

# On The Record

The Trousers Press Guide to the New Wave  
Edited by Ira A. Robbins

Robbins is publisher and editorial director of *Trouser Press*, probably the only major American mag to cope with the punk explosion. In this book he and 15 other writers review records by 962 acts that come loosely under the term "new wave" (Americans love the phrase) — that includes both those post 77 and artists (like Beefheart and the Stooges) who might be considered its precursors. Our own Blams, Meemees, Split Enz, Swingers and MiSex are covered in an intelligent and informed manner (all but the last earning good reviews). There's also a section on compilations but no NZ records have found their way in there. Obviously evaluation of groups and records eventually comes down to opinion but most of the criticism is reasoned and competent. The value of this book will probably increase in years to come, by which time many of the records it covers will be collectors' items. Available for US\$12.95, plus \$2 shipping (surface) from *Trouser*

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## Anarchy, Outrage and Serious Intent

Up until quite recently this country's new punk scene seemed to be depending far too much on a lifeline with Mother England — you can still read "Thatcher Out!" graffiti around Auckland — local bands were content to ape the accents and trappings of their UK counterparts and the punters read *Sounds*. Things seem to be changing, with more local punk records coming out, people like Unrestful Movements (who sort of fall into the scene) relating their songs to the things about them and, now, a fanzine. The first issue of *Anarchy, Outrage and Serious Intent* has little local content but that's something the editors would like to rectify (they're looking for writers around the country). Naturally, the musical scope is narrow but the persuasive piece on nuclear disarmament applies to everyone. They plan to publish the full catalogue of an English punk label every month, a useful idea. They're also open to any records, demos, etc. First issue is free but subsequent ones will cost 40 cents (and SAE) from 4 Monterey Street, Glendowie, Auckland. RB



Auckland Walk (L-R): Michel Morris, Damien Saunders, Eddie Olson, Warwick Keay, Carey Peterson.

## DO THE WALK

A year ago, Auckland Walk were one of those names playing the local pub circuit. Only since the *Shazam* Battle of the Bands and their victory in both the live section (judged by a panel of experts and the video section, where the choice was made by a vote from *Shazam* viewers, have Auckland Walk approached the big league and released a single, 'I Wasn't Thinking' and album *Rhythmic Tendencies*.

Auckland Walk are: Carey Peterson (vocals), Warwick Keay (Bass), Eddie Olsen (drums), Damien Saunders (guitar) and, on keyboards, Michelle Morris.

"The *Shazam* people really worked hard on it," says Michelle of the Battle. "They were really into, they believed in doing something about bringing New Zealand music to young people. They saw the gaps in what was happening and that was their way of trying to do something about it."

"Only bands who've got records out usually get that kind of TV exposure. In terms of what goes on it was totally back to front,"

Warwick adds.

Did they feel vulnerable performing live-to-air from the YMCA? (RWP Mainstreet shows are mixed and shown at a later date.)

"It was really spontaneous," says Michelle. "Peter Grattan was up there just directing everything."

"You have to really watch it on live recordings that you don't get too tense and excited and it comes out on record as being too fast and thrashy," says Carey.

"In a live situation, for us there's no covering, no 300 coats of varnish, what you see is what you get. And, for me, I like that approach to music — just the raw spark of us playing together and that's what I think every band should exist on."

"Because of the Battle of the Bands exposure, if we could organise it to find a suitable hall in each town in New Zealand then we'd like to try a tour like that. Just a small concert tour with 400 to 500 people at each gig. The tour we're doing at the moment, we've got four of those gigs organised."

A bemusing band name is Auckland Walk. Not the sort you get out of a hat or by mail order. Where did it come from?

Warwick: "Some friends of Carey's just called the way he danced the Auckland Walk. It wasn't a serious suggestion for a

name or anything, it was just a silly conversation. Then when it came out it clicked as the sort of thing we'd always been looking for."

The name, Auckland Walk, a lot of people around Auckland didn't like it because they didn't really understand it," Carey adds. "Now they're only just starting to appreciate it. But it works really well for us out of town."

"At the time when we started the band, the New Zealand music industry was at an all-time low. The New Zealand public in general was generally only getting treated to Australian imports. There was so many Australian bands turning up over here and everyone would go 'yahoo' and you'd go and see them and they were nothing wonderful at all," Warwick continues.

"We just wanted to have a name that was supportive of the fact that we do live in this country and we do write songs and make music about the atmosphere of what it's like to live here."

Damian joined on guitar only five months ago.

"I think the sounds still changing to fit the guitarist in," Michelle comments. "We wrote most of the material with just bass, drums and keyboards and we always imagined what the guitar would do."

"The band could at one stage have gone quite a few ways," says Warwick. "We could have ended up being a synth-pop band because we didn't have a guitar and a lot of the rhythms were based round that idea and the songs were fairly modern."

"But it was a case of having to get a guitar to get into a sound with a bit of energy, which people like to hear."

Auckland Walk's album has been largely produced by Gerard Carr at Harlequin, with Warwick sitting in on the mixing.

"It worked really well because I understood all the songs and what everyone was trying to put across and Gerard understood the technical side," he says.

Carey's Richard Butler-like vocals give the album a definite mood. Is there a particular theme?

"Well, they're all love songs," ventures Michelle. "I think a lot of the songs are commenting on things that are happening right now in their own ways. They're not blatant political songs but they're all saying something."

"If there is an underlying theme it's probably one of time and motion, all of the songs are about either of those things," Warwick says. "That's really where the *Rhythmic Tendencies* came from — like repetitious events that go in cycles."

Their recording has largely been self-financed, although WEA has assisted with an advance on royalties to finish the album.

"At the moment the relationship with WEA is a faith-trust one rather than 'sign here for five years', because they understood what bands are like and what the business is like," says Warwick.

The chief songwriters are Warwick (musical and lyrical starting point) and Cary (further lyrics) but now the other members are coming forward with songs.

Although most of Auckland Walk have previously been in bands as diverse as the Instigators, the Visitors, Transmission and the Knobz, they feel this is the right combination.

Warwick: "We're spiritually very close in the way that we feel things, that's the basis of it. If I write a song it gets understood pretty much as I've got it in my head."

Murray Cammick

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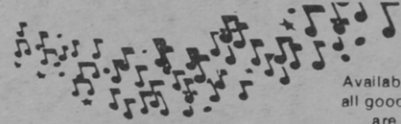
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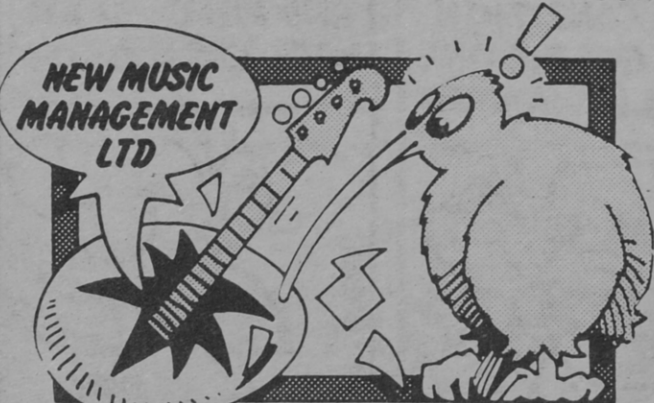
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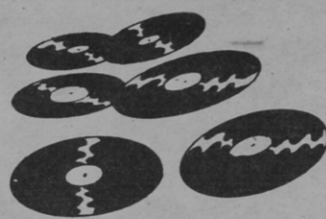
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