but Briley's got a certain verbal adroitness that almost counts for originality. 'Put Your Hands On The Screen' is a very smart jab at TV evangelism. Elsewhere he largely uses the lyrics to maintain his machismo while mocking it. (Check also the 'out-of-my-depth' cover pics.) It's all pretty lightweight though. PT

**Carlos Santana**  
Havana Moon (CBS)  
Here the master guitarist pays tribute to the music which put the rhythm in his growing up. A fine salute it is, too. Supported by such perfect collaborators as Booker T. Jones and the Fabulous Thunderbirds, Carlos reworks great rockers like Bobby Parker's 'Watch Your Step' (the basis for the Beatles' 'I Feel Fine' riff), Bo Diddley's 'Who Do You Love' (not definitive), and Chuck Berry's Latinesque 'Havana Moon' (marvellous vocal by Booker T.). Willie Nelson makes a guest appearance, as does Carlo's Dad, Jose, contributing a rather affecting Spanish serenade. KW

**Frank Zappa**  
The Man From Utopia (CBS)  
Zappa's musical skills have always outdistanced his abilities as a lyricist. While the Zappa lexicon contains moments of rare wit, too often he has been guilty of the cheapness he ridicules (perhaps that is the point, but it wears thin). This is the case here, with shots at sitting-duck targets. And even the music, usually Zappa's saving grace, sounds over-familiar. There is a cover of Young Jessie's classic rocker 'Mary Lou', which has been done better by the likes of Ronnie Hawkins, Bob Seger and Steve Miller. For completists only. KW  
The Call  
Modern Romans (Mercury)

The downfall of civilisation begins here? The Call, a North American four piece who've picked up on the bad news chic of the Bunnymen and the more basic The Sound, have decided to try rock'n'roll analogies. *Modern Romans* (or Americans, etc), to their credit, doesn't slouch into self-pitying funeral marches (too often). The first side whacks along with pace and an ear for dynamics while the doomsday stuff is left to the second side. And even some of it ('Violent Times') isn't too bad. GK  
Spear of Destiny  
The Grapes of Wrath (Epic)

Theatre of Hate fans, prepare to be disappointed with this, former frontman Kirk Brandon's latest venture. The new sound is an all-too-pretentious white synthesis of black spiritual and soul traditions. Despite the band's highly polished instrumental arrangements, this album suffers from laboured and dreary vocals and a bad case of melodramatic overkill. Although Mr Brandon obviously enjoys his newfound role as modern preacher of doom and despair, he may soon find his flock departing in search of more appetising fodder. RR  
King Cobra  
Magic Rainbow (RCA)

A rum one, this. Scenario follows: Ghanaian trumpeter Eddie Quansah, who seems to have played with everyone from Osibisa to Bob Marley to Cat Stevens, moves to Australia (!), forms Afro-Rock group. Sydney is hardly a haven for black music, even though it does have a couple of good reggae record shops. Quansah's band includes a Yugoslav, a South African, two Aussies and a Maltese. The music owes its largest debt to West African rhythms, but pales beside King Sunny Ade. DC

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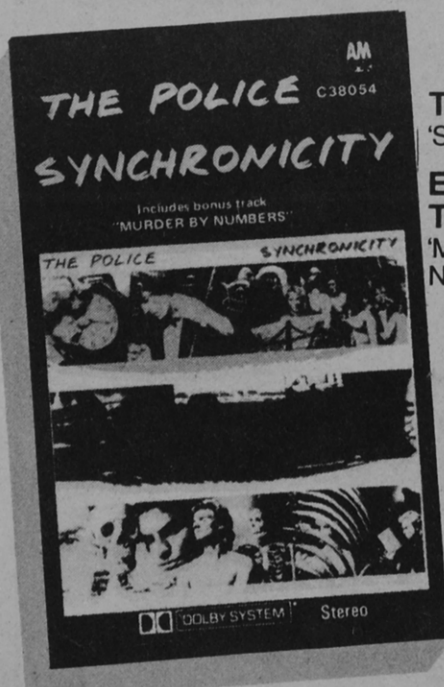
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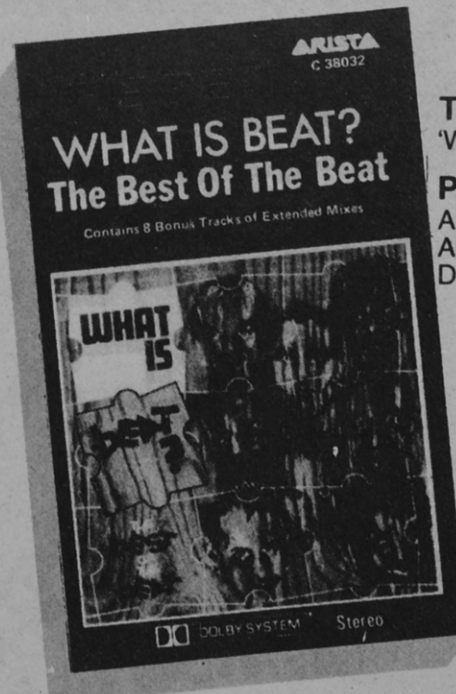
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EXTRA TRACK  
'MURDER BY NUMBERS'



**THE BEAT**  
'WHAT IS BEAT'  
PLUS  
AN ENTIRE  
ALBUM OF  
DUB MIXES





# Records

## Tracey Thorne A Distant Shore Cherry Red

A distant shore. You're sitting on a bare beach under a winter grey sky. The holiday township behind you is in narrow hibernation, the people won't bother you. The odd flash of colour from a piece of festive litter echoes the hues and bustle of summer, laughter, crowds ... and that boy/girl. You're lonely, but there's a beauty in the solitude.

That's the feel and Tracey Thorne doesn't stray far from it. Eight wistful, retrospective songs, all with the same dreamy vocals and slightly edgy acoustic guitar. The standard of the lyrics is high — at least a couple of lines in each song strike home, if softly. They're mostly about relationships, sad but not desolate. If this all sounds a bit like Leonard Cohen then perhaps you're twigging something.

The cover of the Velvet Underground's 'Femme Fatale' is surprisingly good — certainly much better than Thorne's sometime

band the Marine Girls' (she is also half of Everything But the Girl) dreary rendition of 'Fever'. This record displays more cohesion and purpose than Marine Girls recordings, in fact, Thorne has defined herself almost too well. The image holds for an album's length but whether it will escape repetition and self-parody in future remains to be seen. As for the record, it's sad, soft and beautiful and I listen to it alone.

It almost makes you wish for a broken heart.  
Russell Brown

## Various Artists Voices of the Angels Freeway Records

It's a good idea to document the city in poems, etc. It's a worthy project but by the sounds of this two-hour marathon spoken word collage, LA's a fucking disturbing city. With some exceptions, these people sound bland and hollow but what else would ya expect? Here's a poem for ya:

*Self-infatuated white boys  
Thrust their erect egos into echo chambers*

*Riding the sperm-drenched surf  
From Malibu to San Fernando Valley*

*Short-term memories frying in the heat*

*Of acidic yesterdays  
While clones of Beefheart  
Growl like naugahyde blaaaaack men*

*And barbed-wire dolls  
Bath on vinyl bar stools*

I wrote that! Wow man! And I ain't even been to LA. But I heard the rekkid maaaaan. An' you can too. Write to Harvey Kubernik, c/- Freeway Records, Box 679300, LA, California, 90067, USA. If ya wanna bask under the black sun with poetry drizzling out ya gills. Chris Knox

## AC/DC Flick of the Switch Alberts

Whilst never reaching the classic status of *Back in Black*, this self-produced album still delivers in no uncertain terms. No frills, hard as nails, AC/DC prove they still have it over virtually all comers in quality skull-crushing rock.

Like Texans ZZ Top, AC/DC have developed an awesome and rewarding understanding of pace and power. Brian Johnson's screaming vocals and Angus Young's ringing guitar are throughout underpinned by the peerless Rudd/Williams engine room to create an album that starts hesitantly on both sides and builds to two frenzied rockers in

'Landslide' and 'Brain Shake', their fastest numbers since TNT's 'I'm A Rocker'.

Highlights include the title track and the magnificent 'Nervous Shakedown', which ranks with the very best of AC/DC's output. So, yet another great AC/DC album. **PLAY IT LOUD!**

Chris Caddick

## The Coconuts Don't Take My Coconuts EMI

The sun on your shoulder. The Coconuts on the stereo. Tap your toes, and think about going to the beach. Close your eyes and reach for the champagne. Damn it's flat, just like the record.

The Coconuts step out from behind Kid Creole on this set. August doesn't let them get too far though, producing, writing half the songs and taking lead vocal on the title track. The music is pretty much the Ha Cha Cha style we got down to with *Tropical Gangsters* this time last year. Except where that cocktail mix produced nectarine daiquiris like 'Stool Pigeon' this latest effort is generally warm beer.

This is goodtime music, as light as a summer breeze. The three Coconuts obviously enjoy themselves especially on the pseudo-

German decadence numbers where they get to coo in with a huge, and I mean big, orchestra known as Pond Life.

If you're looking to summerise your record collection this could be a start. But Mr Darnell should really spend less time out in the sun himself if he wants anything more than a languid response in future.

Mark Everton

## Paul Carrack Suburban Voodoo Epic

With this Nick Lowe-produced album, keyboard player and singer Carrack (singer with Ace and Squeeze, keyboards for Roxy Music and others) has handed down an impressive debut.

Its potent mixture of pop and R&B is a clever updating of the Motown sound. There are few direct steals from that source — rather, the stylistic debt is in the details: the handclaps, the gospel piano playing, the song structures and the witty lyrics which echo Stanley Robinson.

The album's only major failing is in its thinness, both in sound and intent. Not only has Lowe reduced Carrack's voice to a reedy squeak rather than the full-throated instrument it is, but there is no performance as moving as the one Carrack achieved on Squeeze's 'Tempted'.

Still, this is the strongest British R&B in some time and a worthy follow-on from Elvis, Nick and Graham.

Alastair Dougal

# Briefs

Twisted Sister  
You Can't Stop Rock 'n' Roll  
(Atlantic)

Dio, Holy Diver (Mercury)

Two examples of trans-Atlantic success. Twisted Sister, unknown in their native America, hit it big

in Britain and Dio, comprising two yanks and two limeys, come up trumps with their first album.

For Twisted Sister, hard-slog gigging has reaped both live and vinyl success. Their glam-rock, sub-metal boogie has struck the right chord of escapism for Brit-teens with the dole queue blues. The band provides raunchy backing for Dee Snider's chant-along anthems like 'I Am (I'm Me)', 'I've Had Enough', and the video gem title track. Danceable, singable and, above all, fun.

