

**Bumper Yuletide
Indigenous Spectacular**

FREE

NOV 17 DEC 1983



PHOTO BY PHIL PEACOCKE



Get into Beam.

WRITERS' FAVES

RUSSELL BROWN

ALBUMS

Beatin Hearts, the Builders: More life! Every heart more life!
Music for a New Society, John Cale: Haunting, unique, deceptively-bare music. Years best concert!
High Land Hard Rain, Aztec Camera: Wild-haired boy descends from hills, constructs happy-sad pop, hold the polish.
The Bad Seed, the Birthday Party: Big, Loud Love Songs that shrug obscurantism and here is!
Before Hollywood, the Go-Betweens: Strange but familiar, a lesson in understatement.
A Distant Shore, Tracey Thorne: Soft, sad, the image holds. The music for bedtimes.

NZ SINGLES

1. 'Death and the Maiden', Verlaines.
2. 'Flesh', Children's Hour.
3. 'Canned Music', Tall Dwarfs.
4. 'Punch', Spines.
5. 'Fetalmia', Fetus Productions. (Hon. mentions to Mockers, Expendables, Vic Dimisich Band, Car Crash Set, Unrestful Movements.)

NZ TAPES

1. 'Oddities', the Clean.
2. 'Gone Aiwa', Above Ground.
3. 'Gorgonzola', Steve Roach.
4. 'This is Heaven', Paul Luker.
5. 'Weirdcats', Various TV Eye artists.

BEST BAND NAME

- Jive Bombers

BEST HAIRCUT

- Mark Brooks, White Boys

BEST DRESSED SLEEVES

- 'Yellow Read Aloud', Marie and the Atom.

- 'Grow Up', Ballon D'essai.
- 'Canned Music', Tall Dwarfs.
- 'Equinox', Axemen (tape).
- 'Be My Friend', Sneaky Feelings.

WORST SLEEVE

- 'Strange Faces at the Oasis' Legionnaires.

KERRY BUCHANAN

TOP SOUNDS FOR 83

'Planet Rock'/'Searching for the Perfect Beat, Afrika Bambaata and the Sonic Soul Force/Arthur Baker 12": From New York to Otahuhu, the sound of the bop and soaring sales of white gloves.
'Confusion', New Order/Arthur Baker 12": New Order go to the Funhouse and come out Bakerised.

'Last Night A DJ Saved My Life', Indeeep 12": Witty and sexy, a true dance delight.
1999, Prince: Soundtrack for the coming apocalypse.
Smell of Female, Cramps: Includes the theme to Meyer's 'Faster Pussycat, Kill Kill Kill'. Essential sleaze.

TOP FILMS

- *One from the Heart*, Coppola.
- *King of Comedy*, Scorsese.
- *ET*, Spielberg.
- *The Thing*, Carpenter.
- *Mad Max II*, Miller.

ALISTER CAIN

ALBUMS

The Crossing, Big Country: Guitars played with intelligence, grace and subtlety.
Porcupine, Echo and the Bunnymen: To everyone who said "It's only good for the first two songs," bollocks!
Seance, the Church: Not a complete album I listen to it more than most, if only for 'It's No Reason'.

Power, Corruption & Lies, New Order: Surprise — fine lyrics and haunting melodies.

The Bad Seed, the Birthday Party: Touching love songs. Imagine if Cave teamed up with Jordan Luck!

NZ SINGLES

1. 'Death and the Maiden', Verlaines.
2. 'Stars in My Eyes', Screaming Meemees.
3. 'All I Can Do', Dance Exponents.
4. 'Cleopatra'/'After the Rain', Mockers.
5. 'Be My Friend'/'Amnesia', Sneaky Feelings.

FOOTY PLAYERS

Robbie Deans: Walks on water.
 Stephen Pokere: Bliss on legs.
 Dave Loveridge: Trapper, the old master.
 Jock Hobbs: The next Mourie.
 Victor Simpson: Wayward genius.

BEST MUSICAL EVENT

- Christchurch War of the Bands.

WORST MUSICAL EVENTS

- National Shazam Battle of the Bands.
- NZ Music Awards.

MOST PROMISING

- Christchurch's Triffids

TIPS FOR 84

- Dance Exponents take over world.
- Triffids take over NZ.
- Canterbury retain Ranfurly Shield.
- Gluepot sells Steinies (!).

MURRAY CAMMICK

ALBUMS

Nona, Nona Hendryx: A mature, perfect statement from an eighties' woman.
Forever, For Always, For Love, Luther Vandross: The modern Sam Cooke — sweet sentiments, tough funk.
Tell Mr Bland, Bobby Bland: A return to fine old-fashioned form.

DANCE

- 'Soweto', Malcolm McLaren: Different riddums made relevant. Fabulous video.
- 'Music'/'Don't Ya Wanna Ride', D Train: "This train is so exciting" — machine soul adventures.
- 'Land of the Good Groove', Nile Rodgers: The Chic magic exposed.
- 'Long Hot Summer', Style Council: White R&B has never bettered this. Best Imagination song so far — complete with lousy dub.
- 'Young Guns (Go, For It)', Wham! Despite exploitative marketing, these guys have got the notion though they live across the ocean.

DUNCAN CAMPBELL

FAVOURITE SOUNDS

Love Is An Earthly Thing, Michael Prophet: Sweet and almost unbearably soulful Rastafari bedtime music.
Check It! Mutabaruka: Hot and angry declarations from JA's newest dub poet.
Inchpinchers, Wailing Souls: Jamaica's toughest vocal quartet delivers both wit and wisdom in inimitable style.
Earth, Misty in Roots: British reggae at its best, at least until the next Aswad LP.
Staggering Heights, Singers and Players: Taking reggae another step into the future, with an all-start cast.

OUTRAGE OF THE YEAR

- None of the above albums can be bought in your record store.

CASUALTIES

- Michael Smith
- Prince Far I.

GIGS

- Hunters and Collectors, Gluepot.
- Toots and the Maytals, Mainstreet.

VIDEO

- 'Soweto' Malcolm McLaren.

ANTI-CLIMAX

- FM Radio

MARK EVERTON

ALBUMS

Speaking in Tongues, Talking Heads: "If someone asks this is where I'll be, where I'll be."

Call of the West

American psychotics wrench one straight from the heartland.

Big Sideways, Big Sideways Band: Talent and commitment. A constant inspiration.
The Fireman's Curse, Hunters and Collectors: The Outback lives and breeds and screams and dies. All on vinyl.
Punch the Clock, Elvis Costello: Another master stroke.

EP OF THE YEAR

Payload, Hunters and Collectors: Didn't quite blow up the Campus Radio transmitter but gave it a dman good fright.

SONGS

- 'I'll Be Around' Spinners and 'Try A Little Tenderness' Aretha (both rediscovered).
- 'This Must Be the Place', Talking Heads.
- 'Never Stop', Echo and the Bunnymen.
- 'Pinpoint', Miltown Stowaways.
- 'Ode to Boy', Yazoo.
- 'Billie Jean'/'Beat It', Michael Jackson.
- 'Death and the Maiden', Verlaines.

LIVE

Hunters and Collectors, Big Sideways, Miltown Stowaways, Jive Bombers.

COUNTRY

Australia: A great year. Hunters and Collectors, Birthday Party, Laughing Clowns, Go-Betweens. Where's it all coming from?

GEORGE KAY

ALBUMS

Sin of Pride, the Undertones: Quite simply the best-looking ex-band around, winners of the 'Let's Break Up Before We Make Any Money' award.

Punch the Clock, Elvis Costello: Tony Bennett's right hand man and nice guy of the year (again).

Speaking in Tongues, Talking Heads: Funking in music and still looking gaunt in shades.

Before Hollywood, Go-Betweens: And before fame — let's hope they're this good after their 12th platinum.

Miami, the Gun Club: Geoffrey Lee Pierce: "You play that again and you're fired."

SINGLES

- 'Long Hot Summer', Style Council.
- 'Modern Love', David Bowie.
- 'Blue Monday', New Order.
- 'Nobody's Diary', Yazoo.
- 'New Year's Day', U2 (club or albums versions only).

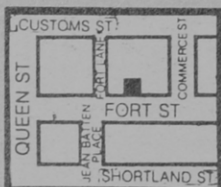
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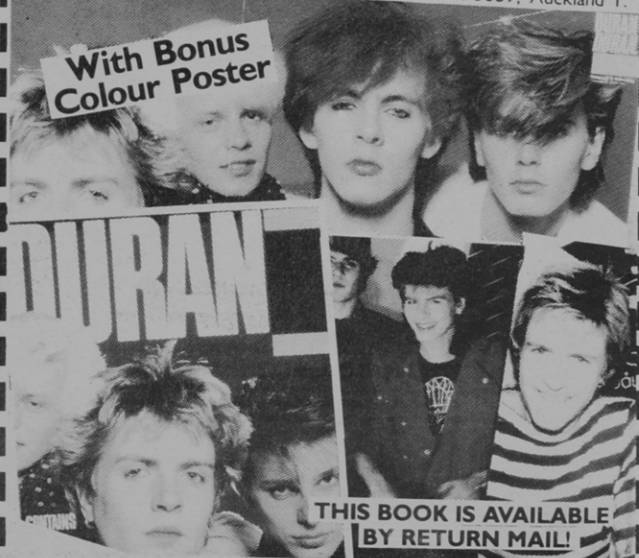
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Q. Which music paper editor, on the prestigious occasion of the 1983 NZ Music Awards held on November 7th, was wide-eyed and speechless, then legless and eventually, off his face, having been presented with the Special Award (which he subsequently lost three times at various stages later that same night) given for:

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P.P.S. Here's to another six glorious (?) years.

TWILIGHT ZONE: THE MOVIE
Directors: Steven Spielberg, George Miller, etc.

The original *Twilight Zone* was a 1959 television series, in which Rod Serling hosted a collection of various offbeat tales — a series in the same genre as *The Outer Limits* or even *The Alfred Hitchcock Hour*. Now, riding the wave of television nostalgia, Spielberg and his associates, who include George (Mad Max II) Miller, have brought four of these original tales to the cinema screen.

Of course what worked on the small screen in 1959 doesn't necessarily make the transition to the big screen almost 25 years later. Cinema audiences are a little more sophisticated than the television fans of a quarter-of-a-century ago. Take the rather pat morality tale of the opening sequence, for instance, with the raving suburban bigot being forced to endure a taste of his own medicine at the hands of the Nazis, Klu Klux Klan and, finally, irony of ironies, from stoned American soldiers in Vietnam: this seems a little on the simplistic side. On the other hand the opening sequence, in which a casual sing-along while driving along a country road is transformed into a moment of bizarre horror, seems far more in line with the zeitgeist of the 80s.

Two contributions stand out. One is Spielberg's wry tale set in an old folk's home, where the residents are all given the chance to be young again, but finally opt for reality. The message that it's better to be young at heart may be trite, but Spielberg's handling of the material is so deft that it maintains a real charm and light humour throughout.

Joe Dante's segment deals with the less innocent aspects of childhood: an evil child exercises his power over a small group of people trapped in a decidedly gothic mansion. Richly satiric, with its targets ranging from junk food to television, this is a menacing comic book come to life, put together with a nice sense of sur-



John Lithgow, distraught airline passenger, 'Twilight Zone'.

realism and a real visual flair. And there's enough jolts to make your popcorn jump in your lap a few times.

EDUCATING RITA

Director: Lewis Gilbert

When I saw *Educating Rita* on the West End stage in early 1981, it was a sharply-drawn two-hander about a working-class girl's confrontation with a cynical, older university lecturer, played by Julie Walters and Mark Kingston, respectively.

Willy Russell's screenplay has opened out and modified his original play. To start with, Michael Caine is a good deal younger than Kingston, which brings the story more within the sphere of a conventional love story. Other characters are introduced. Some, like Maureen Lipman's portrait of Rita's dizzily insecure room-mate Trish, are crisply observed. Many, such as Caine's colleagues and students, are crude to the point of caricature.

Gilbert is a workmanlike director. His career has had some sensitive films like the 1961 *Greengage Summer* or *Alfie* (with Michael Caine) five years later, but there have also been a spate of jingoistic World War Two stiff-upper-lip epics and some latterday James Bond flicks. *Educating Rita* bounces along quite merrily, although the sentimentality and grudging class-consciousness outwear their welcome at times.

There are a few moments which seem to show a really serious and human issue trying to make itself felt: the first is when Rita's mum is stifling her tears at a pub singa-

long, realising how her life has been unfulfilled. The second is Trish's bitter recriminations in the hospital after her attempted suicide. More of this, and *Educating Rita* would have been a much tougher social document. William Dart

STRATA

Director: Geoff Steven

Only recently Peter Munz defined the dilemma of New Zealand visual arts as that of being either eclectic or parochial. As in painting, so in film, it seems. Yet, whereas it was the small-town "truth" of Steven's earlier *Skin Deep* that gave the film its charm and character, *Strata's* deliberate "international anonymity" works against the material's considerable potential.

Strata has the air of an unrealised project. The script is hinting so determinedly at wider issues, that it never homes in on the drama of the situation in hand. The two groups of characters (those around the volcanologist and the five refugees) never really interact and unconvincingly scripting even manages to get a tentative performance from such an old hand as Nigel Davenport. Local actors fare even worse, and the only character to register with any effect is Ctibor Turba's enigmatic Thomas.

Mike Nock's tinklings seem to be yet another misguided attempt to give the film an international gloss, but Leon Narbey's evocative shots of the volcanic terrain are breathtaking. Alas, the landscape is far more eloquent than the characters trapped on it.

Forth-Coming FILMS

Twilight Zone ... wunderkind Steven Spielberg got together fellow directors John Landis, Joe Dante and George (Mad Max) Miller to make a tribute to Rod Serling's classic 50s TV series of the same name. Each directs one chilling story in this four-part story. Starts Jan 27.

Wargames ... teen computer whizz David Lightman tries to break into the computer system of a video games company so he can play the games before they go on the market. Instead, he gets into the US Defence Dept's system and gets involved in a game called Global Destruction. Only it's not a game. Starts Dec.