Meanwhile, back in the incestuous world of heavy metal's old boys, former Elf, Rainbow and Sabbath vocalist Ronnie James Dio has formed his own band with Vinnie Appice (ex Sabbath) and Jimmy Bain (Rainbow, Wild Horses) and newcomer guitarist Vivian Campbell. Freed from the restraints of Iommi and Butler, Dio's fired up a little beauty here: strident, powerful crunch rock, traditional metal at its very best.

Kissing The Pink  
Naked (Magnet)

A proficient and often clever debut album where a mish-mash of styles (from the pseudo-militarism of 'The Last Film' to the chiming pop of 'Mr Blunt') blur the band's identity. This shows in the absence of an edge to the music and a certain lack of conviction in the performances. Kissing The Pink need to cloak their nudity in a definite style.

Gram Parsons  
and the Fallen Angels  
Live 1973, (Music World)

Now here's an event and a surprise. Ten years after Gram Parsons' death comes the release of this album. Recorded in 1973 in the studio of a Long Island radio station before an audience of 50, this album catches Gram (and Emmylou Harris) without the stellar crew used on his studio albums but fronting a very solid and capable group of (mostly) unknowns. The recording and pressing may be a tad rough but the good feeling and spirit of the session is more than intact. Essential for the converted and highly recommended to all others. AD



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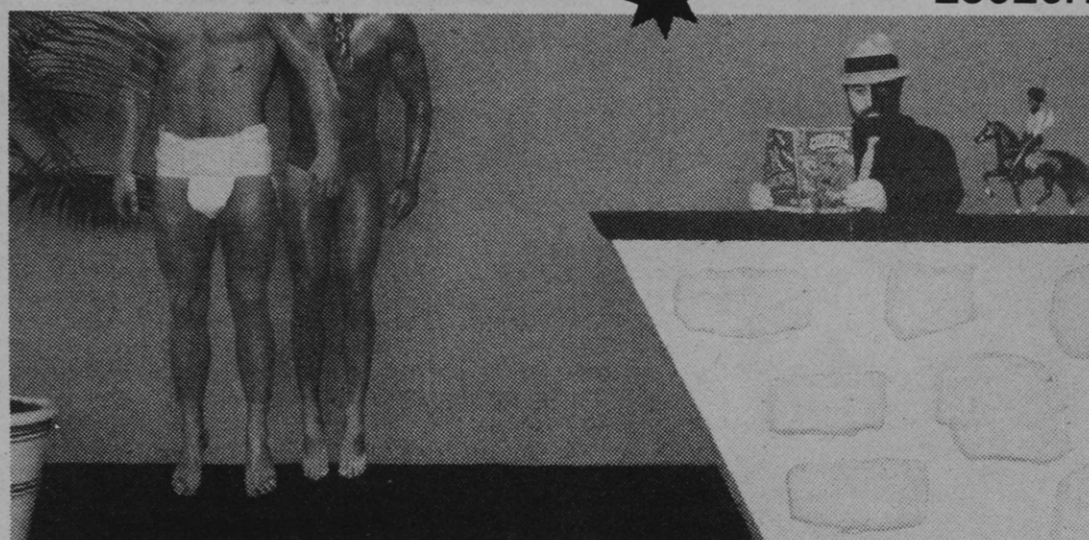
MICHAEL SEMBELLO

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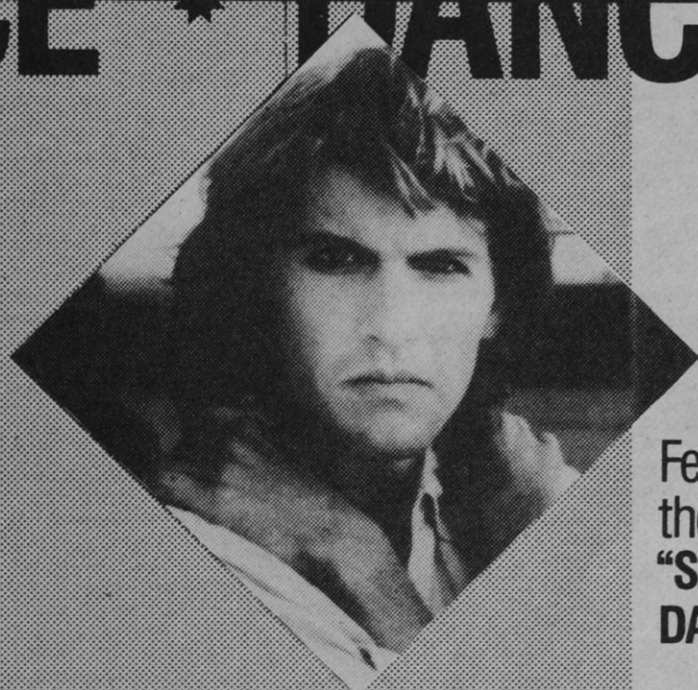
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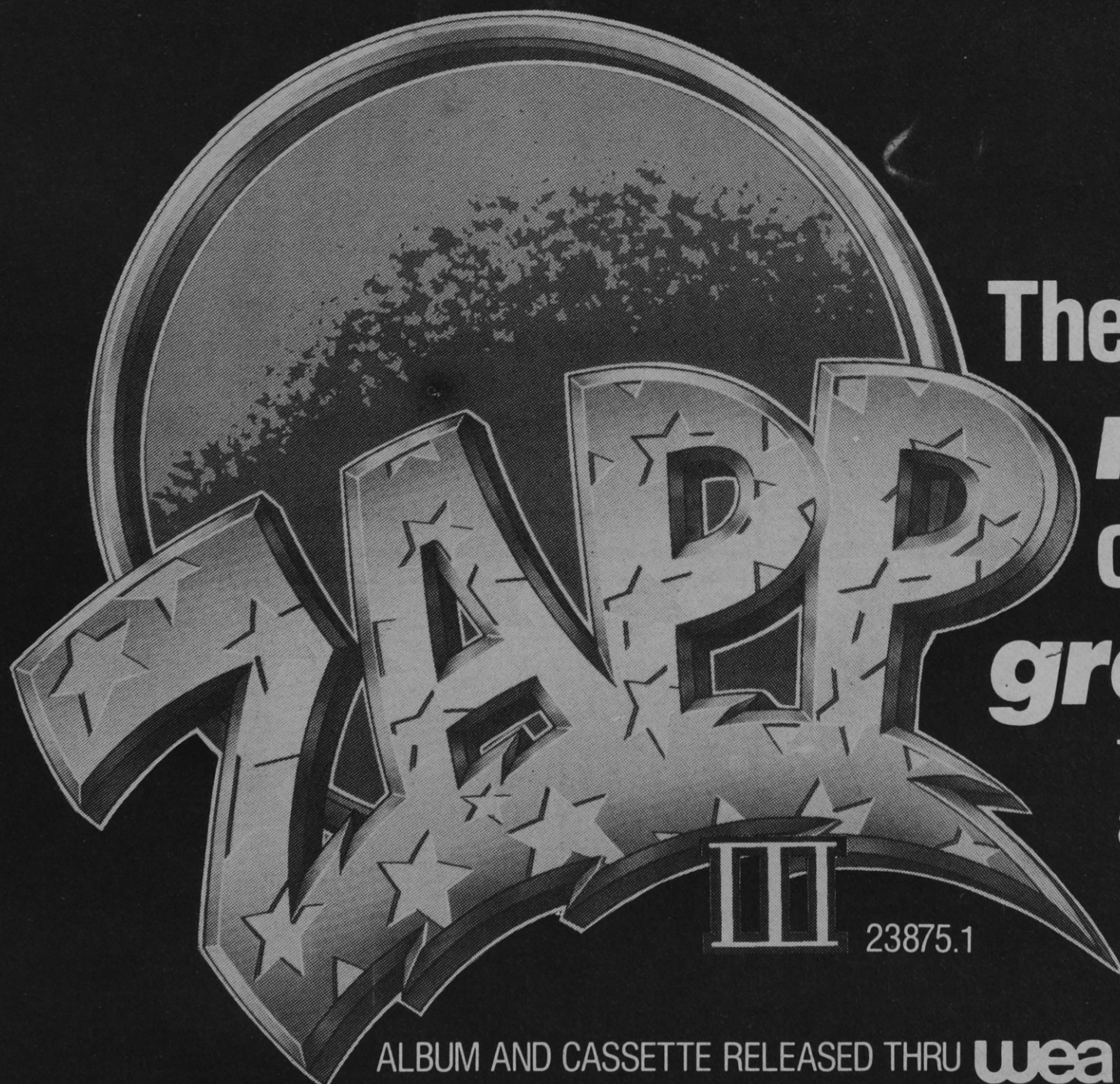
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# Live

The Ritz  
Majestic, Wgtn, Sept 10.

Happy hour had come and gone. Outside winter was fighting a rearguard action and inside the Majestic Cabaret Soft Cell, Hunters and Collectors and many others were larger than life thanks to modern technology.

Ritz 2 was a tasteful combination of international video and local music. The crowd was disappointingly small and the sound was uneven at times, but it mattered little as the music swung through a variety of moods and styles. Sassy stuff and New Zealand all.

Jungle Mice overcame the small crowd to give an energetic and interesting performance. HSArt — two people looking like extras from *Star Wars* — took the stage some time later. Their music, relentless and overpowering, was a little out of place. Still, the finale

was powerful and finely understated.

Naked Spots Dance were the first of the heavyweight acts to appear. They've lost the uncertainty that has dogged them in the past and presented challenging, hard and rhythmic songs. Accompanied by slides, theirs was a strong performance. The forthcoming album should prove interesting.

Then the Verlaines, authors of 'Death and the Maiden' my favourite local 45 to date for '83. On the night their performance suffered from a variable sound but the songs were as rousing as ever. Given further recording opportunities the Verlaines could be big.

Last up Miltown Stowaways. Taut, danceable beat interlaced with fiery horn shrieks make an exciting mix. An energetic, almost manic stage act capped the performance. Uptight dervish dance or homegrown rock'n'roll, it was just fine for me.

Some nights you just don't want to go home.  
David Taylor

Verlaines  
Stones

Empire, August 6.

These performances came at the tail of the Empire's Birthday Party, nine solid hours of music ... but you got the feeling these last two were the ones that really counted.

Responsible for the year's best 45, the Verlaines have every right to feel cheated by the way the charts move. Why 'Death and the Maiden' isn't floating around the upper strata of the singles listing remains a mystery. Tonight sees the first real blooding of new drummer, Caroline (ex BRF and Spines) on the Verlaines home turf and she injects new found vitality just when the band risked edging towards staleness.

Old mixes with new, with a smattering of fresh material, most notably, 'Forget Your Loved', combined with perennials, 'Playing To An Empty Hall' (immaculately performed) and of course the irresistible, 'Death and the Maiden'. No dusting off needed here kiddies.

Verlaines Mk 4 will survive on Graham Downes' passion alone, but this version, unlike its predecessors, is threatening to be a real unit instead of a one man band.