National Lampoon's Vacation ... Chevy Chase stars as an average American Dad who plans his family's cross-country holiday to the last detail on his home computer. Nothing can go wrong. But it does — with a vengeance. Starts Dec 9.

Spring Break ... you know the sort of thing — Porky's goes to the Beach. Starts Feb.

Staying Alive ... Travolta is back in his *Saturday Night Fever* role and directed this time by Sylvester Stallone. If in doubt, go back to what worked. Starts Jan 6.

Trading Places ... the scheming employers of Louis Winthorpe III (Dan Aykroyd) send him into poverty and pick up from the streets black petty crim Billy Ray Valentine (Eddie Murphy) to see what befalls them in a "nature vs. nurture" experiment. The two meet and discover what has happened. Starts Feb 10.

Brainstorm ... a machine capable of recording every physical, emotional and intellectual sensation experienced by an individual by linking into the brain has been developed. Stars Christopher Walken, Natalie Wood (her last film), Louise Fletcher and Cliff Robertson. Starts Feb 10.

WILLIAM DART BEST OF '83

A MIDSUMMER NIGHT'S SEX COMEDY

Woody Allen is in Bergman territory once again as he presents a gently ironic comedy of manners set in a New York country house at the turn of the century. Immaculately played by the three couples, with Mia Farrow and Mary Steenburgen particularly impressive, Allen's film manages to encompass everything from a Mendelssohn score to an unexpected reference to Spielberg's *E.T.* The only question is: How long do we have to wait for Allen's *Zelig*?

CREEPSHOW

George A Romero takes time off from his Living Dead trilogy (the Zombie equivalent of Lucas' *Star Wars*?) to make this portmanteau of grim tales. A clever script from Stephen King and some marvellously broad performances (most notably from John Carpenter's wife Adrienne Barbeau) underline the edge humour of the piece.

ATOMIC CAFE

Atomic Cafe is a documentary collage of propaganda footage from the 50s and 60s about the atom bomb. It's the blackest of comedies — one alternately chuckles, squirms and shivers at the film's mixture of the naive and the horrific. The soundtrack is a gem. Where else could you hear Lowell Blanchard's 'Jesus Hits like an Atom Bomb' or Jackie Doll and his Pickled Peppers singing 'When they Drop the Bomb'.

HEAT AND DUST

Heat and Dust seems to be James Ivory's most successful film to date in portraying the delicate inter-relationship between British and Indian cultures in colonial India. The film has a precision and sense of balance that is unerring — from Ivory's handling of the different chronological strands of the plot to the beautifully observed performances of Julie Christie and Greta Scacchi.

BEST FRIENDS

Norman Jewison's film is an unexpectedly literate comedy in the same genre as Hawks' *Bring up Baby* or Cukor's *Pate and Mike*. Goldie Hawn and Burt Reynolds banter stylishly, while Jessica Tandy and Audra Lindley provide sharp cameos as the eccentric mothers-in-law.

PATU

For all its unavoidable inconsistency of film quality and occasionally cavalierish disconcert for identifying its protagonists, Merata Mita's film has already earned a place as a historical document. But *Patu* has a fervency that goes beyond such literal significance — the director catches on to a New Zealand ethos and crystallises it in a vision that is disturbing at times, yet not without some feeling of hope for the future.

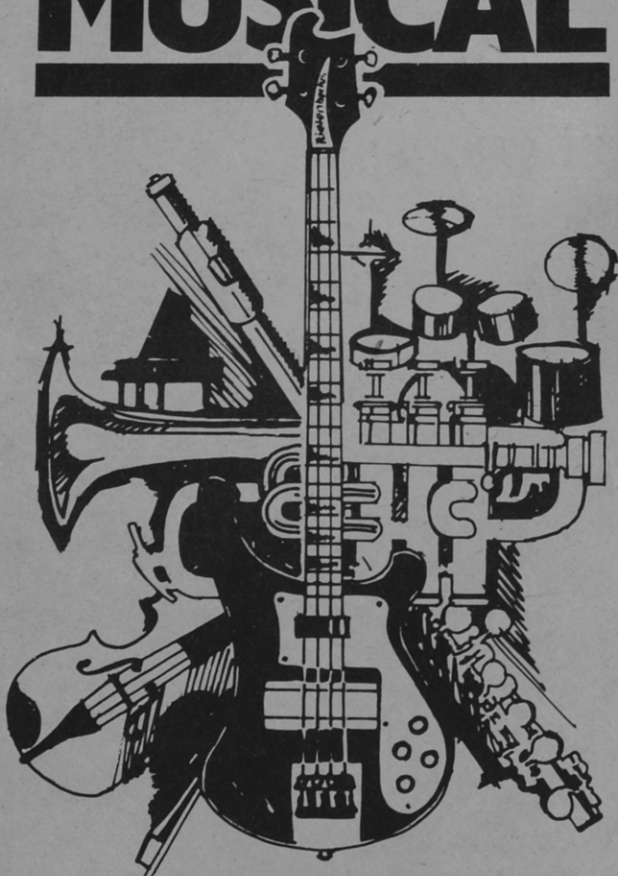
ONE FROM THE HEART

One from the Heart is Francis Coppola's heady celebration of the supremacy of style. A tale of love lost and gained in the glitter city of Las Vegas (all magically recreated in Coppola's Zoetrope studios) it can even boast its origins in Goethe's novel, *Elective Affinities*. Add to this a fine score by Tom Waits (with assistance by Crystal Gayle), and you certainly have one of the quirkiest films of the year.

MERRY CHRISTMAS MR LAWRENCE

It's cultural conflict time again, but this time around it's in a Japanese Prisoner-of-War camp, fastidiously directed by Nagisa Oshima. The film showcases two accomplished performances by David Bowie and Tom Conti, as well as a splendidly theatrical one by Ryuichi Sakamoto, in a manner half-way between Bette Davis in her heyday and traditional Kabuki theatre. Sakamoto wrote the score too and it ties with Tom Waits's *One from the Heart* as being the best of the year.

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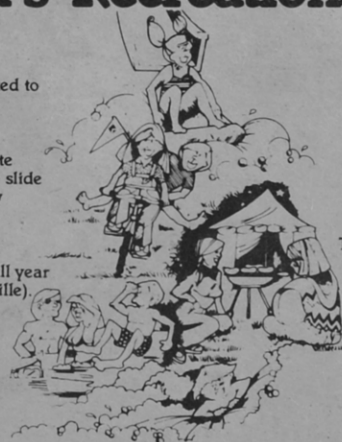
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- 12 Auckland, Windsor Castle
- 13 Auckland, Gluepot
- 14 Wiri, Manukau Arms
- 15 Devonport, Esplanade
- 16,17 Whangarei, DB Onerahi
- 19 New Plymouth, White Hart
- 20 Hawera
- 21 Wanganui, Rutland
- 22 Palmerston Nth, Lion Tavern
- 23,24 Wellington, Quinns Post

SOUTH ISLAND TOUR: JANUARY

- 1 Wanaka Hall
- 2,3 Alexandra, DB Golden Central
- 5 Arrowtown Hall
- 6-8 Queenstown, Alberts
- 10 Wanaka Hall
- 11 Timaru, Terminus
- 12-14 Christchurch
- 17,18 Greymouth, Golden Eagle
- 20,21 Motueka, Post Office



ALBUM GUIDE

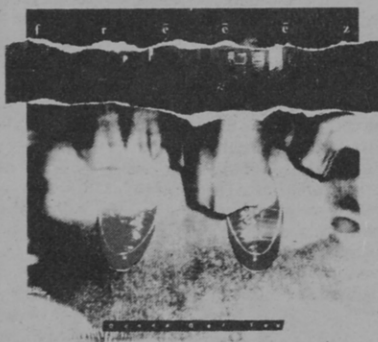
1 CULTURE CLUB
Colour By Numbers
VIRGIN
LP: V2285 Cassette: TCV2285



2 UB40
Labour of Love
DEPT INTERNATIONAL
LP: LPDEP5 Cassette: LCDEP5



3 FREEEZ
Gonna Get You
BEGGARS BANQUET
LP: BEGA48 Cassette: BEGC48



4 PUBLIC IMAGE LTD
Live In Tokyo
VIRGIN 2 x 12" singles
LP: VGD3508 Cassette: VGDC3508



5 JOAN JETT
AND THE BLACKHEARTS
Album
LIBERATION
LP: LIB5022 Cassette: LIBC5022



6 XTC
Mummer
VIRGIN
LP: V2264 Cassette: TCV2264



7 JOHN FOXX
The Golden Section
VIRGIN
LP: V2233 Cassette: TCV2233



8 RIUICHI SAKAMOTO
Merry Christmas
Mr Lawrence
VIRGIN
LP: V2276 Cassette: TCV2276



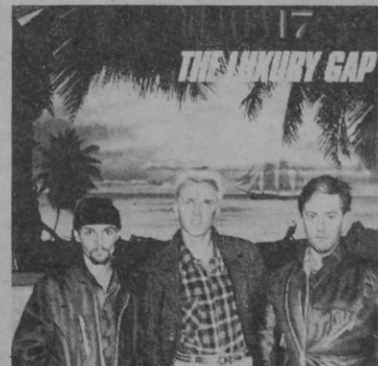
9 MIKE OLDFIELD
Crises
VIRGIN
LP: V2262 Cassette: TCV 2262



10 CULTURE CLUB
Kissing to be Clever
VIRGIN
LP: V2232 Cassette: TCV2232



11 HEAVEN 17
The Luxury Gap
VIRGIN
LP: V2253 Cassette: TCV2253



12 SIMPLE MINDS
New Gold Dream
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RICK WAKEMAN The Cost of Living
FAT LARRY'S BAND Straight from the Heart

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COCTEAU TWINS Head Over Heels
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vocalist	nz bassist
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nz album	nz guitarist
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Next time you get down on another dancefloor synthesizer stomp or curl your lip in scorn at yet another band of pretty English haircuts, remember, for better or worse, pioneers like John Foxx. His three albums with Ultravox, before he left in 1979, and his first solo album at the start of the 80s, have paved the way for the fully synthesized sound we now either love or hate.

So what of the man behind the detached vocals, the elegant electronics. Is he 'The Quiet Man' as an early song suggests, or maybe even now 'The Hidden Man', a song on his new solo work. John Foxx and band have just finished touring Japan and he's on the phone from Sydney talking about his third solo album *The Golden Section*.

"I wanted this one to be more like a live performance rather than carefully layering things like I've done in the past. I wanted it to be more in the tradition of English rock and roll music that I really like and not so reliant on synth or that obvious synthesizer sound...a more human kind of album. What I want to do now is make a more intimate kind of music and a more sensual one rather than heading for just pure rhythm or dancefloor music. It's nice when it works both ways but really if I had to make the choice it'd be a more personal kind of music."

What's the significance of the title?

"Oh that's my art school background coming into it. Really I just liked the nice combination of words. But the 'Golden Section' is a system of proportion that was applied to architecture and paintings in Renaissance times. It's a kind of fundamental aesthetic. It's based on human proportions because they had this idea that in order to make something look beautiful it had to have similar proportions and balancing points to that of a human being. I thought it was quite a nice idea because that's what I was trying to do anyway with the music so it fitted as well. I also found I was

JOHN FOXX IMPORTANCE OF BEING ENGLISH



using in the lyrics a lot of things like 'golden' and 'glister' and 'glitter' so the title fitted happily with the feeling of the album."

John Foxx has emerged as one of the most careful lyricists in recent times. He's particularly interested in juxtaposition of words within a simple phrase; for example early Ultravox song titles like 'Dangerous Rhythms' or 'Hiroshima Mon Amour' or the title of the third album *Systems of Romance*. I asked him about his creative process.

"It's very hard to describe. One thing I always feel is that songs build up by themselves. It's almost like I'm not writing them sometimes. I occasionally just get a feeling about something and then I find a phrase and if it's a good phrase then it tends to attract other words to it, in a strange way, and pretty soon you have a kind of song."

"My literary work helps as well. I've been doing the 'Quiet Man' book for about five years now. It supplies me with a lot of ideas. I think writing is a more private thing, it's even more intimate than music in some ways. It's something you do when you feel very tranquil and still, well I do anyway. It's like another life, a private life. I look upon writing as a kind of feeding process, it grows by itself and gives me a lot of ideas for the songs."

A cornerstone of his creative process is change. From the sparse electronics of the influential *Metamatic* Foxx moved last year to the gothic pastoralism of *The Garden*. This change led some

critics to dress him in a frilly shirt of the limp-wristed variety. Foxx is unphased.

"I think it is sometimes necessary to change your base. And as a person you move on, you learn more and you want the music to reflect that. I want the music to be a living thing that grows up as I do. It's a bit like establishing a vocabulary and with each album I want to widen it a bit and make it a bit richer and a bit more enjoyable for everyone."

Enjoyable wouldn't be a word I'd use to describe the first solo album. The bleakly understated synthesizer and Foxx's dark voice certainly did though cast a spell. Will he return to music like *Metamatic*?

"I can't see it at the moment because that was just an investigation of an area of English music that hadn't been investigated before. It was meant to be a stripping back of everything that had accumulated in the past to make something that was very minimalistic. In a sense I was starting again. This was the start of that vocabulary idea and then I wanted to make it richer on *The Garden* and even more so on *The Golden Section*. I really like synth now to be used in a more lyrical way, in a more subtle way, to add colours to songs."

So what do you think of the fully synthesized artists and bands that have followed your lead?

"Oh I think they're fine. There's lots of areas to investigate like that really hard dance music that you can make with triggered things and sequencers and drum machines. It's all very valid. It's just that I chose after *Metamatic* not to go in that direction. I felt I'd done exactly what I wanted to do with it."

The dazzling new technology available in studios these days has often been accused of taking a lot of the human touch, the soul, out of modern music. How does John Foxx's high-tech approach help or hinder his attempts to create warmth in his music these days?

"The only reason I'm interested in that kind of technology is it just makes recording quicker and easier. It's the music itself that is important, how you record it doesn't matter that much. I mean the early Beatles' music was recorded in 13 hours on a 4-track, and it sounds great. The technology is just the medium you use to get the music from the player to the listener. It's just a vehicle."