The Stones just couldn't be bothered, usually a guarantee it's gonna be a good night. Disintegration imminent (unfortunately glaringly obvious towards the end), the three belted out a restricted list before getting slightly lost in 'Fad World', their

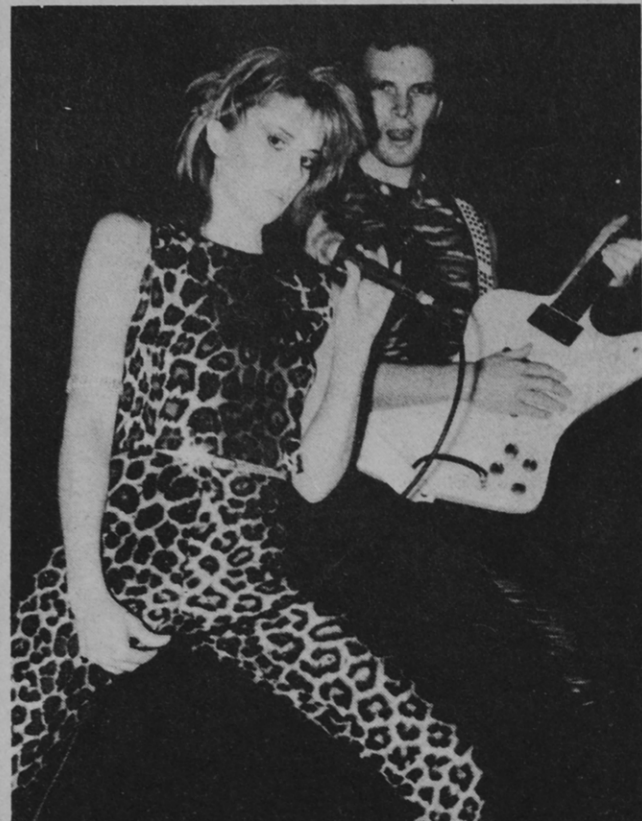
usual sweeping finale, which tonight sounded more like a broom battered death knell.

'Something New' was the unlikely highspot, ably supported by 'At The Cafe', both evidence of the huge drive and, sometimes majestic, power the Stones can

produce when minds are put to task. If indeed the curtains are closed, the Stones can at least rest satisfied they've proved playing to or for an audience just don't mean a shit. Playing at them is what it's all about.

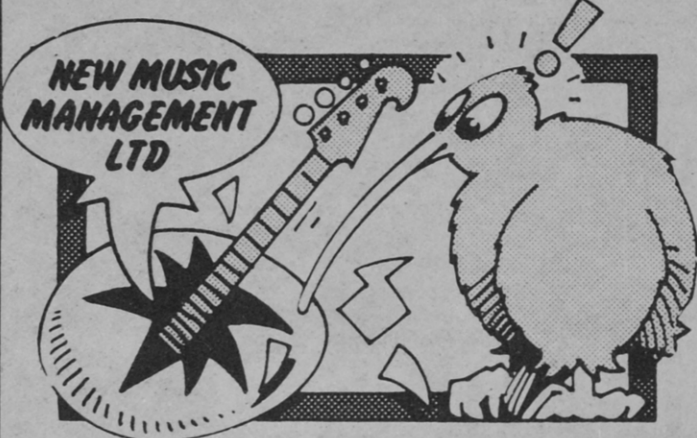
Shayne Carter

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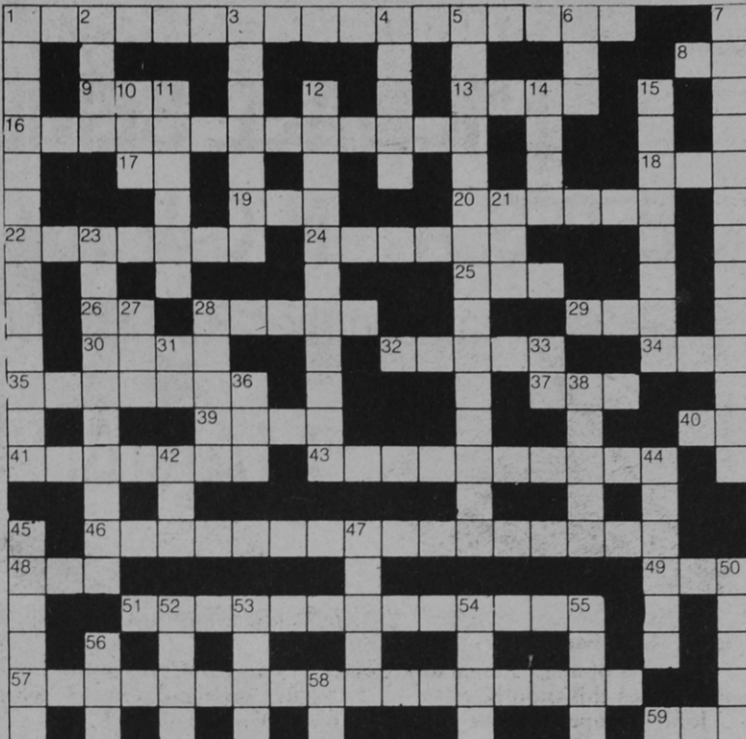
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ALASTAIR RIDDELL  
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TOMORROWS  
PARTYS

DOWN

- 1 "I say go, she says yes/Dim the lights ... you can guess the rest! (4,2,3,4)
- 2 Punk tube babies.
- 3 Ax? Er, none, say the Police.
- 4 Phil, of the League.
- 5 Cale's classic turbulence. (7,8)
- 6 ... for Two.
- 7 Sixties pop show that was definitely a starter. (5,6,2)
- 10 The Bow Wows' one wasn't a dog but a cassette.
- 11 This man's son attended a Solomon's Ball.
- 12 & 51A Recent Dunedin waxing which maybe demonstrates what marketing degrees do to you. (7,4,7,6)
- 14 The young, gifted and black woman.
- 15 (See 43A)
- 21 Ever so rich record label? (1,1,1)
- 23 Surrounding me with Yazoo? (3,3,4)
- 28 Ska film craze.
- 31 All ... doin' is defending.
- 33 The word Bowie had Simple Minds saying at the end of Iggy's 'Play It Safe'.
- 36 Uhuru's shiner.
- 38 Songsmith, wordsmith and apparently initially a blacksmith.
- 42 Half a song by the Dixie Cups, Belle Stars and Natasha.
- 44 James' were famous, Billy's were blue.
- 45 Malcolm can sew too!
- 47 Josef K were for laughing.
- 50 "Now I wanna feel your hands/And lose my heart on the burning"
- 52 The Velvet Underground was one



- side of this coin.
- 53 Came with time for the Enz.
- 54 Jagger's most prominent facial feature.
- 55 NY cassette label sounds as though it has the lion's share. (1,1,1,1)
- 56 Michael Jackson's companion before he bought all those mannequins.
- 58 One of Booker T's cars. (1,1)
- 13 Labelle's songwriter, an Jon lady.
- 16 The gang's first show.
- 17 Between stations for Bowie.
- 18 Orbison, Buchanan, Harper.
- 19 '... Safe', SF song.
- 20 Larry's family was called Stone but his surname was ...
- 22 NZ band play affection? (3,4)
- 24 Patti's equestrian album.
- 25 Beatles' amplification.
- 26 Midnight Oil's forces. (1,1)
- 28 This band came unhinged in the early 70s.
- 29 Clean-eyed lady.
- 30 Dieren gone crazy? Something like it!
- 32 The other group with the other 'Substitute'.
- 34 Real name, John Beverley.
- 35 There's new poetry in Grant.
- 39 Setzer's strays.
- 40 The world's forgotten boy, alias the ...
- 41 Peter's an angel, apparently.
- 43 & 15D Unwashed brainwashed? (4,3,2,3,4)
- 46 Beefheart's fishfaced facsimile. (5,4,7)
- 48 ... To Be Ah!
- 49 Caroline, Sam? No, she's still sane.
- 51 (See 12D)
- 57 John's beleaguered school.
- 59 Who's enchanted vehicle?

ANSWERS PAGE 38

## JIVE BOMBERS

DEC 1,2,3 ..... GLUEPOT (AK)  
DEC 8,9,10 ..... CRICKETERS (WN)

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SUN.



Jeffrey Lee Pierce, Gun Club, Oct 11.

## Look Out For ...

A welter of international artists visit our shores this month. John Cooper Clarke rattles off

rhymes in Christchurch on Oct 18 and in Auckland Oct 19. Hunters and Collectors (Oct 28,29) and highly-

10

• Style Council 'Long Hot Summer' released. Grace Slick is, my God, 44 today.

11

Gun Club Gluepot  
Coconut Rough Cricketers  
Topp Twins Huntly Civic  
Narcs Windsor  
Herman's Hermits Quinns

12

Mix It Up Party  
Mainstreet  
Narcs Wiri  
Topp Twins Hamilton  
Skinny Jim R&B  
Cosgroves  
2 Armed Men Windsor  
Herman's Hermits  
Palmerston Nth

13

Miltown Stowaways Mt  
Maunganui  
Narcs Esplanade  
Tomorrow's Parties  
Gluepot  
2 Armed Men Windsor  
Topp Twins Hamilton  
Dole Day Afternoon De  
Bretts  
Herman's Hermits Hawera  
Buck A Head Mainstreet

14

Gordons Cabana  
Miltown Stowaways  
Gisborne  
Peking Man De Bretts  
Topp Twins Hamilton  
Mockers Mainstreet  
Hip Singles Hillcrest  
Herman's Hermits  
Bellblock  
Neighbours Esplanade  
2 Armed Men Wiri

15

Gordons Cabana  
Miltown's Gisborne  
Mockers Mainstreet  
Peking Man De Bretts  
Hip Singles Hillcrest  
Topp Twins Hamilton  
Neighbours Esplanade  
Flesh D-Vice Wellington  
Narcs Gluepot  
Nil Desp, Beat Souldiers,  
Respectables (aft) De  
Bretts  
Herman's Hermits  
Wanganui

16

Topp Twins Morrinsville  
Hip Singles Hamilton  
Rollerdrome  
Herman's Hermits Fielding  
Spandau Ballerina Gary  
Kemp is 23.

17

Blues Night Windsor  
Rico is 49.  
• David Bowie 'Golden Years' compilation, Gary Numan 'Warriors' and Depeche Mode 'Construction Time Again' released.

18

John Cooper Clarke  
Hillsborough  
Peking Man Windsor  
Herman's Hermits Hastings  
Chuck Berry is said to be 57 years old, but hotly disputes this.

19

John Cooper Clarke  
Gluepot  
Hammond Gamble  
Hillsborough  
32M Party Night  
Hillsborough  
JJ's Blues Band Cosgroves  
Herman's Hermits  
Whakatane  
Buck A Head Mainstreet  
Peter Tosh is 39 today.

20

Gordons Mainstreet  
Flamingos album release party, Quays  
Diehards Mt Maunganui  
Hammond Gamble  
Cabana  
Neighbours Onerahi  
JJ's Blues Band Cosgroves  
Herman's Hermits  
Gisborne

21

Bruce Cockburn Trillos  
Gordons PR Bar (ACB)  
Diehards Gisborne  
Terror of Tintown De  
Bretts  
Neighbours Kaikohe  
Flamingos Mainstreet  
Hip Singles White Hart  
Mockers Esplanade  
Swerve Cosgroves  
Herman's Hermits Taupo

22

Mockers Esplanade  
Gordons Windsor  
Flamingos Mainstreet  
Hip Singles White Hart  
Terror of Tintown De  
Bretts  
Punk Special Rock Theatre  
Neighbours Kerikeri  
Diehards Gisborne  
Swerve Cosgroves  
Herman's Hermits Trillos  
'American Graffiti' on TV1 tonight.

23

Flamingos Lady Hamilton  
Hammond Gamble  
Mainstreet  
Midge Marsden Cricketers  
Neighbours Oruru  
Herman's Hermits  
Weymouth

24

Gordons, Childrens Hour  
SPAM  
AEB Special Gladstone  
Midge Marsden Cricketers  
Big Sideways Mt  
Maunganui  
Neighbours Waimamaku  
Bill Wyman is 47 (only 13 years to go, Bill ...).  
• Alan Vega 'Sunset Strip' released.

25

Dance Exponents Blenheim  
Big Sideways Rotorua  
Peking Man Windsor  
Rocko Coco Ashburton  
Gunfight at the OK  
Corral, 1881.

26

Dance Exponents  
Greymouth  
Flamingos Wiri  
Big Sideways Taupo  
Midge Marsden Cabana  
Buck A Head Mainstreet

27

Stormbringer Wiri  
Big Sideways Napier  
Flamingos Esplanade  
Midge Marsden Cabana  
Ourselves Alone  
Cosgroves

28

Narcs Mainstreet  
Hunters & Collectors  
Auckland  
Naked Spots Gladstone  
Taste of Bounty Cosgroves  
Flamingos Onerahi  
Mockers Wiri  
Coconut Rough Esplanade  
Grammar Boys Windsor  
Big Sideways Palmerston N

29

Mockers Wiri  
Hunters & Collectors  
Auckland  
Spring Concert Ponsonby  
Flamingos Onerahi  
Big Sideways Palmerston N  
Grammar Boys Windsor  
Flesh D-Vice Wellington  
Taste of Bounty Cosgroves  
Naked Spots Gladstone  
Coconut Rough Esplanade  
Neighbours Ruakaka

30

DD Smash, Real Life,  
Coconut Rough, Diehards  
Stanley St  
RWP Coconut Rough/  
Narcs live special.

31

Big Sideways Motueka  
Narcs Onerahi

NOV 1

Big Sideways Nelson  
Narcs Onerahi

2

Big Sideways Blenheim  
Midge Marsden Wiri  
Narcs Mt Maunganui  
Buck A Head Mainstreet  
Keith Emerson born 1944.

3

Narcs Gisborne  
Flamingos Windsor  
Midge Marsden Esplanade  
Stormbringer Wiri

4

Flamingos Hillcrest  
Dragon Mainstreet  
Moving Targets Wiri  
Narcs Napier  
Midge Marsden Windsor

5

Dragon Mainstreet  
Flamingos Bellblock  
Narcs Quinns  
Midge Marsden Windsor  
Paris Esplanade

3,4,5

Dance Exponents  
Hillsborough  
Big Sideways Gladstone

Grammar Boys Cricketers  
Neighbours Gluepot  
Exodus Cosgroves

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rated American psychobillies the Gun Club (Oct 11) won't be venturing past Auckland.

The nation's favourites, DD Smash, team up with Aussies Real Life for a big concert at Auckland's Carlaw Park Oct 30. Supports will be Coconut Rough and the Diehards. The Church make their second visit here, playing mainly pub venues and winding up at Mainstreet Oct 8. Expatriots Dragon turn up to play Mainstreet Nov 4,5.

Canadian singer-songwriter Bruce Cockburn plays a few dates and sixties

popsters Herman's Hermits do a swag of them in both islands, kicking off Oct 6 in Christchurch.

Locally, Christchurch's incomparable Gordons make their much-delayed tour north, playing Wellington, Napier and several Auckland venues, including the under-age SPAM. Dance Exponents kick off their *Prayers Be Answered* album tour on Oct 24 in Blenheim. The Narcs go on the road to promote the live album they recorded with Coconut Rough, *Whistle While You Work*. And Big



Sideways kick off their 'Let It Out' tour on the 24th.

Special events include the New Zealand Music Awards at the Wellington Town Hall, Nov 7 ... *Mix It Up*, Mainstreet October 12, featuring the Car Crash Set, hot dance discs and a fashion show ... AEB's all-day fund raising bash at the Gladstone Oct 24 ... the Ponsonby Spring Festival concert in the middle of Ponsonby Rd, Oct 29 ... and a six band hard core festival at Wellington's Rock Theatre, Oct 22.

Theatrically speaking, the popular musical *The Circle Game* makes its second stand at the Gluepot Oct 6,7,8 ... and Auckland's Maidment Little Theatre finishes its season of Genet's *The Maids* Oct 8.

It seems likely the former Swingers rhythm section, Bones Hillman and Ian Gilroy, with join Paul Agar's *Marginal Era* ... from Oct 17 Peking Man will do a series of dates, Tuesday nights at the Windsor Castle with clowns, theatre etc. The band's 'Venetian Blinds' 45 is out now.

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





**Tall Dwarfs**  
Canned Music (Flying Nun)  
Lessee, this reviewing business is about generalisations, right? Um ... Three Songs had three great songs, pit-pat riddims and echoes of the 60s and Louie didn't quite have the songs but was more original and cohesive. I think Canned Music is the best one yet. Reasons: 'Canopener' opens, natch, it's like a dub version of the theme from something like *The Young and the Restless* with guest vocals from a paranoid schizophrenic. Real silly. Musically, 'Beauty' is stronger live but on record you can hear the words and take guilt, reassurance or both. This Room Is Wrong' continues the Knoxian tradition of

self analysis/criticism with a really good bit about the relationship between recording artist and listener. 'Walking Home' stars the salad bowl rhythm section, a nice little song about a nasty little incident. 'Turning Brown and Torn in Two' is the most striking thing on the record, courtesy of a harsh tape loop that the song just rides on. Another song about the singer. 'Woman': and it's good to hear Chris Knox sing words that aren't the least bit clever or cynical. The words might be obvious but they need saying. Alec's 'Shade for Today' is a perfect ending - a minute 47 seconds of understatement and beauty. Shortcomings abound, of

course, but they're more to do with technology than spirit and that's what counts. I like this record.  
**Sonya Waters**  
No Pain (Tipper)  
The first thing you notice is the voice. A couple of the songs are pretty good, but it's the voice. It's just a pity that behind the singing things haven't gelled perfectly. At times the reggae backing sounds contrived and obvious, the production's good enough but not perfect. That said, 'Feel Secure' is good, haunting. 'We Go' brings the spirit of 'The Passenger' home with impact. Add those to the fact that here is a woman working with talent and determination in a male-dominated business and that's a pretty good reason to invest.  
**The Wastrels**  
The Jenner Affair (Hit Singles)  
The Wastrels have a good, strong identity - sort of something that's a lot of fun but not too good for your health. And who knows what you'll turn into if you do it too often? Who cares? Five unhealthy songs, the best of which are probably '(I Fell) In Love With Love' ('Not in love with you ...

great chorus) and the desolate 'Angels in Silence'. The only quibble I'd have is with the production, I'd have gone for something a bit sparser and more acoustic, but that's minor. A good debut, now let's hear some new recordings soon.  
**Miltown Stowaways**  
Strong and True (Unsung)  
Definitely not the best track off a rather good album, 'Strong and True' is nevertheless a good deal better than the Miltowns' debut EP. Ben Staples' drumming is a pleasure but the horns and singing just miss the spot. 'Don't Show Me That' has considerably more zip. If you can't afford the album, this'll do.  
**Body Electric**  
Pulsing Dance Mix (Jayrem)  
This new mix features new bodily electrician Wendy Calder and that was presumably the reason for releasing it. It's not identifiably a "dance mix" to me but it builds on the original. I just don't want to hear the BE moan again about people thinking they only have one song - they've compounded the problem by making basically the same song their second release. It is, after all, basically a silly little ditty. I'd rather have waited for the album.  
**Russell Brown**



**Depeche Mode**  
Everything Counts (Mute) 12"  
This has been out for a while now so what's your excuse for not owning it? Not as immediately intoxicating as 'Get the Balance Right' but still a first-class piece of keyboard organisation. Serious lyrics ('Grabbing hands grab all they can') suggest Depeche Mode have Inland Revenue problems. Give it a few airings and by the fourth or fifth listen you'll be totally hooked.  
**Elvis Costello**  
Everyday I Write the Book (F-Beat)  
What can you say about this man? He just continues to mature in the best possible way. Culled from his successful *Punch the Clock* LP, this is a song of immense perfection. Sweet soul melody, heartfelt delivery and

some marvellous backing vocals from Afrodiziak. File under huge hit.  
**The Lotus Eaters**  
The First Picture of You (Arista)  
More English geezers aiming for the part of the road with the white line on it. Two boys from Liverpool with nice haircuts and smiles and an obvious desire to fall into the hole that swallowed the Pale Fountains. I like it, but most of you will loathe it.  
**Cabaret Voltaire**  
Just Fascination (Some Bizarre)  
The Cabs come in from the cold. A stark departure from earlier material, 'Just Fascination' is a stab at commercial acceptability. Not unlike *Empires and Dance* period Simple Minds, this is a gutsy dance song that should go a long way towards winning them new fans.  
**Herbie Hancock**  
Rockit (CBS) 12"  
The name of this modern jazz heavyweight isn't synonymous with the art of dance and this record is a new direction for him. One of the best scratch records around. Break dancing will never be the same. Keep an eye out for the video, you won't see a better one this year.  
**Kissing the Pink**  
Love Lasts Forever (Magnet) 12"  
I'm not much of a fan of these art-schoolers from the northern regions but this is probably the best cut from their rather patchy debut album. Some nice bits, bright synths, tasty sax break, it could prove quite popular.