Simple words from a pioneer in making the micro-chip musically valid. His attitude remains intensely personal. He shrugs off any responsibility for new directions in making modern music. His new work is by no means startling but this quiet Englishman is no doubt content to just let it exist as he goes off in search of new fulfilment. And if he hits upon anything as revolutionary as some of his work so far it'll doubtless be another case of follow a leader. Mark Everton

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NAPIER, McLean Park, Mon Jan 9th 1984	6.30pm
WELLINGTON, Athletic Park, Wed Jan 11th 1984	6.30pm
NELSON, Trafalgar Park, Sat Jan 14th 1984	6.30pm
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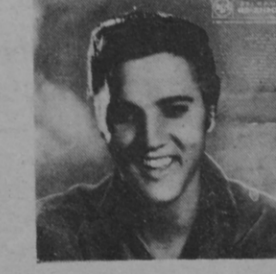
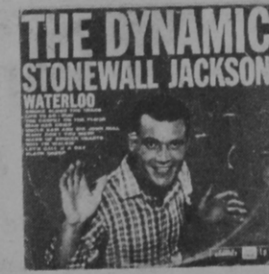
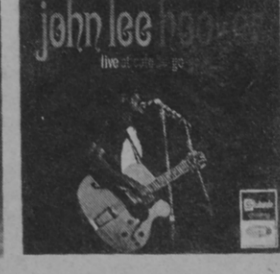
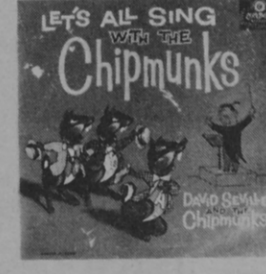
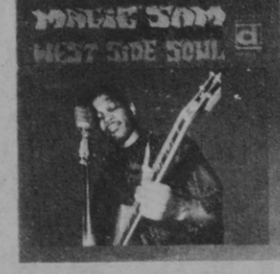
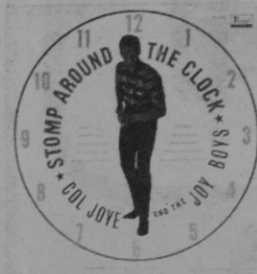
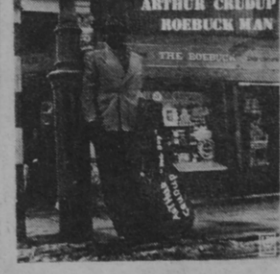
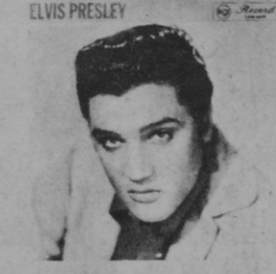
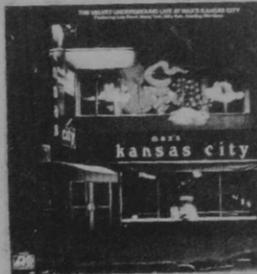
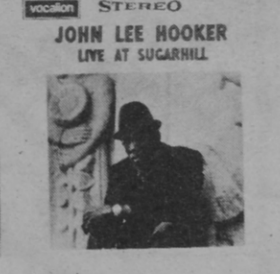
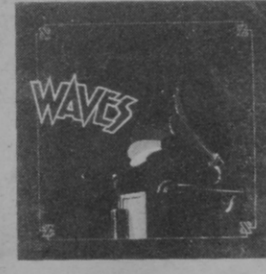
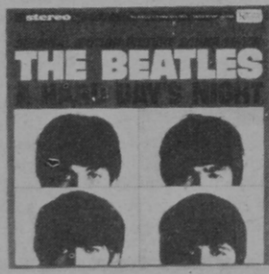
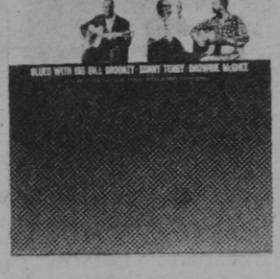
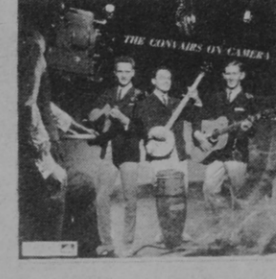
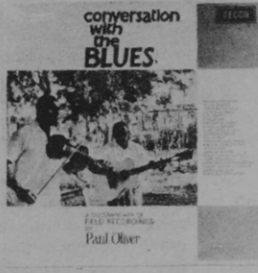
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Rumours

UK & USA

Singer Peter Wolf is reportedly bitter after getting the boot from the J. Geils Band, the first lineup change in 16 years. The group will complete a half-finished album without Wolf ... **Birthday Party** posthumous EP is *Mutiny*, featuring 'Jennifer's Veil', 'Mutiny in Heaven', 'Swampland' and 'Say Spell'. Singer Nick Cave has already recorded a solo EP which will also be released on the Mute label ... **Public Image Ltd** experiencing heavy ticket demand for their first UK tour in five years ... controversy and a BBC ban of Julian Temple video for **Rolling Stones** single 'Undercover of the Night', which features Mick as Sth American kidnapee who is eventually shot ... **Ian Dury**, recently subject of hour-long BBC documentary, has new single 'Really Glad You Came' ... **Style Council** have had to break UK touring commitments to work on debut album ... **Marine Girls** have split amicably for geographical reasons. All will continue musical careers ... **Sting** recently screen-tested for the role of Pontius Pilate in **Martin Scorsese's** upcoming Jesus flick ... **Steve Strange** currently before the UK courts on a cocaine charge ... ex **Teardrop** **Julian Cope** will resume live work soon, pending the release of his new solo album ... planned **Psychic TV** gig at Prestwich Mental Hospital postponed after the governor expressed concern for the welfare of patients. No bloody wonder ... the **Fall** go upmarket and join the video crowd with an hour-long videotape planned for release soon after new album *Perverved By Language* ... **Cabaret Voltaire** have their soundtrack LP to acclaimed BBC movie *Johnny Yes No* and new single 'Dream Ticket' and are working on new album in their Sheffield studios ... the former **Rip Rig and Panic** members who had banded together under the name **Les Enfants Terribles** are now **Float Up CP**, apparently sick and tired of snide comments about their first choice name ... **Stiff**



Christchurch's Triffids.

have signed up the Inspirational Choir of the Pentecostal First Born Church of the Living God for a five-track mini-LP, *Clean Heart*. The 31-strong choir first entered the recording world as backing vocalists on the new **Madness** single 'Wings of a Dove' ... a total of 11 LPs will result from last year's Reggae Sunsplash festival. The first features **Toots and the Maytals** ... American **Larry Buchanan** is making a film intended to show that the deaths of **Janis Joplin** and **Jimi Hendrix** were no accidents but political assassinations carried out to stop the pair poisoning impressionable young minds.

Albums: Thin Lizzy *Lizzy Life*, Joan Armatrading *Track Record* (best of), Cramps *Smell of Female*, Brian Eno *Working Backwards 1983-1973* (11 LP set), Ministry *Work for Love*, Weather Girls *Success*, Four Tops *Back Where I Belong*, *This Are Two Tone* (compilation), Cocteau Twins *Head Over Heels*, Alex Harvey *Soldier on the Wall*, *The Essential Jean-Michel Jarre*, Millie Jackson *ESP* (Extra Sexual Persuasion), John McCoy (ex Gillan bassist) *McCoy*, David Jay *Etiquette of Violence*, Adam Ant *Strip*.

Singles: Marvin Gaye reissue 'What's Going On' b/w 'Heard It Through the Grapevine', Madness 'Sun and the Rain', JoBoxers 'She's Got Sex', Who *Ready Steady Who* (1966 tracks, including 'Batman', 'Disguises' and 'Barbara Ann'), Death Cult 'God's Zoo', Revillos 'Bitten By A Love Bug'.

Auckland

Soon-to-be-redundant bass player from a certain award-winning group, the thinly disguised **Jag Moritz**, has a new single 'Boot Up' out on Hit Singles soon. It's backed with a "Random Mix" of the same ... **Sons in Jeopardy** will have their debut single 'Ritual'/'Worlds Apart' out on Rootbeat Records via EMI ... gremlins got into last month's *Rumours*: the **Diehards** have in fact signed a world-wide contract with RCA and will begin work on an EP at Mandrill early January. Album likely later in the year ... new **Wastrels** single, also from Mandrill, is 'All Out to Sea'. A limited number of copies will be backed with the infamous 'Slutty Mole', which was recorded in a suitably sleazy session at Progressive. After the limited edition runs out 'Time for A Ride' will be the flip ... expect some time in the New Year a batch of releases from the South's TV Eye Records, including a 45 by **Say Yes to Apes** and Hyphen-Smythe's *Badass* tape album.

The city's latest live venue is the Milford Marina which will be featuring bands weekly from January. Bookings are through PAMSAB, ph 396-066 ... **Sonya Waters** has left the Big Sideways and is now playing keyboards and singing with **Martial Law** ... **Ivan Zagni**, **Peter Scholes** and the recently returned **Don McGlashan** have been working together and will play the Christchurch City Festival in March ... fellow former

Blam **Tim Mahon** has conceived the **Dead Sea Scrolls**, a strictly limited timespan affair which self-destructs next week at the PR Bar. Lineup is **Tim Mahon**, bass; **Carol Mahon**, drums; **Greg Blanchett**, guitar; **John Wallace**, vocals and guests.

Car Crash Set will now not be making their second appearance at Quays but at Zanzibar's Christmas extravaganza on Dec 22. Tickets are available at the club ... new **Marginal Era** drummer is **Darron Johns** (ex Sporting Life). Band is still looking for a new guitarist or bassist ... **Vulgar Beatmen** (ex Crocodiles, Hulamen, Mammal) doing well in Sydney and set to tour back home early next year with a single under their belts.

Radio Active are **Peter Ilich** (guitar, keyboards, vocals), **Martin Stewart** (guitars, vocals, keyboards), **Mark Ilich** (drums), and **David Ilich** (bass). They have their debut single 'Angela' out now ... local releases coming up include **Richard Cranium Blues Band** *Midanca* (out now), **Mary Briefcase** *Lucid Dreams* (Feb-March), **Leadness Bristle Band** *Your Fingers Are Too Good for Me I'll Eat Your Ears Instead* (Feb) and **RCBB** *Into the Fire* (April). All available from Old Age Records, PO Box 6199, Auckland ... the **Kiwi Animal** recording continues. The duo plan a South Island tour in February and a tour of North Island alternative venues.

Local studio-only outfit **Albatrocity** will have their rather good Last Laugh-recorded single 'Martyr Martyr' out on Jayrem Records in early February. The video they have made will hopefully be shown on *Radio With Pictures* at the same time ... and at **Harlequin Terror of Tintown** are recording their second single 'Just One Life' ... **Days Centrale** are near completing their debut *Ze Disc LP* ... **Alistair Riddell** has been recording with **Gerard Carr** ... **Josie Rika** has a single, followed by a mini-album out soon on Mushroom Records. **Russell Brown**

Dunedin

For the next two months the **Netherworld Dancing Toys** will be touring the country. **Steve Renwick** (trombone) and **Neville Schwabe** (tenor sax) have replaced **Phil Hurring** and **Matthew Truhovich** and next month a five

track EP will be released containing three live songs recorded at the Windsor.

The **Cartilage Family** have officially broken up and bassist **Peter Gutteridge** has rejoined his original **Clean** colleagues in the **Great Unwashed's** projected national tour beginning at the Empire with the **Double Happys** on New Year's Eve.

Look Blue Go Purple are off the road for a while to rehearse new songs and they are also looking for practice rooms. The **Newburgs** are back live but rumours of lack of direction may lead to problems. The **Double Happys** will play at **Flying Nun's** Recording Party.

Ex **Stones** **Graham Anderson** and ex **Gamaunche** **John Collie** have been jamming. And **Martin Phillips'** new band, as yet unnamed, debuts at the Empire on Dec 17. **George Kay**

Wellington

On Dec 11 **Rick Bryant's Jive Bombers** and the **Pelicans** are playing at new venue the **Ascot Theatre** in Newtown (space for 300 on the dancefloor and 300 seated upstairs). Tickets \$8 from **Colin Morris** Records and the **Cricketers**. **Gaylene Preston** is filming the show.

Other recent events: **Not the 1983 Music Awards** featured **Yellyman**, **Unrestful Movements**, **Barbaric Bunnies** and half of **Christchurch's Evasive Action** among others. Also the Nov 26 gig at **Circus Block 5**, **Jimmy Sung** and **Jungle Mice**. Both shows indicative of healthy DIY attitude local bands are developing to get around venue problems ... for those organising gigs there's a new security service available, **Blackbelt Security**, contact **David Blackman** ph 729-329. They know the people who attend functions and don't discriminate on a looks basis ... the **Pelicans'** fine album is into its second pressing already. A video will be on **RWP** on Dec 11 ... **Body Electric** recently did a show at the **Majestic Cabaret** for **RWP**. Meanwhile, three Australian companies are interested in releasing **BE's** debut album.

Still across the Tasman, **Sydney's JJJ** radio has been playing most of **Jayrem's Barking Up The Right Tree** compilation. **Hulamen's** 'Barking Up The Wrong Tree' has proved especially pop-

ular ... **2ZM's** **Scorching Bay** concert for '84 is set for January 2 and is to feature **Precious and Mockers** ... **Bryan Staff**, guru of **Ripper Records**, is moving to Auckland to set up a **Jayrem** office and keep **Ripper** producing. Over Xmas he'll be breakfast DJ on **Radio Fyffeshire** in Nelson.

Jayrem have set for local release through their reciprocal arrangement with Australia's **Hot Records**: the **Celibate Rifles'** LP *Sideroxylon* and **Triffids'** (not **Christchurch** outfit) album *Treeless Plain*. December sees release of **Flesh D-Vice** and **Capital Chaos** waxings. For the New Year there's **Naked Spots** *Dance Falling LP* and one from the **Neighbours** entitled *Made In The Gluepot*. **David Taylor**

Christchurch

Hailed as 'Biggest Event of the Year' is the **Titties and Beer Spectacular** to be held Saturday afternoon, Dec 17, in the Hillsborough car park and features **Hammond Gamble**, **Miss Canterbury**, **Rodney Bryant**, a **Wet T-Shirt** competition and a custom car display, etc.