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<b>THE RANDOMS</b> Upper Hutt		
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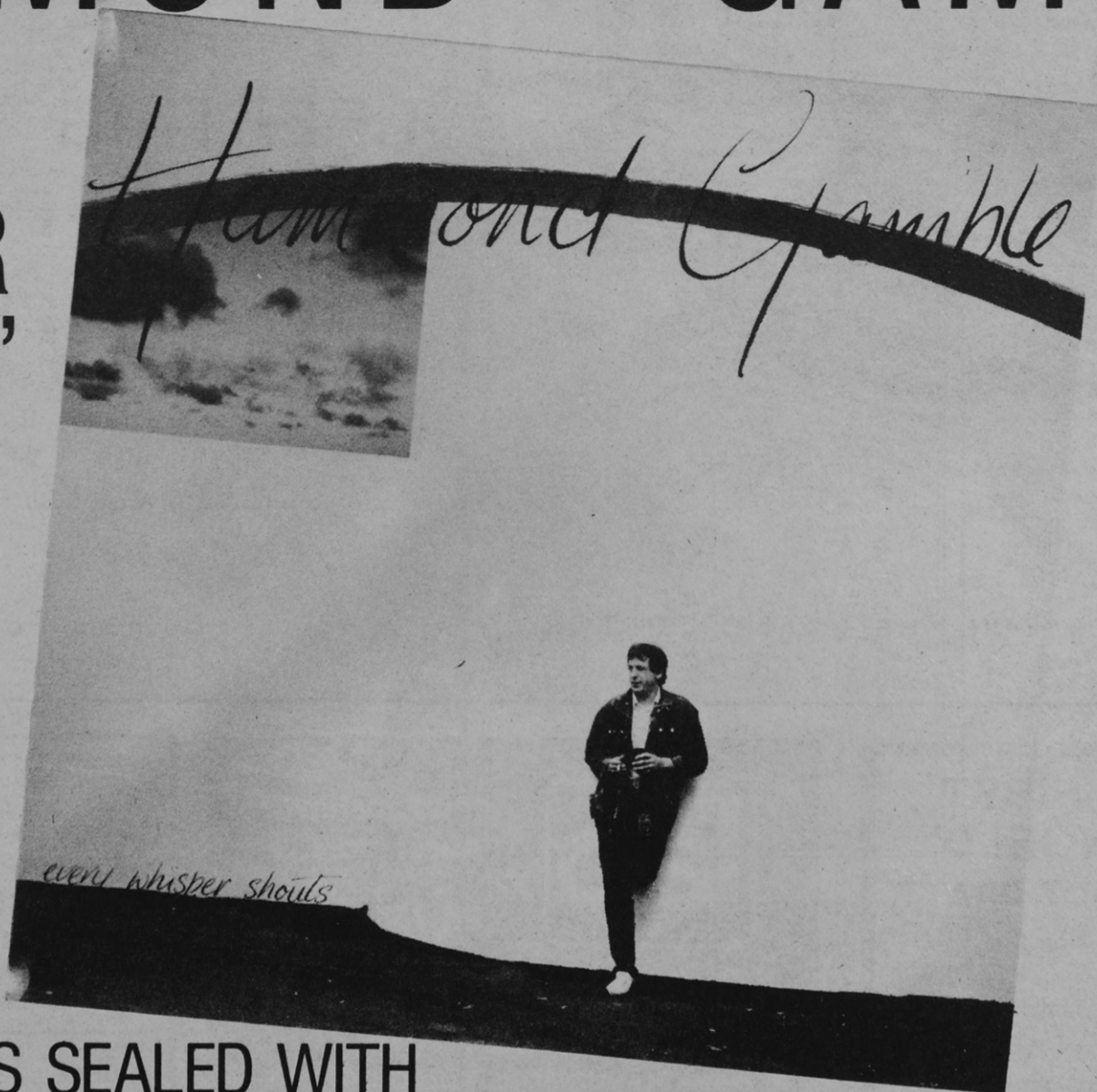
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# Out The Record

John Cooper Clarke  
Ten Years in an Open Necked  
Shirt (Arena)  
Directory 79 (Omnibus)

Ten Years in an Open Necked  
Shirt opens with the title piece, a  
bit of mutant bop prose that  
purports to be John Cooper  
Clarke's life story. The pipe-  
cleaner poet, we are told, was  
born Lenny Siberia and raised by  
a couple of alsatian dogs named  
Sheba and Rex ...

There follow 50 poems, tracing  
the withered wordsmith's career.  
All the classics are here -  
'Chickentown', 'Valley of the Lost  
Women' etc., but not necessarily  
in their original versions. The slim  
sonneteer has taken the oppor-  
tunity to update and improve his  
words since they were initially  
committed to vinyl. Not that those  
words are really complete in  
printed form. These poems were  
made to be written and, although  
key phrases still have impact in  
print, the way to get the best out  
of the poems is to mentally read  
them with strange Manchester  
accent. It works, really. But it's  
Steve Maguire's illustrations that  
make the book. Sometimes they're

funny and sometimes they're  
bloody unnerving.

Directory 79 is an older book  
and features good ol' punk  
graphix. It's in the style of a  
severely defaced phone book (in  
which all the names are Cooper or  
Clarke, see?) and, although inter-  
esting, is now somewhat outdated  
by Ten Years, which contains  
most of its poems and a lot more  
besides.

But to really appreciate either  
book you'll need to have heard the  
recorded rhymes at least once. Or,  
better still, see the man live - you  
have the opportunity this month.  
Russell Brown

Reggae Discography  
Herman Moter  
(Minotaurus Projekt)

This exhaustive listing produced  
in Germany and covering over 260  
pages, is not the sort of thing  
you'd sit down with for a quiet  
afternoon's reading. But as a refer-  
ence work it is invaluable. It lists,  
as accurately as humanly possible,  
all the reggae albums issued up to  
roughly the beginning of this year.  
Releases are given in chronological  
order, stating catalogue numbers  
as well as labels and countries of  
origins. There's also a useful  
dictionary of terms. Over three  
thousand albums are listed. An  
expensive (\$18.95) paperback but  
very worthwhile.

Duncan Campbell

Kreshendo Metal Magazine

From the land where guitar is  
King comes the militantly metallic  
mag Kreshendo.

This free monthly seems to be  
gaining momentum with each  
issue. Number Three has 16 pages,  
mainly occupied with album  
reviews by the mag's two princi-  
pals, a couple of characters rejoic-  
ing under the names 'The Hermit'  
and 'The Raver'. There's also an  
unhappy look at the Battle of the  
Bands final, a live review of Rush  
in London, a page of metal news,  
readers' faves, a Motorhead com-  
petition (pretty easy), a crossword  
and even a letter from Karyn  
Hay(!).

It's really for devoted head-  
bangers only but it's pretty well  
put together and should satisfy  
some of the calls for More Metal  
in the Media. Write to them at PO  
Box 38-301, Howick, Auckland.

## REGGAE IMPORTS

Reggae fans know full well the  
frustrations and expense associ-  
ated with obtaining the music they  
want to hear. Import supplies  
fluctuate, and it's the quickest and  
most observant who get the  
goodies when they arrive. The  
following is a sampling of a recent  
line of imports from the EMI  
Shop.

Clint Eastwood and General Saint  
Stop That Train (Greensleeves)  
From Britain's premier label

comes the second LP from the  
highly popular toasting duo which  
produced *Two Bad DJ*, a classic  
example of the genre. This one  
appears comparatively lightweight  
at first, till the chilling power of  
'Nuclear Crisis' hits you. Every-  
thing is upful on 'Rock With Me',  
a skank for kids, while the terrible  
two are both witty and articulate  
on 'Shame and Scandal' and 'True  
Vegetarian'. Mash it!

Singers and Players  
Staggering Heights (On-U Sound)

The third album from a loose  
collection of musicians assembled  
by radical producer Adrian Sher-  
wood. Participants this time  
include Mikey Dread, Prince Far  
I, Bim Sherman, Congo Ashanti  
Roy and George Oban. The pace  
and content are both militant,  
with Far I and Mikey in especially  
tough form. Mighty riddims and  
much well dread talent on display.

Massive Dread

It's Massive (Upfront)

Dennis James, aka Massive  
Dread, produced one of last year's  
best surprises with *Strictly Bubb-  
ling* and the year's best toast with  
'Vamps On The Corner'. I don't  
know whether this album was the  
predecessor or the successor. I  
hope it's the former, since the  
vocal performance here is pathetic  
by comparison. At times, James is  
just plain off-key, although his  
pitch improves on the second side.  
The album is rescued by the lazy  
skank of 'Nice Dem Up' and 'No

Sell You Body'.

Prince Lincoln Thompson  
and the Royal Rasses  
Ride With The Rasses (God Sent)

Another JA group which has  
made it in Britain, the Rasses have  
delivered consistently fine material  
for nigh on 10 years. Their  
exposure to Britain has given them  
a more urbane sound, but this has  
done no harm. Thompson's pure  
falsetto rides happily on the more  
sophisticated harmonies and the  
slightly-funked riddim. His song-  
writing has never been better, and  
the title track could turn into a  
new Rasta anthem.

Tony Benjamin  
and the Sane Inmates  
African Rebel (Ariwa)

Tony Benjamin is leader singer  
with the Reggae Regulars, a band  
which has made a lot of headway  
in Britain recently. His first solo  
outing is a lush, heady mixture of  
lovers and righteous rockings. Not  
a dud track here and the only  
better singing I've heard this year  
is from the unmatchable Michael  
Prophet on his album *Love Is An  
Earthly Thing*.

Keith Hudson  
The Black Morphologist  
of Reggae (Keja)

A PhD in reggae? I guess if any-  
one deserves it, it's Keith Hudson.  
From producer to performer, the  
man has been a pioneering spirit  
and has been responsible for at  
least two standards, 'Civilisation'  
and 'I Broke The Comb'. As a

researcher of roots, Hudson is not  
afraid to experiment. The ap-  
proach is primitive in the extreme,  
deliberately traditional. Having  
recorded one of the earliest reggae  
disco singles, he's now returning  
to something simpler. The album  
is a series of lengthy jams, fol-  
lowed by their dub versions. Once  
you get used to the rough n' ready  
approach, it's dynamic stuff.

Various Artists

Collectors Shots (Revue)

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couple of years, from the likes of  
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Duncan Campbell

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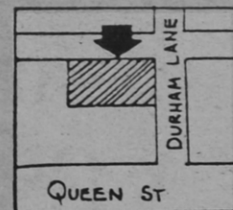
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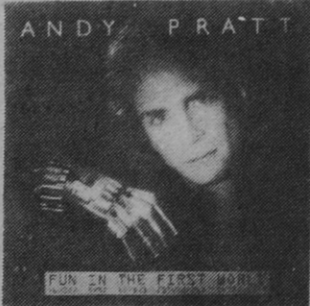
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**THE GUN CLUB**

— THE GLUEPOT — TUES. 11<sup>th</sup> OCTOBER

— FROM THE U.K. —

**JOHN COOPER CLARKE**

— THE HILLSBOROUGH — TUES. 18<sup>th</sup> OCTOBER  
+ THE GLUEPOT — WED. 19<sup>th</sup> OCTOBER


— FROM AUSTRALIA —

**HUNTERS + COLLECTORS**

— AUCKLAND — VENUE TO BE ANNOUNCED —  
— FRI. + SAT. 28<sup>th</sup> + 29<sup>th</sup> OCTOBER


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# Letters

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

## Quaystone Cops?

Your article on the famed Quays nightclub, although informative, really only skimmed the surface. You obviously only saw it from the esteemed position of a *Rip It Up* staff member. You criticised the sound system, perhaps you would have done better examining the social system.

From the moment one takes an uncomfortable position in the hour long queue there is an overpowering feeling of control and constriction. The security guards are necessary, but is their attitude and behaviour? A club, supposedly fun, outrageous, new and youthful controlled by a group of overbearing, aggressive, establishment styled "security guards" (for want of a better title) is not what I call fun and definitely not youthful.

Part of this behaviour is obviously management policy. Are we becoming so accustomed to controls being placed upon us from all sides that we will tolerate this treatment?

Pity; we need Quay's for its music, its vibrancy, but certainly not for its atmosphere. Sweet Dreams

Aren't Made Of This Grey Lynn

## Let's Dance

A dance to me means live music, dancing and fun. But it's not like that nowadays. Generally the audience is apathetic and they sit there, too scared to dance, or abuse the bands from their seats.

It's no wonder most NZ bands don't last longer than a year with the aggro and apathy of today's audience.

I'm fucked off with dances which end up in violence and vandalism. If people don't like the bands playing then why do they go in the first place to ruin other people's fun?

Only one dance I've been to this year turned out to be a very enjoyable and relaxing atmosphere where everyone was friendly and that was the SPAM gig in Symonds St at the end of July. Jock Auckland

## Battle Scars

When does a contest become a farce? When the *Top Half* TV show promises to look at how a certain band made it to the top — on the night of the contest, before that band had actually "won?" Everyone knew it was going to happen, it's just the way it was done that continues to irk me.

Little wonder everyone's going to Quays. Speaking of which, how come the PA system at said club sounds like a transistor with a wet blanket draped over it? More clarity and a touch more musical variety and I'll be back. The Observer Mt Albert

## My Aim Isn't True?

May I just say I hate 'Aim' toothpaste and the silly women on the telly who say they like it, need their teeth examined. Josie Auckland

P.S. I know that wasn't very musical but the *Listener* wouldn't print it. Anyway, if you want music you can stand outside my shower and scrub my back.

## An Outsider

Last Tango at the Rumba. What

the bloody hell was all that about? The Elf Petone

## Doin' It For Ya

What did Tony Waine from the Narcs mean when he told Karen Hay they were "four guys just doing it?" Sodomy? Graham Seany Birkenhead

## Silent Protest

Firstly: Just to set the record straight, Silent Decree have not and never have split up.

Secondly: Without wishing to gripe I feel that Mr Brown could have written more than one sentence concerning the music in his review of this band's cassette EP.

Thirdly: Again, no personal insult intended, I was wondering if *RIU* has anyone else on its staff apart from Russell Brown, who I'm sure is a competent journalist but, having contributed about 85 per cent of last month's issue, tends to make the paper look rather single-minded.

Fourthly: It was good to see the half page article on Children's Hour. Perhaps this could be the beginning of a new awareness and we might see something more on NZ's lesser known (but fantastic) music.

The Unspoken Law Society Auckland



## The Chant

Hot on the heels of the Rip's locally recorded live tape comes the Chant's posthumous home-produced effort. Attempts to improve on the Rip's taped quality prompted Damian Woodhouse to record the tape at his house and process it through an eight-channel

mixer. The results are only fair with the synth dominating the mix and the vocals and rhythm section taking a back seat.

But the songs speak for themselves. Woodhouse and guitarist William Field have a melodic flair particularly evident on 'In the Deadroom', 'Tonight' and 'Silver Screen'. The keyboard lines are infectious and haunting, reviving innocence and simplicity that is reminiscent of Syd Barrett. Definitely recommended.

Send \$3.50 and a stamped addressed envelope to: 33 Ruru Avenue, St Leonards, Dunedin.

Bob Marley and the Wailers Buffalo Soldier (Island)

This cassette single gives you the extended version and version (ie: dub) and is thus good value for the dance floor. Nice cover art too, but I wish these factory cassettes had quieter and more efficient mechanism. DC

Dub Syndicate One Way System (ROIR)

From that New York cassette-only label comes a little experiment in one of the toughest art forms to master. Adrian Sherwood, the producer, has worked with New Age Steppers, Singers and Players, Prince Far I and Bim Sherman, to name but a few. For this collection he assembles various Roots Radics and ex Aswads, among many others. The result is an interesting exercise in the engineer's art, but has precious little to do with the art of dub. Dub music was made for DANCING and only a couple of tracks here qualify. The pace is otherwise pedestrian, and the constant whooshing back and forth of sound gets boring after a while. Sherwood needs to listen closer to the dubbing masters, to get the real idea. DC

'UNSUNG' FROM PAGE 20 some of the demos are amazing quality. I don't understand why the majors are turning them down.

"Dollars and cents," says Ben. So does being a musician and a record company executive create any conflict of interests?

"You have to wear two hats," Ben admits. "Sometimes you just want to be a musician, hand the finished product to the company and say, 'here, you hassle with it.' It's hard too when you're closely involved with the music, like I've been on the Avant Garage and Miltown Stowaways' albums. But it's the best way. The musicians know what's happening."

"Unsung will always be a co-operative," says Iain. "We get the artists to do a lot of their own groundwork, like press kits. And when groups go on tour we ask them to go into all the record shops and act as sales reps for Unsung. The Miltowns came back from their recent tour with \$2500 worth of orders."

"Distribution is the biggest hurdle for a small record company," says Ben. "We're helped in the South Island by Flying Nun and that's great because they've got so much credibility. It's taken us a while to get round the retailers up here and get them to buy even one record."

Iain: "One thing we have learnt is that there's no money in records in New Zealand, no profits. It really is 10 cents here, 20 cents there."

"However, we do offer a good royalty percentage to the artist. In fact the more they put in the more they get back. Like Avant Garage paid for their album's pressing, cutting, covers. We're handling distribution and giving them a

massive percentage. One thing we won't do though is pay for recording. We tell the bands to do that to show faith in themselves."

The future? "Well we had a seven month lull after the first two albums, in fact some people thought we'd disappeared altogether. We've done a 12" single for the Miltowns and their album is just out. The Avant Garage album is doing very well and we're still getting orders for their cassette which is totally different to the album. Upcoming we're doing a new Big Sideways 12", an EP from Peking Man in mid-October and hopefully something from DVCE who've just appeared with an amazing song recorded on a four-track in someone's front room."

"We've got so much music just within Unsung though," says Ben. "I mean all the bands and projects we're involved in. Unsung is a bit of a family."

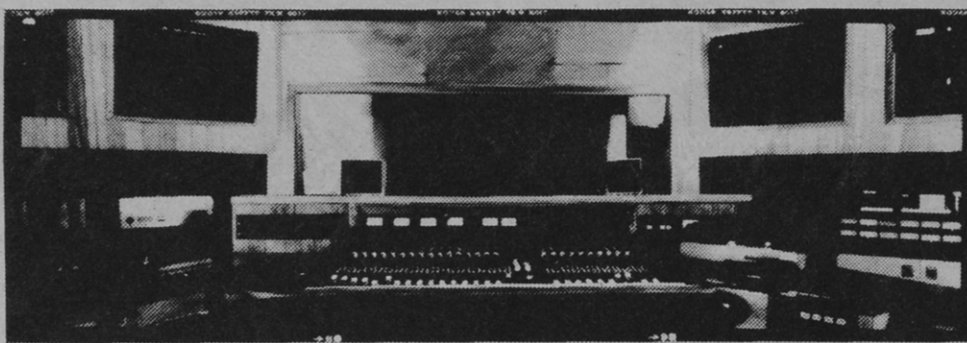
Is there a danger of the label becoming too insular?

"We're very wide," says Iain. "The criteria is basically anything New Zealand."

Unsung is soon on the move. Downstairs into the Foxhole in the Limbs dance troupe building in Ponsonby. There will be space for offices, a retail shop selling all New Zealand releases, rehearsal space for Unsung acts and also storage space for the label's growing record collection.

In the fast-spinning world of the record industry Unsung Records seems remarkably composed. Expectations of money and fame are not high. Integrity, though, is and that and hard work have produced four of New Zealand's best albums and the basis to shoot even higher. Play it again, Unsung. Mark Everton

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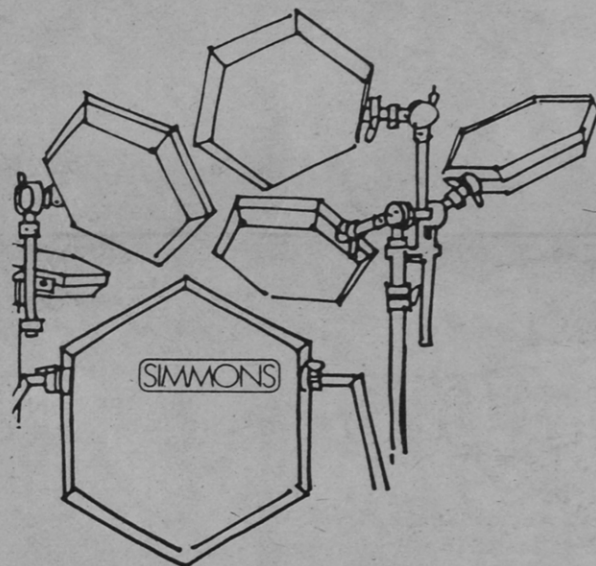
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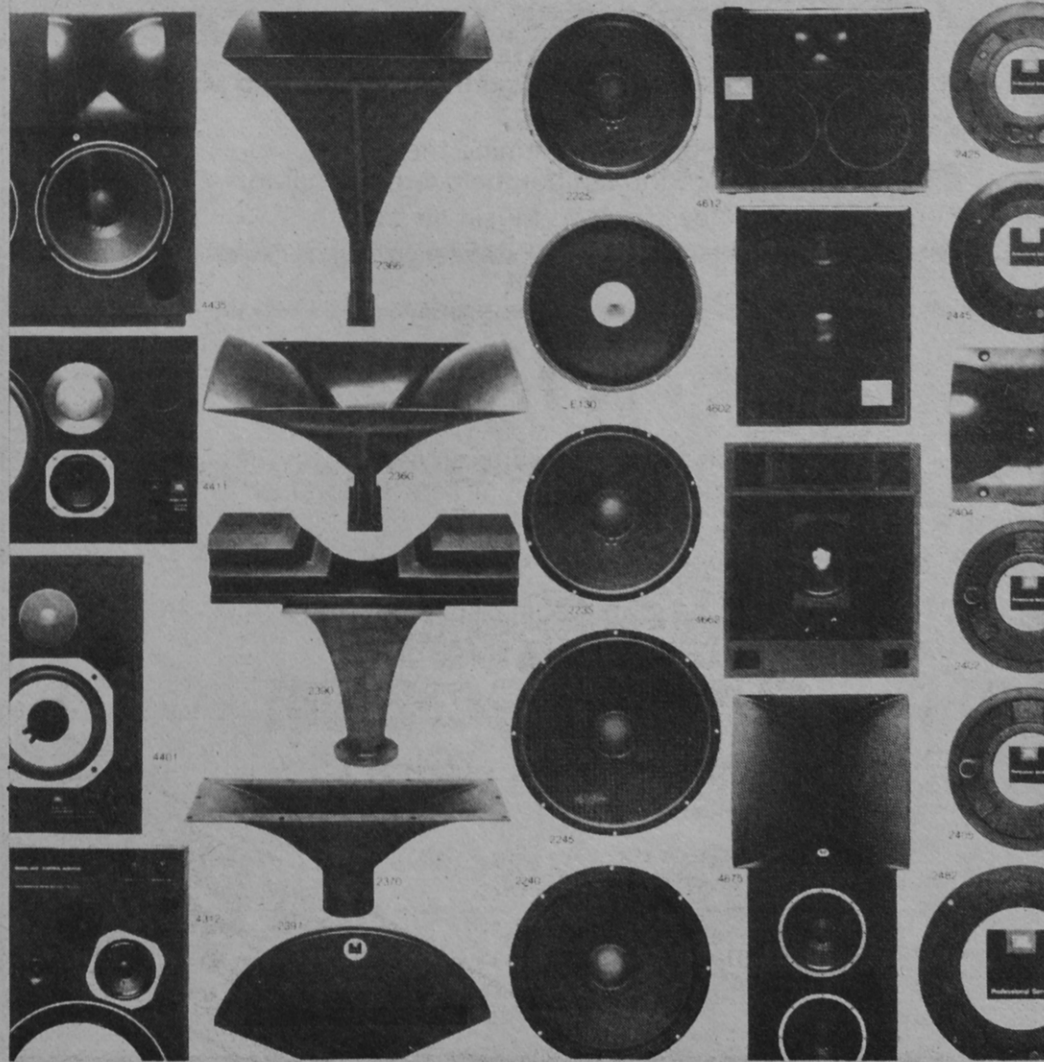
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# Live