Wastrels will play the **Caledonian** or **Horticultural Hall** on Dec 16, supported by **Triffids** (who will soon hit **Timaru**) and **Haemogoblins** ... **Dance Exponents** play the **Christchurch Town Hall** on Dec 29 ... **Gordons** play locally Xmas Eve and expect to commence NZ tour early Jan ... founder **Clean** member **Peter Gutteridge** will join the **Kilgour** brothers for the first **Great Unwashed** national tour from late Dec. The trio will be hitting the streets, parks, camping grounds and occasionally even buildings of the nation with a portable generator in tow. Tour includes **Akaroa**, **Takaka**, **Coromandel**, etc, and culminates in **Auckland**. See *Coruba Calendar* for dates ... the **Bats** plan something similar with a rural tour round **Canty**, stopping in every small town possible. They are recording at **Nightshift** on **Arnie's** new **Series Five** console and if they're happy with songs will release an EP. They'll also be playing some of **City Council's** free summer gigs at the **Band Rotunda** which will hopefully start soon but nothing is firm at present.

Chain Reaction are: **Phil** CONTINUED ON PAGE 28

Braziers

LEGIONNAIRES

- | | |
|---|---------------------------------|
| D | GLUEPOT — 16, 17 |
| E | KAIKOHE, DB N/land — 19 |
| C | KAITAIA — 20 |
| E | TUTUKATA — 21 |
| M | WHANGAREI, DB Onerahi — 22 |
| B | AUCKLAND, Esplanade — 23 |
| E | HAMILTON, Hillcrest — 24 |
| R | TAURANGA, Greerton — 26, 27 |
| | ROTORUA, DB — 28 |
| | WHAKATANE, Tainui — 29 |
| | GISBORNE, DB — 30, 31 |
| J | NAPIER, Cabana — 2, 3 |
| A | WELLINGTON, Terminus — 4 |
| N | WANGANUI, Fosters — 5 |
| U | NEW PLYMOUTH, White Hart — 6, 7 |
| A | PALMERSTON NTH, Albert — 9 |
| R | BLENHEIM, Woodbourne — 11 |
| | CHCH, Zanzibar — 12 |
| | DUNEDIN, Shoreline — 13, 14 |
| | TIMARU, Terminus — 16 |
| | INVERCARGILL, Waikiwi — 17 |
| | QUEENSTOWN — 18, 19 |
| | CHCH, Hillsborough — 20, 21 |
| | MOTUEKA, Post Office — 23 |
| | WELLINGTON, Broderick Inn — 25 |
| | HASTINGS, Mayfair — 26 |
| | MAINSTREET — 27, 28 |

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SWEET- WATERS

As the dual Sweetwaters '84 approaches, details about the acts coming continue to filter out.

Former Funkadelic bassist Bernie Worrell (who also played on the *The Name of This Band is Talking Heads* live album and has worked for dozens of stars in the studio) is among the nine-piece Talking Heads ensemble coming to this country. As well as David Byrne, Chris Frantz, Tina Weymouth and Jerry Harrison the band will include Lynn Maybry, Edna Holt, Alex Weir and Steve Scales. Several of these were part of Heads offshoot Tom Tom Club and it is thought Tom Tom Club will open for Talking Heads.

The Pretenders have picked up guitarist Rob McIntosh (ex Night) and bassist Malcolm Foster (ex Foster Brothers) to complete their lineup for the gigs. The band has just released a new single, '2000 Miles', and has an album due out early next year.

Fellow headliners U2 have just released a live album which, curiously enough, will hit these shores shortly before festival time. It's called *Under a Blood Red Sky* and tracks are: 'Gloria', '11 o'clock Tick Tock', 'I Will Follow', 'Party Girl', 'Sunday Bloody Sunday', 'The Electric Co.', 'New Year's Day' and '40'. There are two previously unreleased tracks in there.

Rumours now suggest Echo and the Bunnymen and the up-and-coming JoBoxers may be added to the list of performers for Sweetwaters North and Australian picks include Rose Tattoo and INXS. It also seems that opportunities for local bands will be limited. At least one major local act, DD Smash, has declined to appear at the event. It is believed the fee offered by the organisers was not enough. RB

RIPITUP



XMAS COVER

If you are finding it difficult to identify the New Zealand rock'n' rollers on this December cover here are some clues:

1. Won numerous awards several weeks ago.
2. Percussionist with band who joined UB40 on stage at last Sweetwaters.
3. Host of weekly TV video show.
4. Noted Auckland saxophone player.
5. Not a noted Auckland saxophone player.
6. Not a noted Auckland saxophone player.
7. Known disciple of John Wayne.

Answers elsewhere on page...

To be honest we didn't hire Phil Peacocke to shoot this elaborate photo. In fact, it was to be part of a Coruba rum advertisement. But since Benny Hill's entertaining advertisement for a liquor wholesaler was deemed too much fun and removed from our screens, rules on advertising alcohol have been toughened up. This photo could not be used due to it containing revelry, known faces and its illusion to sex (see Rooda's lewd expression).

Whilst sulking in his studio, it

occurred to photographer Phil Peacocke that *Rip It Up* may be able to use his photo. And meanwhile only blocks away, *Rip It Up* editor Murray Cammick, having been snubbed by Boy George and David Bowie was in search of a cover shot.

After consulting with Coruba's agency, Rialto, the photographer rescued this historic photo from the darkroom floor and offered it to *Rip It Up* — and that's the story behind our Yuletide *Bumper Indigenous Spectacular* cover. MC

NEW ENZ DRUMMER

On the eve of their new album *Conflicting Emotions*, Split Enz have engaged a new drummer, freeing Noel Crombie to return to percussion in the frontline.

The new man is Paul Hefter, formerly of Aussie act Deckchairs Overboard. It is believed the drumseat was also offered to ex Blams drummer Don McGlashan, who declined.

Hefter will play with the band on its mainly-outdoor NZ summer tour in January. RB

AK YOUTH FESTIVAL

A festival described as "a celebration of youth in Auckland" is being organised for February.

It begins in February and culminates in a March 4 concert at Mt Smart. Along the way there will be rock concerts, a break dancing competition (with the winner to tour nationally with Coconut Rough), poetry readings, theatre (both in the streets and indoors) and exhibitions by Pacific Islands culture groups to name a few.

The festival is being chiefly organised by the city council's Artworks PEP project with the aid of LZM and Shazam.

"The idea is to recognise that there is a youth culture in this country and to promote it," said one of the organisers, Patrick Pound.

The festival will also have educational as well as entertainment aspects. There will be seminars covering 10 major topics like unemployment, money management and housing. A sound workshop giving instruction in skills like rigging and running a PA system is also planned.

The organisers hope to cover as wide a range of artists and cultures as possible and anyone with anything to offer can contact them at PO Box 33-701 or ph 495-098, ex. 70. RB

BUMPER YULETIDE INDIGENOUS SPECTACULAR COVER ANSWERS

1. Dave Dobbyn, DD Smash.
2. Carl Perkins, Herbs.
3. Karen Hay, *Radio With Pictures*.
4. Graham Brazier, Legionnaires.
5. Peter Warren (Rooda), DD Smash.
6. Model, Lisa O'Brien.
7. Dave McArtney, Pink Flamingos.

LATE NEWS

Johnny Thunders has reformed the Heartbreakers and the band is to play London gigs... New Order have just completed a 30 week run in the British Top 30 with 'Blue Monday', the longest run for 20 years... Wham! are urging their fans not to buy their latest record. The record is 'Club Fantastic Megamix', a mix of three of the tracks from the group's album issued without the group's permission by Innervision Records. Ridgely and Michael consider the record of inferior quality. They recently lost a court battle to extricate themselves from their Innervision contracts... Malcolm McLaren is working on his second solo LP, due out in the New Year... former Undertones Damian O'Neill and Michael Bradley are working with black American singer David Drumgold and John O'Neill is busy writing songs for an upcoming project. EMI has issued a compilation entitled *The Undertones Wrap It Up*.

HOLIDAY ROCK TV

Viewers will be treated to a batch of special musical programmes over the holiday period.

On Dec 18 *Radio With Pictures* will begin at its usual time but will run for an hour and a half, featuring the best clips of the past year. These will be mainly overseas material.

But local music gets its chance with a series of four specials to run at 4pm on TV2 from Dec 24 (that's Saturday afternoons). The first three of these will be rescreenings of the *Live at Mainstreet* concerts and the fourth, which is currently being assembled is a retrospective on local music in 1983.

Ready to Roll will also run four "best of" programmes over the Christmas period. RB

BLAM BANG!

One of New Zealand's most popular bands of recent years, Blam Blam Blam, will reform briefly in January.

The reformation has been made possible by the return from overseas of drummer Don McGlashan, who has been overseas.

The dates so far confirmed are January 20 and 21 at the Gluepot and an underage gig at SPAM in Symonds St on Jan 22. The aim is partially to raise money for the financially stricken Propeller Records and also to farewell bassist Tim Mahon who is among a batch of musicians leaving for Britain shortly after. There will apparently be new songs among the old favourites. RB

SMASH AWARDS

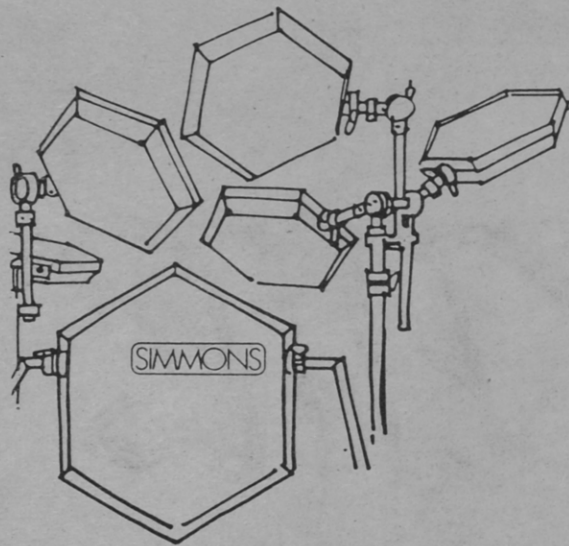
Just in case you hadn't heard, DD Smash completed a coup at last month's NZ Music Awards, collecting six of the nine awards they were nominated for.

They took out best single ('Outlook for Thursday'), best album (*Live: Deep in the Heart of Taxes*), band of the year, best male vocalist, video of the year and most popular artist of the year.

Other awards included: Top female vocalist, Suzanne Prentice; Most promising group, Coconut Rough; Most promising male vocalist, Andrew McLennan; Most promising female vocalist, Sonya Waters; Producer, Dave Marrett ('Sierra Leone'); Engineer, Dave Marrett; Sleeve Design, Simon and Suzy Clark (for the Grammar Boys' *Daring Feats*); Most popular song, Patsy Riggir 'Beautiful Lady'.

RIU's editor/publisher Murray Cammick received a special award for services to New Zealand music in publishing *RIU* for the past six years. RB

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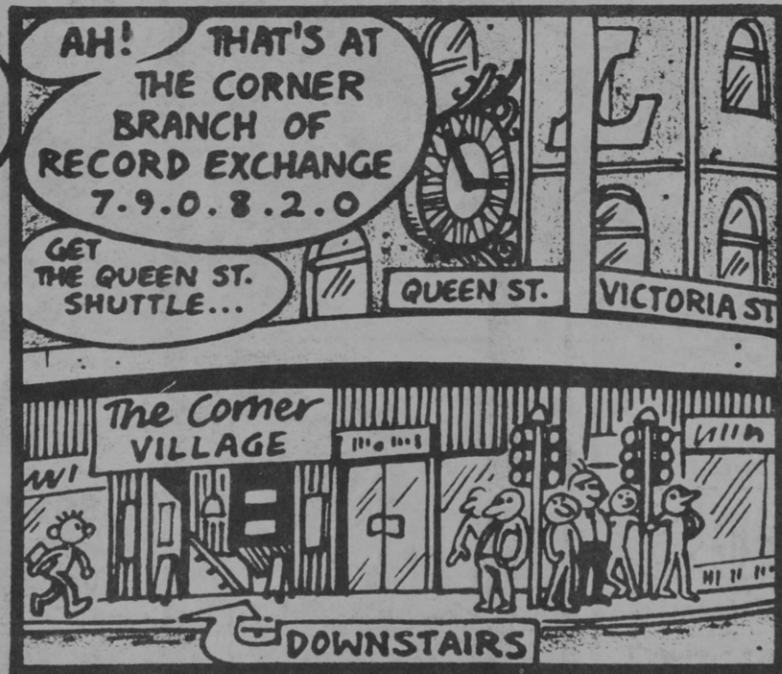
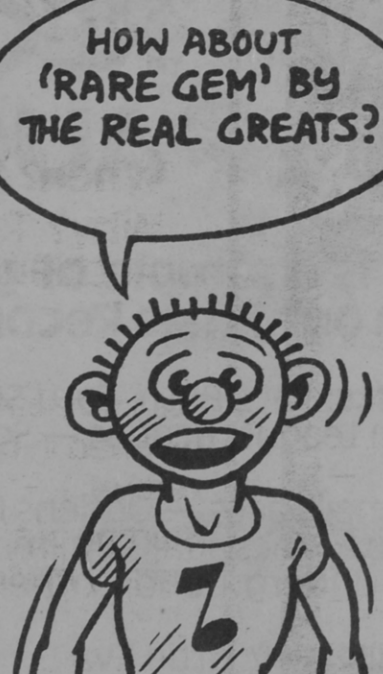
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☐ MAY/FUN BOY 3 ☐ SEPT/MCLAREN
☐ JUNE/FAITHFULL ☐ OCT/TIM FINN
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On The Record

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*

Press Books, 212 Fifth Avenue, New York, NY 10010, USA. You can use Visa or Mastercard if you include card no., expiry date and signature. RB

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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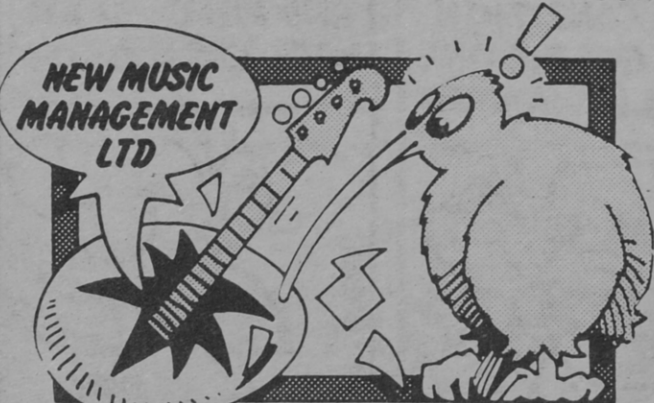
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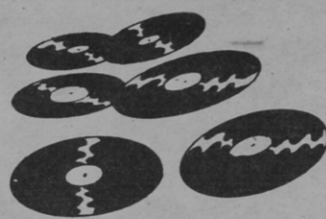
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WRITERS' FAVES

CONTINUED FROM PAGE 2

CHRIS KNOX

IRISH RECORD OF THE YEAR: If I Die, I Die Virgin Prunes.

SUPERGROUP OF THE YEAR: Shriekback.

FLIPSIDE OF THE YEAR: 'Ludd Gang' the Fall.

EX VELVET UNDERGROUND RECORD OF THE YEAR: *Legendary Hearts* Lou Reed.

EX VELVET UNDERGROUND RECORD OF LAST YEAR: *Music for a New Society* John Cale.

EMOTIONAL EVENT OF THE YEAR: John Cale at the Gluepot.

DELIGHTFULLY EXTREME DEBUT OF THE YEAR: Stridulators at the Gluepot.

FLYING NUN RECORDS OF THE YEAR (Sorry, gotta be honest): 'Flesh' Children's Hour, 'Yellow Read Aloud' Marie and the Atom.

DISGUSTING, ABSURD FARCE OF THE YEAR: The Music Awards.

MARK PHILLIPS

ALBUMS

Work for Love, Ministry: For restoring some faith in modern white America.

Al Green's Greatest Hits Vol 1 & 2: For converting me to his way of thinking.

The Luxury Gap, Heaven 17: For crossing all dominions (my Mum bought it).

Punch the Clock, Elvis Costello: Amazing what a beard and some new glasses will do for your song-writing.

Sin of Pride, the Undertones: Who had to break up to get that big break (a UK hit single).

SINGLES

- 'Get the Balance Right', Depeche Mode.
- 'King of Soul', James Brown.
- 'Just Got Lucky', JoBoxers.
- 'Those Days', Car Crash Set.
- 'Long Hot Summer', Style Council.

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DAVID TAYLOR

ALBUMS

Sin of Pride, the Undertones: No falls, the final glory.

Juju Music, King Sunny Ade: The apolitical, sunny face of African music.

Punch the Clock, Elvis Costello: No liberties taken, you can always trust Costello.

Labour of Love, UB40: A welcome return to form. Pass the Riunite Lambrusco.

The Crackdown, Cabaret

Voltaire: Why kill time when you can kill yourself?

INTERNATIONAL SINGLES

'Little Red Corvette', Prince: Beats hell out of Saturday night in the Zephyr.

'Temptation', New Order: Their finest shot, 'Temptation' puts an end to Blue Mondays.

'Stop That Train', Clint Eastwood and General Saint: Two bad DJ remake Marley - perfection plus.

'Fields of Fire' Big Country: Charismatic anthem, I'm taking the high road to Scotland.

'Long Hot Summer', Style Council: Wrinkle-free summer music.

NZ SONGS

1. 'Death and the Maiden', Verlaines
2. 'Stars in My Eyes', Screaming Meemees
3. 'Banana Republic', Pelicans
4. 'Amnesia', Sneaky Feelings
5. 'Getting Older', the Clean

(Oddities version, somehow more relevant than the 45).

PETER THOMSON

ALBUMS

Punch the Clock, Elvis Costello: The tension between fierce originality and reverence towards tradition results in near perfection.

Wild Things Run Fast, Joni Mitchell: Possibly her best for 10 years and I'm still hopelessly in love.

What is Beat? the Beat: Best of the 'Best Of's' and a free dub album as a bonus.



Once Bitten, Annabel Lamb: Most promising debut. Mature in both aim and execution.

Renee Live, Renee Geyer: Best live album. Great soul singer, great material, excellent band, great recording.

VIDEO CLIPS

'It's Raining Men', Weather Girls: Huge hit, high camp, helpless hilarity.

'Beat It', Michael Jackson: Yeah, I know, it's *West Side Story* revisited but Michael's still the best mover on TV.

'1999', Prince: The second best

mover. 'Corvette's' probably got snappier stepping but this wins out for the pouting and primping.

'Come Dancing' the Kinks: Superb enhancement of song-lyric storyline as Davies (in dual roles) evokes his beloved English heritage.

'Gimme All Your Loving', ZZ Top: The band looks eccentric, the girls look sexy and the car's a classic.

S. J. TOWNSHEND

ALBUMS

Sin of Pride, Undertones: Sweet, very soulful from the late, lamented Irishmen.

Pigs on Purpose, Nightingales: Absolutely stupid stuff but typically coarse and cutting.

Fall in a Hole, the Fall: I'd sell my sister down the river to see the Fall live again.

Before Hollywood, the Go-Betweens: Delicate, wistful, complex and fine-spun.

Miami, the Gun Club: Somewhat watered-down, very much superior to 'Death Party'.

Single of the Year

- 'The Man Whose Head Expanded', the Fall

MOST MISSED NZ GROUPS

- First XV and Nocturnal Projections

BEST CONCERT

- John Cale

ENTREPRENEURS OF THE YEAR

- Alternative Entertainment Bureau

WATERSHED OF THE YEAR

- Flying Nun's release of *Fall in a Hole*

MURRAY CAMMICK

ALBUMS

Nona, Nona Hendryx: A mature, perfect statement from an eighties woman.

Forever, For Always, For Love, Luther Vandross: The modern Sam Cooke - sweet sentiments, tough funk.

Tell Mr Bland, Bobby Bland: A return to fine old-fashioned form.

DANCE

- 'Soweto', Malcolm McLaren: Different riddums made relevant. Fabulous video.
- 'Music/Don't Ya Wanna Ride', D Train: 'This train is so exciting' - machine soul adventures
- 'Land of the Good Groove', Nile Rodgers: The Chic magic exposed.
- 'Long Hot Summer', Style Council: White R&B has never bettered this. Best Imagination song so far - complete with lousy dub.
- 'Young Guns (Go, For It)', Wham!: Despite exploitative marketing, these guys have got the notion though they live across the ocean.

RATBAG, BROWN & CAIN

BARMAN OF THE YEAR

- Colin, Queen's Ferry.

DAVID PERKINS

ALBUMS

Inarticulate Speech of the Heart, Van Morrison: This musician's finest since *Astral Weeks*.

Live, Moving Hearts: Irish band give traditional music new guise.

A Child's Adventure, Marianne Faithfull: Proves *Broken English* was no fluke.

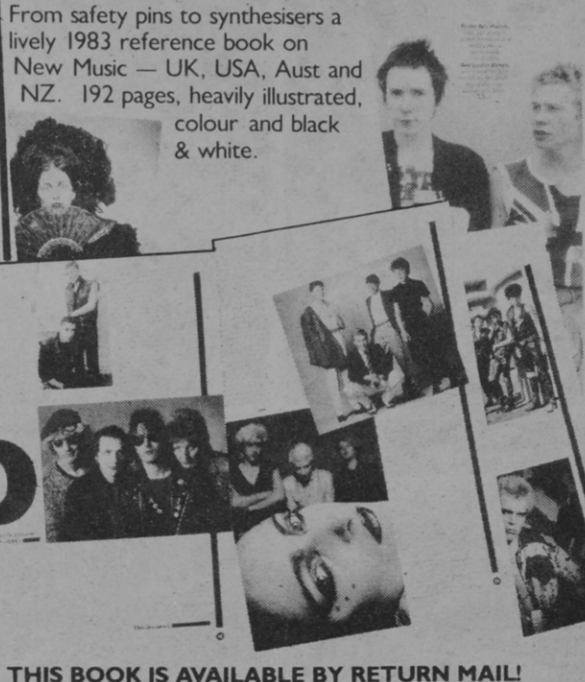
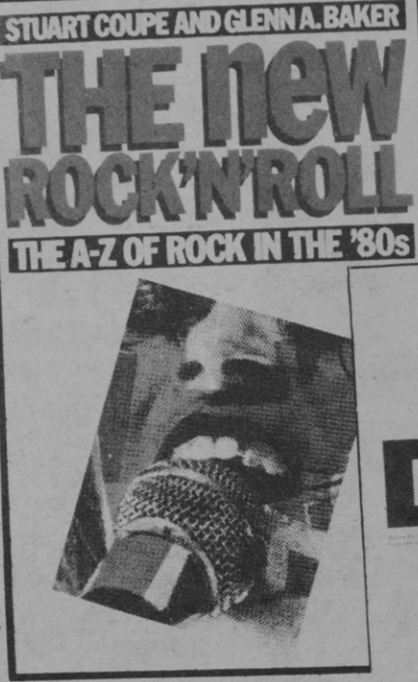
Trans, Neil Young: Why can't people do something different?

Infidel, Bob Dylan: Less dogma on this superbly crafted return to form.

Hand of Kindness, Richard Thompson: He puts the grunt back in folk rock.