## Shazam Battle of the Bands Final Auckland YMCA, Sept 9.

So here it was, the culmination of months of heats. The crowd was only just over half the 2000 that had been hoped for but the big gymnasium still had a sense of occasion about it. I missed White Boys for business reasons, but RIU's Alister Cain was on hand:

For reasons that would later become painfully obvious the White Boys were never going to

win. Perhaps that's why they were chosen ahead of the Triffids to represent Christchurch. With their youthful arrogance the Triffids might have turned a few heads and caused a nigh-on impossible upset.

Instead of turning heads the White Boys' intense and occasionally powerful music went over them. Despite some strong drumming by Stephen Birss they didn't really click until the last four songs which included the superb 'Another Late Night'. AC

Wellington's Blue Rock were next up. Someone summed them up as "polite rock," which was probably pretty accurate. They weren't ever boring but they were never exciting either. To their



Marching Orders

credit, they worked hard on visual appeal, Clare Grogan-lookalike keyboard player and all.

Moving Targets were probably the only band who really set out to enjoy themselves. And they did, even if it meant the music suffering a little sometimes. Singer Addo is the focus, leaping around, talking to the crowd. Apart from some rather fine guitar playing, the music was nothing to shout about but Moving Targets were fun. They'd have coasted in if there'd been a prize for drinking.

Perhaps what did Marching Orders most credit was the fact that they escaped the boundaries of rock. In a contest aimed at teenagers, they were the act that could have worked outside a pub. Not startlingly original but *different enough*. Singer Jackie Clarke's breathless chat did a good job of filling in the long between-song gaps that plague electronic bands. There's room for improvement and her voice is often still too airy, but at their best they were truly bubbly. This was the only band that really made me stand up and tap my feet.

In their wake, Auckland Walk seemed especially ponderous. The happy atmosphere the previous two bands had built up seemed to take a dive. They smiled and did all the right things but it didn't seem to have any warmth. They were tight and professional but the songs were more like dirges, there wasn't a single one I could latch on to.

Stormbringer were on next in a blaze of smoke and fury. It was all a lot of fun but it would have been better maybe if the band themselves hadn't taken it all so seriously. I felt it best to simply ignore lyrics like 'Real fine woman gonna get down on her knees.' But has metal become so rigid a genre that it all has to happen exactly the same? Bring on Motorhead!

So, the judges' decision. Jesus. Third, Moving Targets; second, Blue Rock and the winners... Auckland Walk.

It's a little odd, a group made of musicians who've been in pro bands for years winning a contest for new, fresh talent but that's maybe not the point. What does rankle is having a judging panel made up substantially of people who normally have little to do with live music and only one with experience of regularly seeing and evaluating local bands. Including Rob Guest (who was a Battle winner in the early 70s) might have been a nice piece of sentimentality but does experience in Las Vegas casinos really relate to modern music? In such situations, these people can really only evaluate professionalism. Auckland Walk are very professional. But Marching Orders unplugged?

It always seems to be this way with these contests. That doesn't mean its the way it should be. With the exclusion of promising bands like Netherworld Dancing Toys along the way, this final had already lost credibility. It lost more on the night.

Russell Brown

## Gordons

Gladstone, Sept 2

The Gordonian legend lives on. People have thronged, climbed over, pushed, to see one of NZ's best ever bands. Hell, we're talking seminal here. And I'd never even seen them. Sure, I'd heard the EP but this band's reputation has been founded through live work. It's the old adage: they came, they saw, they deafened. Simple really. What I wanted to know is, was there anything more to it than that? After this night, one could confidently argue that there is.

Bill Direen's Above Ground began the evening with a short, sprightly set, followed by funk darlings the Triffids. Excellent appetisers. A rather length delay and the Gordons were on. Visually workmanlike, they stood dwarfed by an overpowering PA system. But they began superbly. That old "wall of sound" description seems appropriate at first, but listen carefully and it's brutally textured — an insistently obdurate noise. Cacophony this is not. Unlike Not Really Anything, who succumb to the temptation of extending a song ad infinitum, the Gordons' repetition is fittingly acceptable. Imagine aural speed for a moment and you began to realise the electricity and damned intensity of it all.

Ah yes, these boys encroach the death of the steamlined pop sound. It's still pop but it's cruder, simpler. None of your romanticised crap here. No doubt they will create a new and similar ilk of damaging spawn but these guys will always be the daddies. But wait, don't put the Gordons on some lofty pedestal, they will just as soon disappear. The Gordons are a triumvirate of the terse and rough-edged, that's all. LOOK. NOW.

S.J. Townshend

## Cor Blimey!

Gluepot, Sept 23.

## Heartstarters

De Bretts, Sept 24.

Related by marriage, if you like, both these bands have a past that might just catch up with them. But first you've got two different situations to deal with.

Cor Blimey had the easier task, supporting Hip Singles in front of a crowd that, as we saw later, was easy to please. When all you have to offer is lightweight pop songs, something special is required to create interest. Thankfully, Cor-Blimey have Shelley Pratt and Debbie Chin and, combined with

Rick Morris' natural exuberance, they entertain reasonably well. Some of the music is just a little over-calculated — how can nearly every song be about a long-lost lover? Fun, and a little bit of that never hurt anybody.

Now more of the same except different. Eh? De Bretts Bistro Bar resembles a converted hallway. It has a mysterious charm, a horrible green lampshade right above the stage, a select, discerning audience and, tonight, the Heartstarters. Once again we're listening to pop music but it's presented in a calmer, less ambitious way than that of Cor Blimey. That makes it that little bit warmer.

Only one problem, folks. I'm still trying to remember one song that stood out. It all bounced along nicely enough but just lacked a bit in the hook department. Kim Willoughby deserves to be this country's own Clare Grogan (forget Blue Rock's keyboardist!) — she has the voice and style to set her apart from the rest of the band. Even Otis Mace didn't seem to be enjoying himself much. But I've got a funny feeling that this one is to be a hobby, not a career. Alister Cain



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Cor Blimey! Shelley Pratt, Debbie Chin, Rick Morris, Paul Lightfoot and Steve Melville.

'RUMOURS' FROM PAGE 8  
 compilation *Millions of Dead Cops*. All going well it should be out soon and will probably retail for less than \$5. The album is on the Alternative Tentacles label and negotiations for its release were made with the label's daddies, Dead Kennedys ... the AEB also plans "a paper from nowhere, an anarchistic spasmodical full of graphics, info and pointed remarks aimed at certain ChCh promoters." A printing press has been purchased and the paper should appear before November. The press will also be used to do cost-price posters. Arrange by ringing office, 50-638.

ECF tour commences in Dunedin Oct 20. It's unofficially titled *The Return of the Test Tube Gorgons*. To coincide will be the release of the much-delayed EP *Radio W.A.N.K.* EP was recorded at the band's usual frenetic pace in one session at Tandem Studios and is to go out on the new New Future label ... *Rocko Coca* will become *Roca Coca* ... *Doodles* is being renovated when closed early week and the rubble being cleared

away for late week audiences. New name being touted to go with the new decor is Club Vibrations ... Triffids will change their name after discovering an Aussie band with the same name. Also seems that *Shazam* producer Peter Grattan previously had band of same name here.

The Fit are rehearsing with new bassist Chris Loader (ex Beagle Boys). Original set almost ready, ph Bill 556-944 for bookings. Fit recently played Greymouth's Manchester Unity Hall in a gig arranged by the Westland Musicians' Club. The club is keen to have bands at the venue regularly and gigs can be arranged by contacting Les Holmes, c/- Greymouth High School. Revingtons Hotel also likely to become a permanent venue.

Godz have an additional member on keyboards in Peter Kearnes. To go with the "additional variety" expected in their music Godz intend to find a new name ... new drummer for the Aranui's Blades is Kevin Emmett (ex Pop Mechanix) ... and the Star and Garter is operating again and new

management promise that as long as the place is kept relatively pristine gigs will continue. Geraldine Gerrard Dunedin

Shayne Carter has left the Cartilage Family and has formed a two guitar duo with Wayne Elsey. They are using a drum machine nicknamed Herbie Fuckface because they don't like drummers. Peter Gutteridge is keeping the Cartilage Family together and David Pine has shown some interest in the band.

The Verlaines' 'Death and the Maiden' and the Chills' 'Rolling Moon' have been entered in the New Zealand Music Awards. The Bored Games' 'Happy Endings' video has also been entered.

The Tunnel Wives have reverted back to their original name, Look Blue Go Purple ... new bands include White Noise Cult and Subvert ... ex Chants, Damian Woodhouse and William Field have formed the Armchair Thrillers. The Chant have recorded a posthumous tape - see review for details.

Martin Phillips, who has been doing the odd solo spot, is still looking for a bassist and name for his new band. Jim Taylor has joined Pretty Idles.

The Empire is changing hands and buck-a-head Saturday afternoon concerts at the Oriental have started successfully with the Rip, the NDT's, Roger and Me and Look Blue Go Purple all on the one afternoon last month.

Work in Dunedin is so hard to come by that Blue Murder have been playing a lot in Alexandra. Leptoid Promotion's Malcolm Overton has left Dunedin for Auckland to manage Hip Singles. George Kay

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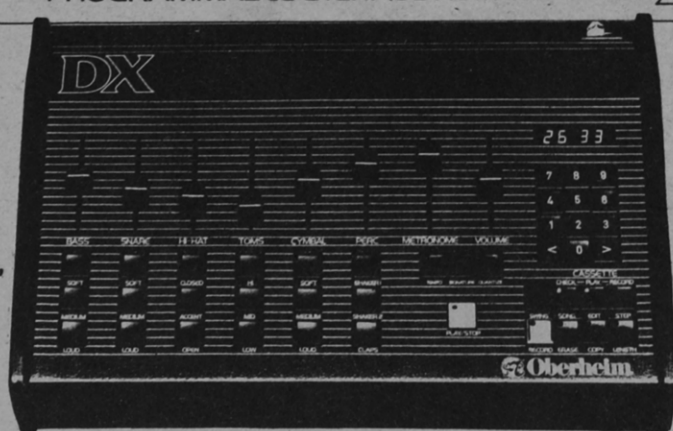
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## 'ARRY

By God, another boring month in the city of the great cabbage. Not much to write about but the office ball and the Battle of the Blands. Pity Space Waltz weren't in that - by the look of the judges they'd 'ave cruised in. Anyrate, after a trip down to Quays, the inspiration for a column was provided - 'ow to get thrown out of expensive, 'igh class, wank nightclubs, like Retro, Casablanca and the others.

Step One: Get 'orrorifically pissed and do any or all of the following.

- Wear jeans.
- Wear nothing.
- Lock all the dunny doors and climb out.
- Flood them.
- Start a fight with a well-

dressed person - try and rip as much clothing as possible.

- Call the DJ a homosexual and spit beer at 'im when 'e stands up to see 'oo it is.
- Abuse the manager as soon as 'e appears.
- Take a felt pen and write "fuck" anywhere it looks nice.
- Smash expensive glasses. (One is usually treated as an accident, so do about five.)
- Talk as loudly as possible. Yell "yeehah" and "yahoo" periodically.
- Throw up on the dancefloor, manager, bar.
- Put Rubylith (a printer's compound that smokes like John Wayne when it's lit) or

chopped-up ping pong balls in the ashtrays.

- Set off the fire alarm.
- Toss firecrackers onto a crowded dancefloor.
- Trip up waitresses carrying trays of drinks.
- Tip other people's drinks all over the bar.
- Steal glasses.
- 'Ave a go at sneaking a dog in. Or let your pet rat loose.
- Burn the seats.
- Any of these should work and provide a bit of a laugh. But do be careful of large men called bouncers, who are likely to be wielding lumps of 4x2 in menacing fashion.

'ARRY

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### EXTRA 2

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

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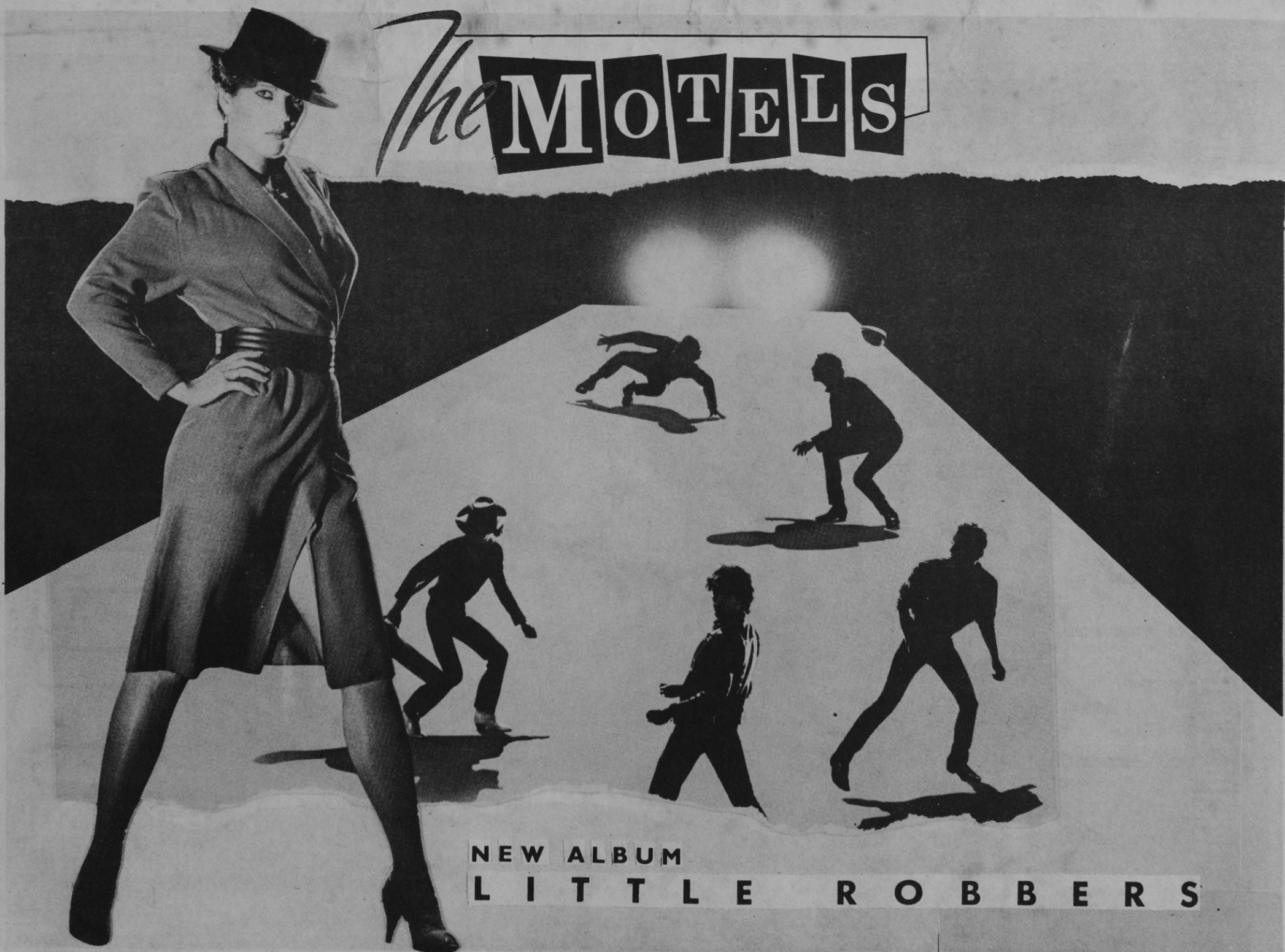


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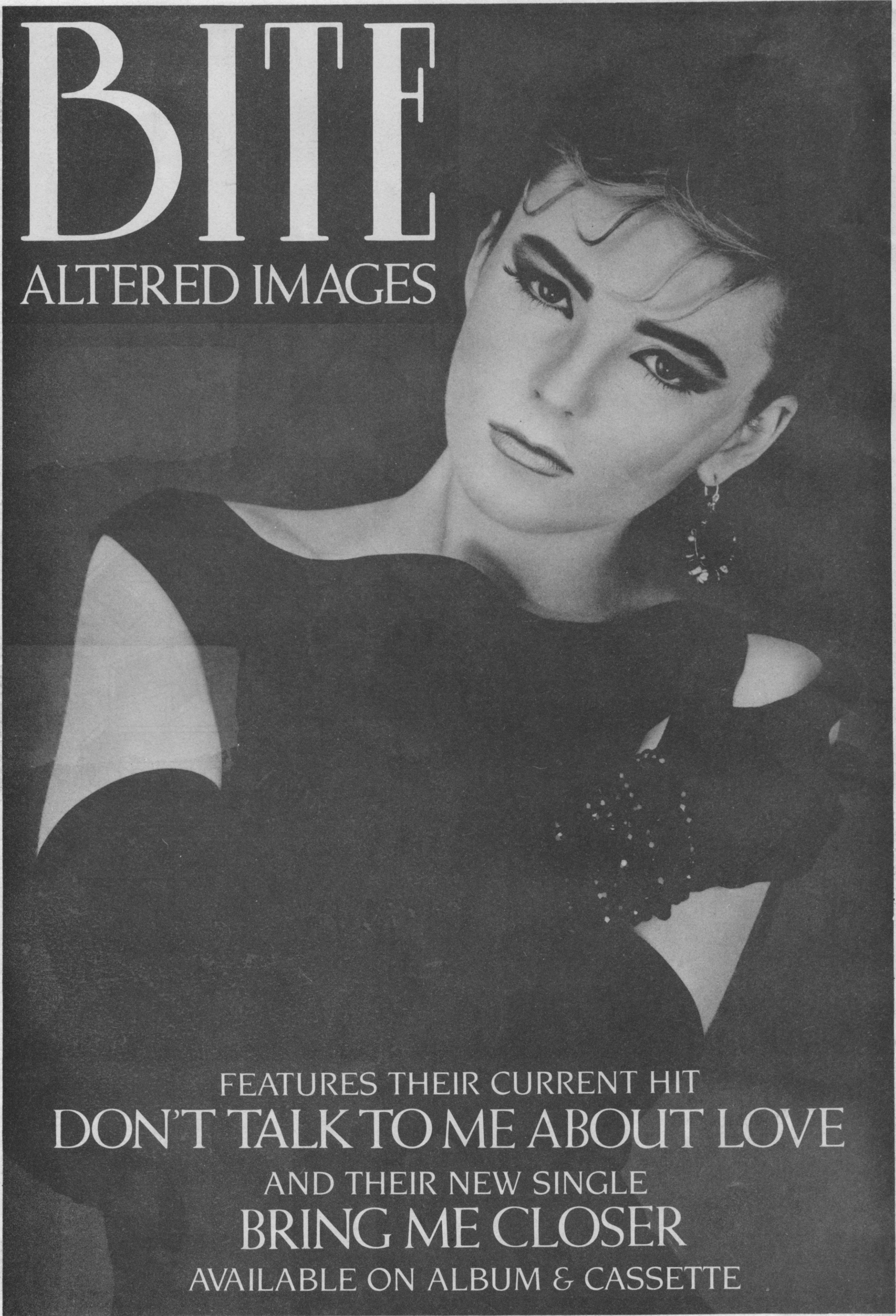
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