CONTINUED ON PAGE 24

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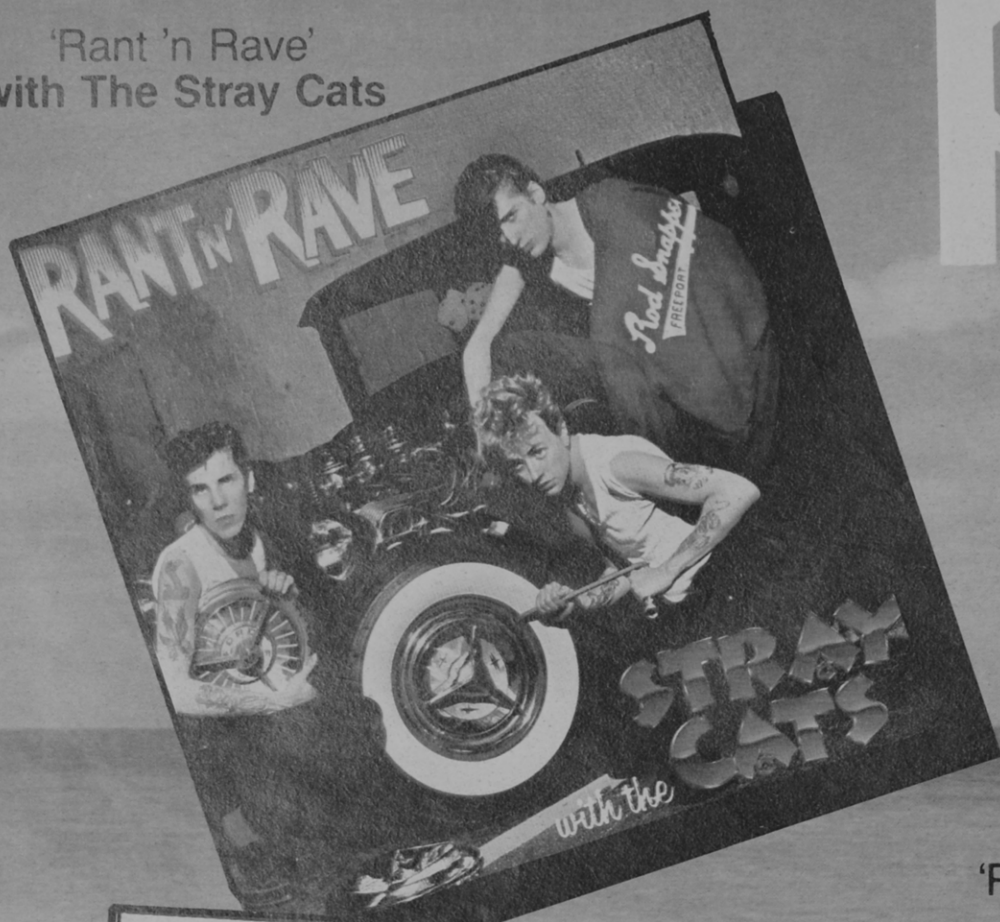
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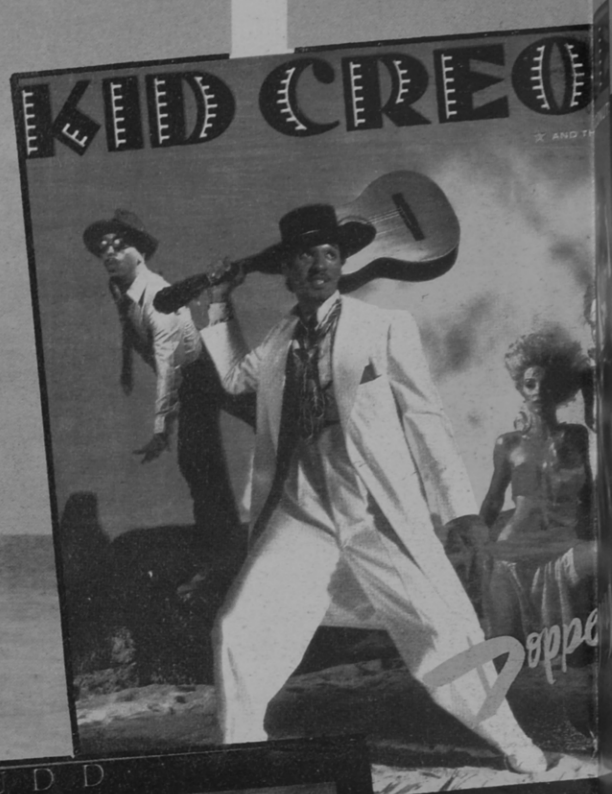
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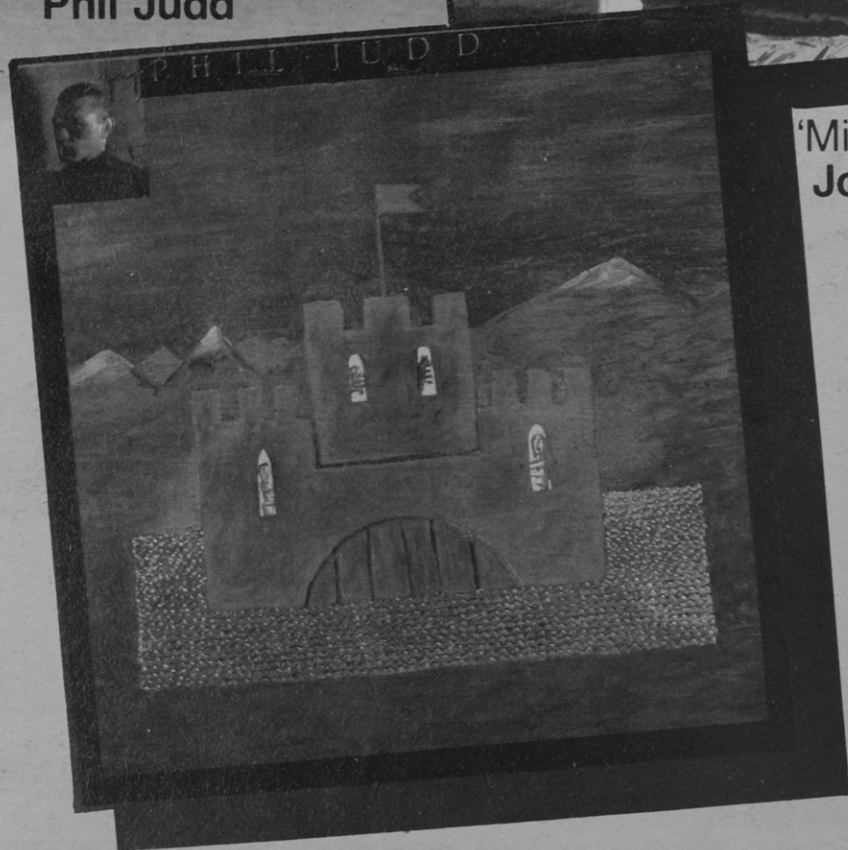
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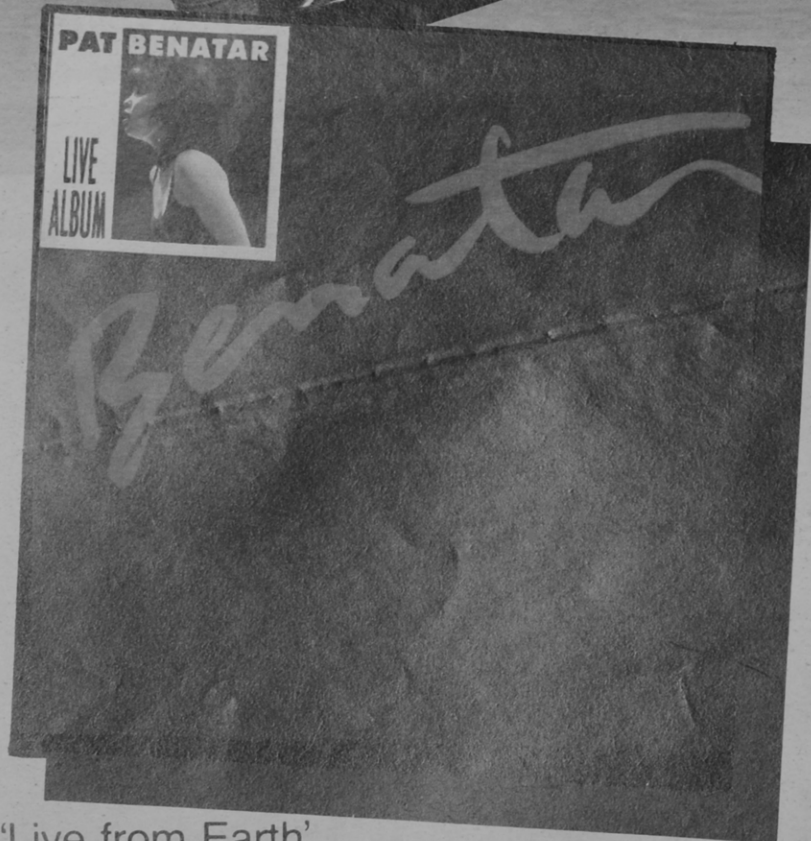


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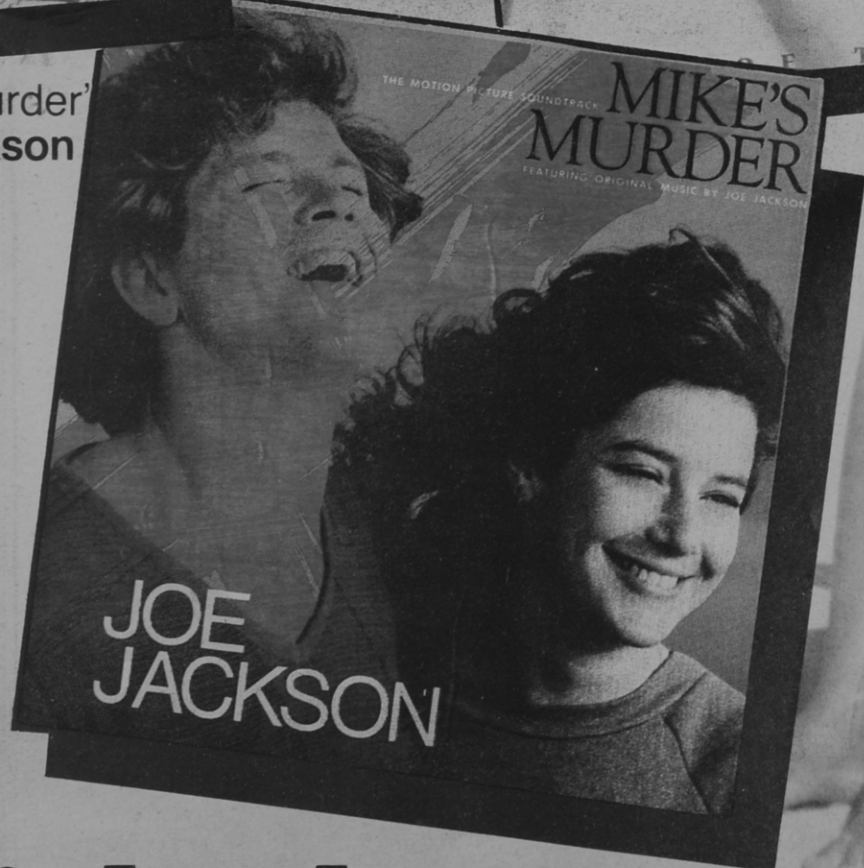
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Records

The Jam Snap Polydor

Rock'n'roll is littered with sad tales of bands being plundered by unsympathetic record companies releasing countless dusty live tapes and reorganized Greatest Hits. The Kinks and Hendrix are victims who immediately spring to mind.

But every once in a while a band's achievements are given the handling and respect they deserve. The Buzzcocks' *Singles Going Steady*, *Complete Madness* and the Beat's *What Is Beat* are proof of that. Now add to that list what must be the best compilation ever bestowed on a punk band — the Jam's double compilation, *Snap*.

Like *What Is Beat* or the fabulous *Kink Kronikles* (yeah occasionally they were treated right) *Snap* not only accounts for those great Jam singles but it also caters for their best flip-sides and representative album cuts.

Locally it is of even greater value since some of their singles never made it here in any form. So I'm talking about 'News of the World', the brilliant 'Strange Town' (which along with 'Down the Tube Station' and 'Going Underground' are arguably their best singles) the calculated beauty of the reverse, 'Butterfly Collector' and the later 'When You're Young'. Other classics like 'All Around the World', 'A Bomb In Wardour Street', 'Eton Rifles' and the under-rated 'Bitterest Pill' all queue up for honours.

The choice of album tracks (although most have been issued as singles somewhere in the world) and the intelligence behind the inclusion of certain flip sides ('Dreams of Children' and 'Tales From the Riverbank') make it obvious that Weller and co were instrumental in choosing the contents. Bonuses include a remixed and much improved version of the messy 'Funeral Pyre', the demo immediacy of 'That's Entertainment' and a four track live EP, with one song, 'The Great Depression', being something new.

If I believed in putting compilations in my five best albums of the

year then *Snap* and *What Is Beat* would be right there. As it is these two retrospectives indicate just how good things were. It's wishful thinking, but let's dream that 1984 can dawn with bands this great. George Kay

The Fall Fall in A Hole Flying Nun

These guys are close to my heart. The temperament that breeds the Fall's radicalism makes their music so personal and extreme that despite the power of its invention and ideas it lays outside mainstream appreciation, which to me is a damn pity. One marvelled at their Auckland shows at the isocratic understanding within the group and the impish, caustic bawl of Smith. It was his display of Anglophile snobbery that seemed at once to startle and amuse the audience. Moreover, this man Smith's inspiration is decidedly corrosive, identifiably antagonistic to the values of contemporary song. He has guts.

This double live album stretches back to the abrasiveness of *Live At the Witch Trials* to their latest work 'Room to Live'. Along the way the Fall have tapped into the power of repetition, a rawness stripped to bare essentials. The violence of this music is made virtually abstract, unstable, achieving a compelling and disorienting unity. Just listen to their Falklands commentary 'Marquis Cha Cha' with Robert Wyatt's 'Shipbuilding' and you'll get my meaning. It's a pungent realism to what is genuine and valuable, always striking, always contesting.

At times the sound and recording is hesitant and perhaps the real weapon of the Fall — Hanley's bass — is not turned up enough, but this is a minor grievance. Emphasis, then, is placed more in Riley's spidery organ which gives a brittle edge to the thrash of the band and Smith's severely unprincipled delivery.

As a live album, it has some splendid moments — the sinister opening of 'Impression of J. Temperance', the awesome *Hard Life in Country* and the rambling, disjunctive 'Solicitor in Studio'. I say buy it, it's an important release and a watershed in New Zealand recording. Perhaps Flying Nun's

greatest achievement. S.J. Townshend

Freeez Gonna Get You Beggars Banquet

There is in film theory a body of thought called Auteur Criticism which is a search for the real creator of the form of a particular film — going beyond the raw materials like actors and narrative. In the case of Freeez it's a matter of looking at the work of producer, arranger and mixer Arthur Baker. *Gonna Get You* is more Baker's album than that of Freeez, who on the opening track tell us:

*We're the boys from London town
In New York just gettin' down.*



They then go on to compare themselves with every hip funk unit around. They are only able to do this because Baker transforms their limp jazz-funk into a majestic wall of sound — the Phil Spector of the 80s — constantly searching for that perfect beat and creating a complex monster of a rhythm like 'L.O.U.'.

There is nothing else on the album that comes close to that masterpiece but every track bears some aspect of Baker's style that makes it well worth listening to. Kerry Buchanan

Depeche Mode Construction Time Again Mute

Anybody who has followed Depeche Mode over the years is probably aware that they have grown up. No longer are they naive Basildon boys. Now they are men of the world. Or at least that seems to be the message built into *Construction Time Again*. Gone is that sweet pop sensibility of the first two albums, that idyllic love of 'See You'. How can we

believe Dave Gahan when he sings "This is more than a party" or "Hope alone won't remove the stains"? This is a very different Depeche Mode.

Earlier this year Depeche Mode released 'Get the Balance Right', a powerful single that on reflection exposed their internal thoughts. It doesn't appear on this album, it just wouldn't fit. Instead this story starts at 'Everything Counts':

*A handshake seals the contract
From the contract there's no turning back*

A cynic forever, Martin Gore must have been truly hurt in business as well as in love.

Gore is a clever man. There is no doubting that. On 'Told You So' he brilliantly bastardises the

Depeche Mode

old hymn 'Jerusalem' to create a dynamic little song that can't help sounding familiar. The biggest surprise, however, comes from newer member Alan Wilder, who contributes two pieces, one of which, 'The Landscape is Changing' is much better than several of Gore's compositions.

This is not an easy album. In places it glimmers, in others it grates. Depeche Mode are no longer a pop band, they are thinking men's music. I think I am disappointed. Mark Phillips

The Culture Club Colour By Numbers Virgin

Boy George, christened George Alan O'Dowd in 1961, was last year voted by Britain's *Daily Mirror* readers as 'outstanding music personality of the year'. His manipulation of sexual ambivalence and his natural vocal ability in Culture Club has led to national recognition in less than a year — no mean feat for the third son of an Irish Catholic family.

Culture Club's debut album of last year, *Kissing To Be Clever*, was a teasing stab at various directions, an attempt at finding the most comfortable skin. With *Colour By Numbers* they've found it.

It's no surprise that it's a continuation and refinement of their four hit singles ('Do You Really Wanna Hurt Me', 'Time', the best, 'Church of the Poison Mind' and 'Karma Chameleon', the last two being on the album) and so it emerges as an effortless concerted commercial motion.

The mood is generally sweet in the Philly-Motown style of delivery that Boy George has down to a fine art. The sting is in the lyrics but they can't interfere with the commanding charm of 'It's A Miracle', 'Miss Me Blind' and 'Stormkeeper'. 'Mister Man' and 'Church of the Poison Mind' are the only songs that try to get tough, and they're pushovers. And while 'Black Money' steals your affections, 'Victims' tries to make its mark as the big ballad, and succeeds.

Every song on *Colour By Numbers* is a potential single, an indication of the album's consistency and Culture Club's knack for craftsmanship. A difficult album to dislike. George Kay

Dance Exponents Prayers Be Answered Mushroom

Call it beginner's luck but Dance Exponents' rapid rise to national prominence remains unrivalled. Admittedly their natural exuberance and friendly disposition has helped but these days you've got to play to your real strength, which in this case is the superior songwriting of Jordan Luck.

So I'd prefer to call them Luck's beginners, as this album is but a satisfying start. Y'see, if Luck has penned 60 songs then surely the 12 here are merely a taste of things to come.

But if this record was a bottle of lager, not a piece of plastic, I'd be thinking: is it watered down, or has someone left the cap off? The Exponents' bubbles are still there but they don't exactly tickle your nose. It would seem producer Dave Marrett found it hard to recapture the band's essential brashness and vitality on vinyl.

But HEY! Don't let that worry you because the songs are neat, super, fab, groovy and really silly. You just can't ignore a refrain like:

Checking to see that your kiss is the same.

By rereading all of your letters again.

And how about the images of bar-room romances conjured up by the loopy 'Swimming to the Table of an Unknown Girl'? There are serious moments, though — 'Envy the Grave' and 'Shattered Ornaments' contain the necessary ingredients of love and despair and I suppose the marvellous 'Victoria' is pretty damn serious.

And that's only mentioning a few — this is better than I thought. Except for poor old 'Poland', that is. If they ever manage to get that right I'll shout them a trip over there.

Still, 11 out of 12 ain't bad at all. Beginner's luck? Nah, Dance Exponents haven't even started to get lucky. Alister Cain

Big Country The Crossing Mercury

Picture a bleak winter's day in rural Scotland. Put it to contemporary music and my bet is you'll have something sounding like Big Country. *The Crossing*, the debut album by this Scots four-piece which includes ex Skid Stuart Adamson, is epic; guitars skirl like bagpipes, drums pound majestically and the singing is rousing.

This is music from the heartland, an appeal from the past couched in modern terms and delivered with an almost religious fervour. For that reason Steve Lillywhite's productions works. His bombastic touch suits these songs, accentuating the very things that cull Big Country from the rest.

The standout track is 'Fields of Fire', one of 1983's great non-hits and anthemic in the way 'London Calling' was way back when. In a Big Country, 'Harvest Home' and 'Chance' near those heights.

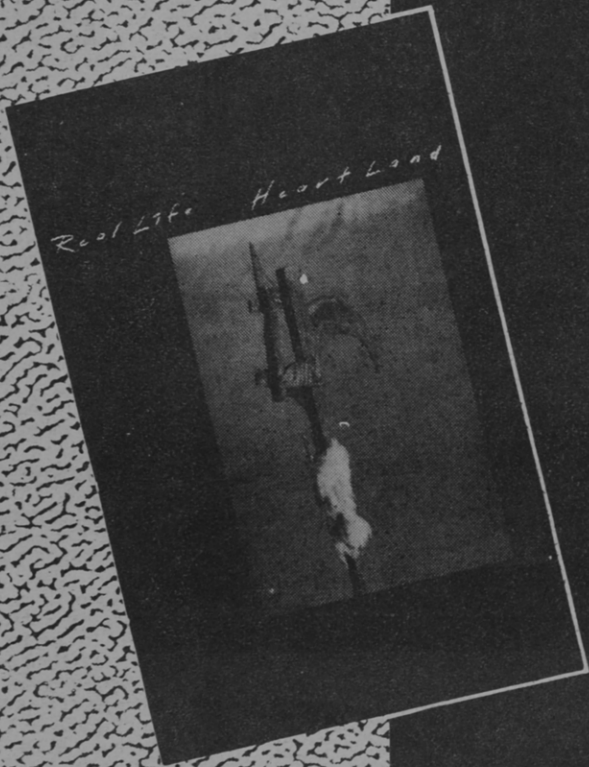
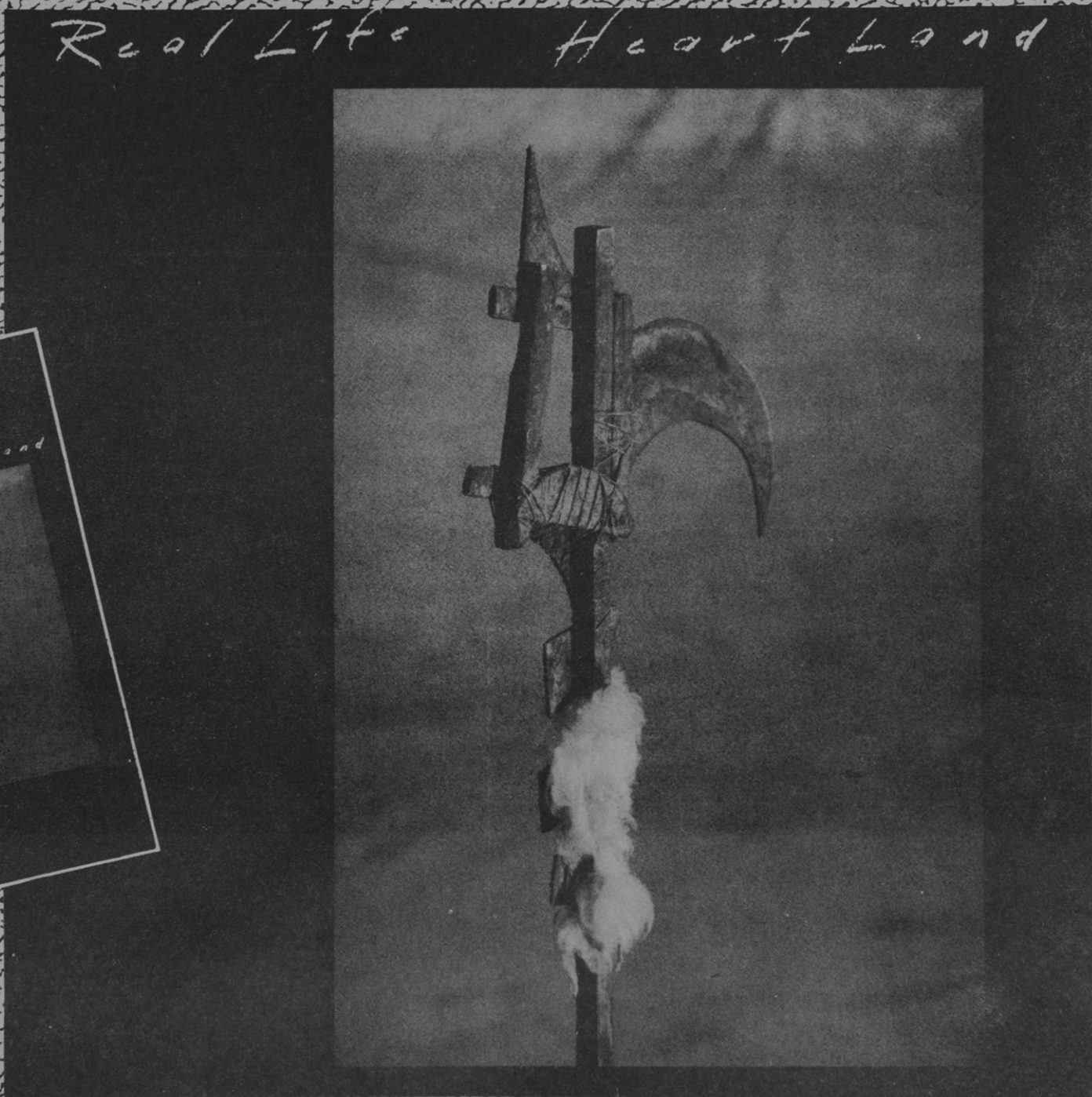
The Crossing is a remarkable debut album. It has warts — a couple of average tunes and some awkward lyrics — but these don't interrupt its flow and there are sufficient high points here to make Big Country a band worth following. David Taylor

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Records

The Doors
Alive, She Said
Elektra

Jim Morrison's poetry was never right on paper. I have a book at home and the rhythm is wrong. What seems wrong on cold paper makes perfect sense from Morrison's hot mouth:

It crawls out of the Virginia swamps

*Cool and slow
With a backbeat narrow and hard to master.*

The words slide seditiously and seductively off his tongue in a bare, slow version of Texas Radio and the Big Beat that must be 4am radio in the dark.

If the Doors had been born in the cynical 70s they'd probably have sounded very like the Birthday Party. Living in the Me Generation precludes talk about the children overcoming — the thinking man turns within himself. Morrison's acid ramblings and Cave's cynical bet-hedging are different sides of the same coin.

That over, the facts are these: this is a live record cobbled together from recently discovered tapes covering a three-year period. It opens with a mischievously carnal version of Van Morrison's 'Gloria' taken from a 1967 sound-check. The story goes the band had spent all day waiting for the production of *Hair* to vacate the stage and were in sore need of a tension releaser — everything goes into this.

Other highlights are a graceful version of 'Light My Fire' that highlights the genius of Ray Manzarek's swirling keyboards and Morrison's monologue in 'Texas Radio'. But it's all good (and so's the sound quality) and in some ways better than the *Absolutely Live* volumes because it's tighter and harder — all the tracks picked are high points.

You can buy this record because you've got all the others (no songs appear on *Absolutely Live* and 'Gloria' and 'Little Red Rooster' can't be found anywhere else) or you can buy it because you haven't got any of the others.



Jim Morrison

The age of this music doesn't matter and if you listen to it maybe you won't get old.
Russell Brown

Public Image Ltd
Live in Tokyo
Virgin

Ladies and gentlemen, the following phrases are destined to become classic critical clichés over the next few months. You are privileged indeed to read them here for the very first time — ladies and gentlemen, boys and girls, the brand spanking new Public Image review!

One: After two years, Lydon (nee Rotten) can only produce three new songs, none of which would stir the brain cells of the most feeble-minded pistolpunk!

Two: Lydon (nee Putrid) has assembled a band of PiL copyists who slavishly ape their betters to little effect, turning revolt into style (Copyright Geo. Melly, nineteen-sixty something).

Three: Four-year-old songs are treated with scant respect and small skill by Lydon (nee Carcinogenic) and his slick but shallow band of men he dares to call PiL.

Four: Where's Wobble with his deeply eccentric bass, Levene and his anarchically scything guitar, Lee with whatever the hell she did on *Flowers of Romance*? Where is the grandeur of *Metal Box*, the passion of *First Issue*? Where is the gent, I wanna throw up.

Five: The most theoretically radical of them all, King Punk, prince avant-garde, Johnny Lydon (nee necrophilia) plays it safe and crawls out of his neon coffin to sprawl in front of a tame Japanese audience and ever so cleverly and with utmost decorum spread himself rice paper thin over four digitally recorded 12" 45 sides, the bastard!

That's it ladies and gentlemen, this has been an historic occasion. You may now smoke.
Chris Knox

Dave McArtney
& The Pink Flamingos
The Catch
ZE Disc

Kiwi rock's most modest elder statesman delivers 10 tracks that showcase all his strengths and one or two weaknesses. The compositions vary in age but the arrangements have been carefully tailored for coherency. The whole album has the methodical and professional approach we've come to expect from McArtney.

Particular attention was given to the mix and it's certainly the best sounding record I've heard from this part of the world this year. Full marks to Harlequin.

If it sounds like I'm damning this with faint praise, perhaps I should plead guilty.

It's McArtney's melodies that lie at the heart of the problem. There's too much *deja vu*. Listen to 'Red Boots' or 'Carry On' and see what I mean. McArtney has written these songs before. He seems to have spent more time on the lyrics, which are some of the best he's ever written, lucid and often intensely personal. But some of the tunes just don't seem to fit.

As examples, take 'I'm in Heaven' and 'Beauty and the Bottle', both of which receive lightweight treatments that do not benefit their subjects. 'Wretched Youth' and 'Japan Affair' are the standouts because McArtney is far more adventurous in both melodies and arrangements.

I feel both mean and churlish for writing this, because McArtney is such a damn nice guy who has taken a lot of knocks. I honestly hope that the fortunes of this album match his optimism about it. But also, in all honesty, it doesn't excite me.
Duncan Campbell

The Body Electric
Presentation and Reality
Jayrem

Wellington's Body Electric are unique among New Zealand bands. They have embraced computer technology wholeheartedly and produced synthesiser music that stands tall alongside the

works of European exponents of the form.

Presentation and Reality, their self-produced debut album comprising nine tracks, raises the question: is there life after Pulsing? On this evidence, the answer is yes. The album is far superior to the earlier effort both in terms of composition and production. The album tracks are more mature, feature better hooks and more intricate instrumentation. The standouts are 'Illusion' and 'Zanzibar' but interest is maintained throughout. The most obvious flaw with this album is the over-dramatisation of the lyrics on several songs by vocalist Garry Smith.

It's easy to take the facile route and slag this music on stylistic or inspirational grounds. Yet composition using technology takes a high degree of skill as it's difficult to breathe life into artificially created sounds. Body Electric have succeeded in the endeavour as well as any synth band.

Presentation and Reality is a sound effort which, at the very least, deserves an audition.
David Taylor

Bob Dylan
Infidels
CBS

Who knows what are the concerns today of the Dylan fans of yesterday? Gone on to mortgage land? Hello out there (in there?), if you recall with a thrill and a smile the battering of 'From a Buick Six' or the crash of 'Maggie's Farm' then you owe it to yourself to listen to *Infidels*.

Producer-guitarist Mark Knopfler understands Dylan's music like a soulmate — but that was clear from the first appearance of Dire Straits. Around him he has gathered the stellar rhythm section of drummer Sly Dunbar and bassist Robbie Shakespeare, Dire Straits' keyboardist Alan Clark and former Rolling Stone Mick Taylor, who adds the beef to Knopfler's sinewy sound. The music has the meat of the previously mentioned Dylan classics of the mid-60s — but it's a contemporary sound, too. Usually a fast, even rushed, worker in the studio, Dylan took a month putting down basic tracks and then took a break before choosing his best tracks. It shows.

On the lyrical side, Dylan is still attacking hypocrisy and greed, his voice rising and falling in those eccentric cadences, which even he admits he sometimes finds difficult to listen to. If Dylan's voice remains a stumbling block to some, the splendid music of *Infidels* should ease them in. If they have ears, they'll be hooked.
Ken Williams

The Henchmen
We've Come to Play
Cadaver

Tony Goth and Norm Dillinger have been steadfastly ploughing their own furrow for some years now, releasing their first album as part of the Dum Dum Boys and now this one as part of the Henchmen. The sound here is the Detroit Sound via Radio Birdman — very hard and dense and fast.

'Bitch Goddess' isn't much of an opener, it's hackneyed, musically and lyrically but the version of Iggy's 'I Got A Right' captures something of the spirit of the original. 'Metro Blues' steals the Damned's 'New Rose' riff (I wonder who they nicked it from?) and is okay.

The best tracks are the re-recorded single 'Do the Maelstrom', which gets across a real

sense of excitement and the wah-wah laden theme song 'We've Come to Play'.

I'm something of a fervent Stooges fan myself so the ideas behind this record appeal to me but I can't help feeling the Henchmen have missed some of the essential factors that made the Stooges what they were. The Stooges were never this straightforward. Never quite this much head-down hard rock. The thing that's missing here is the sense of humour, the mocking.

But for all that this record has some great moments and as far as energy goes it eats silly metal parodies like Stormbringer. Hard rock if you want it.
Russell Brown

Say Yes To Apes
Who's That
TV Eye

I was disappointed with this record at first. As an aficionado of the TV Eye tapes I'd been looking forward to the first real Godallmighty kickass vinyl thang. But initially this didn't seem to have the perverse genius to be found on the Picnic Boys (for these are a mutation of them) albums and subsequent tapes like *Weirdcats* and *The Hamburg*.

But after a couple of listenings it starts to make sense. Well, as much sense as it's meant to make. Kevin Smith's songs are my favourites. The last chaste man in the Western world has much to communicate — it pours from him in quite disquieting fashion.

I like 'Man Alive', 'Let Them Eat Cake', 'Bloodsong' and 'The Burma Sun'. Throughout Smith sings, still apparently uneasy with his voice, Steven Watson gets multi-instrumental and Patrick Faigan's drumming ensures things never get predictable.

But I can't really describe this music other than to say that it sounds like the cover design. Which isn't much use to you if you can't see it, is it? There are many clowns in this world to whom you couldn't play this but if you can forget ideas about tune, tempo and decorum there is much here.

These are prodigiously creative people. Give yourself a Christmas present.
Russell Brown
(Available for \$8.99 from 506 Queens Drive, Invercargill. Write to them — they send great letters back.)

The Rolling Stones
Undercover
Rolling Stones

Undercover's strongest track is 'Too Much Blood'. Significantly it's also the least traditionally Stones sounding. Even more significant is that it's the track on which the extra musicians most outnumber the group. Four additional percussionists and a guest guitarist set up a hypnotic rhythm around the bassline (Bill Wyman's?) Then a horn section punches in the riff and all Jagger has to do is babble various inanities over the top. Presto! Another great Stones' dance number.

Otherwise, the pounding title track — which you've all heard on the radio by now — is the only other number to seriously rival 'Too Much Blood'. From there things fall away pretty rapidly as the old lags recycle ideas that were tried ten years ago. 'She Was Hot' has the simple virtue of a brisk pace but the rest of the album makes me want to hurl it out the window and slam on *Sticky Fingers* or *Beggars Banquet* before all those memories get soured too.

One other gripe. I know Jagger's

always been a misogynistic bastard in his lyrics but this stuff scrapes the pits. The violent edge to his strutting sexism seems more blatant than ever. Obviously the past umpteen years of women's consciousness raising have had absolutely no effect on him.
Peter Thomson

The Pelicans
Eight Duck Treasure
Eelman

No one can say it's been a thrill-packed year for kiwi rock'n'roll. Little that's new or exciting has developed and just like the chaotic British scene we have so many bands pursuing their little piece of the fashion action. Only the maverick talents of the Tall Dwarfs, the Verlaines, the Neighbours and now the Pelicans have kept the year from going under.

From Wellington, the Pelicans have inherited the Hulamen's spirit, as well as some of their musicians and record label. Guided by the dominant presence of guitarist/vocalist/songwriter (invariably political) Bill Lake, they lean towards an easy funk horn-laced feel that allows Lake's songs to be conveyed naturally.

As a singer, he's no Peter Marshall — more of an untroubled David Byrne. But his song content on *Eight Duck Treasure* probably noses a 50 per cent success rate. The best means 'Shuffle-itis', the loping reggae punch of 'Banana Dominion' (listen to the lyrics) and 'Down to the River' and the slow, measured funk of 'Down to the River'.

The rest — 'Curiosity', 'Dead Cars', 'Out of the Frying Pan' and 'If It Ain't Too Easy' aren't too inferior. And this all means the Pelicans have managed to close the Kiwi year with optimism still beating in a few breasts.
George Kay

R.E.M.
Murmur
IRS

This album took a while. I'd heard a lot about R.E.M. but I wasn't particularly impressed with this record at first listening. Infact, it wasn't until I saw the 'Radio Free Europe' video on TV that I was really caught up by that song's winding, easy melody.

It's that kind of record. Listening closely pays off — there are subtle touches here. Song structures aren't verse/chorus, phrases are repeated but they tumble into each other in a quite natural way. The shift in pace or rhythm within a song can be quite marked and almost go unnoticed because it seems to fit — 'Pilgrimage' is one example.

Echoes of the Byrds and Dylan shine through clear and strong on several tracks. In fact, but for the production — a curious but effective murk pierced by Bill Berry's clean (both in terms of production and playing) drums — I suspect they'd very much like something from the 60s on some songs. Yet it's almost a matter of old-fashioned components being moulded into a modern sound.

Vocalist Michael Stipe sets much of the tone. He's sometimes gruff and sometimes reedy but it's generally hard to pick up his words. He apparently doesn't place much stock in his lyrics anyway.

But for all that, it's not an album that's going to set the world on fire. It's maybe a little too underplayed for its own good. It's an album I very much like to listen to but not an album that really excites me.
Russell Brown

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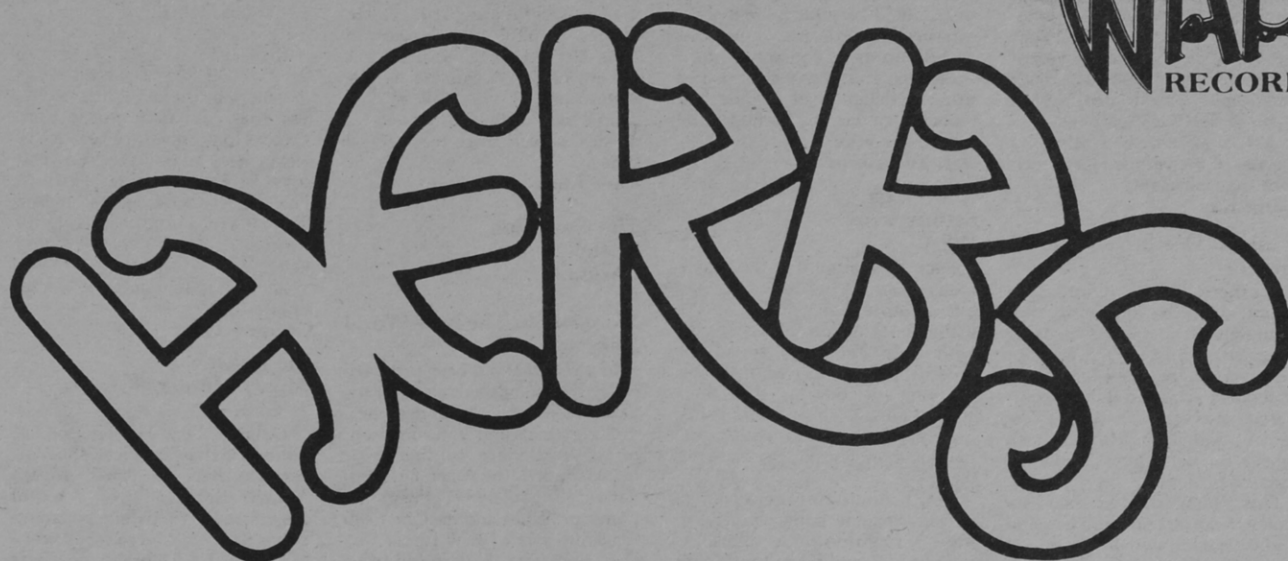
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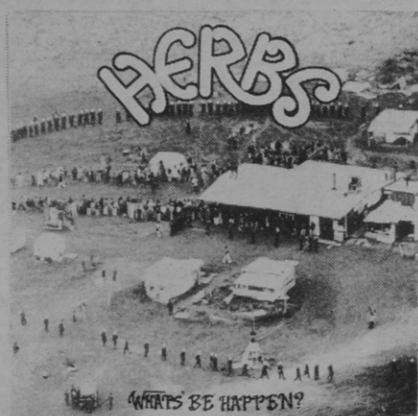
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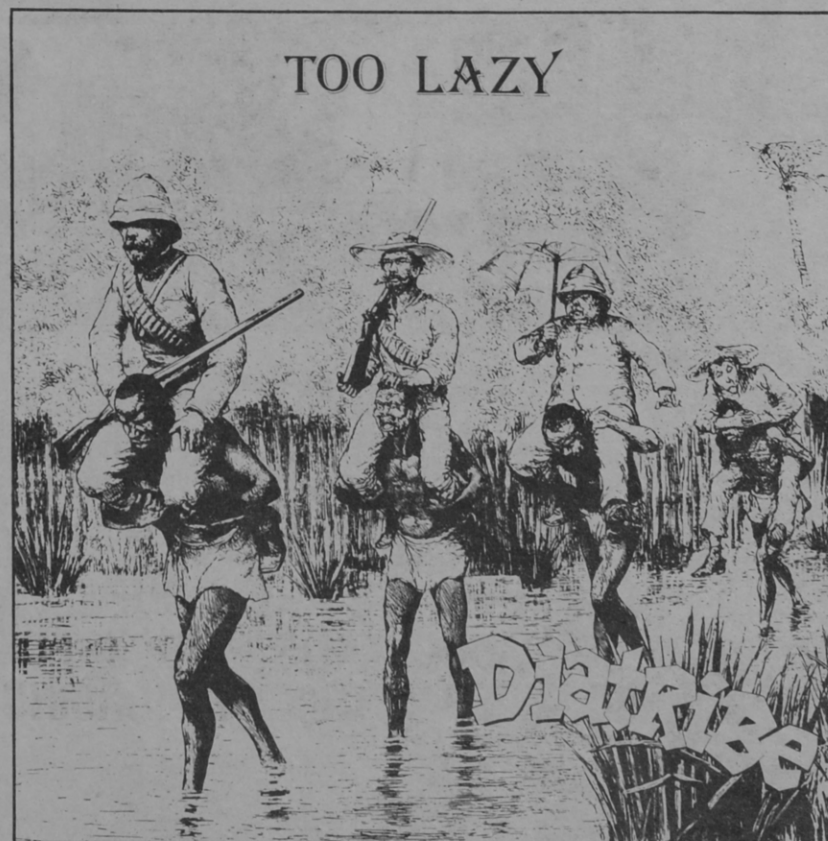


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Records

Pete Shelley
XL 1
Island

The suspicious minded and the purists will probably have given up on the career of Pete Shelley. He sure seems like a million miles from the punk purity of his Buzzcocks' origins on the likes of last year's *Homosapien* and now *XL 1* — yet his fragile wandering soul is still intact, it's just that he's using different methods of conveying its pains and needs.

The approach of *XL 1*, complete with computer programme instructions for the ZX Home Computer (not exactly a humble or down-to-earth approach on Shelley's part), has gained from the two year gap since *Homosapien*. His tentative and timid approach to keyboards has been replaced by a confidence and aggression that is pretty evident. He's also filled out the album with some orthodox musicians in the likes of ex Magazine bassist Barry Adamson and Shelley himself

adds various guitar parts.

The end result is a body of songs that can't be ignored: 'You Know Better Than I Know', 'I Just Wanna Touch', the Buzzcocks' propulsion of 'No One Like You' and 'Many A Time' can stand beside the best he's ever done. 'Telephone Operator' and 'What Was Heaven' are also worth noting, the former appearing with 'Homosapien' as a bonus 12" with extended dub versions.

XL 1 has been one of the few surprises of the year, and it's much more than pleasant.
George Kay

Southern Death Cult Virgin

Southern Death Cult were quaint, visually appealing, but ultimately crap. Carried on a staggeringly misdirected wave of "new punk" hype, these feisty little pretenders achieved quicky commercial success with singles like 'Moya' and 'Fat Man' (which appear on the album) and then dissolved.

This album could be seen as a legacy of sorts, featuring live and studio tracks which show off admirably the group as a great bunch of no-talent schmucks. It goes something like this: pummel pummel, thud thud, tweek tweek.

The problem with SDC was that they lacked a truly *fuck you!* sound. Instead they sound like an unhealthy hybrid of U2, Birthday Party and Kirk Brandon.

Only on 'Faith' (a live track) and 'Apache' do things rise above the mundane. Everything else merely swerves towards the superficial and decorous. If you are an aural masochist and savour the full and utmost delights of unabashed tedium then this, my friends, is the record for you.
S. J. Townshend

Alan Vega Saturn Strip WEA

Fuck this album! I thought I really liked it after four hearings but another listen later and I loathe the thing. So, patient reader with only \$11.99 to spend on records this month and maybe thinking of buying this one, should I make Mr and Mrs WEA happy and recommend you plunge your precious pennies into it?

No, I should not, because: (1) six of the nine songs boast the most boring rhythm section since man first spread sabre-tooth hide over hollow log. (2) Rick Ocasek produced it and plays on every track. Yes, yes I know he produced a Suicide album or two but Martin Rev wielded some heavy influence on the way they turned out. (One song, 'Wipeout Beat', has that good old nauseous Cars synth setting we all remember with revulsion.) (3) The songs shuffle between the sweet, rancid rockabilly of Vega's first solo (a far superior album) and the more satin sounds on the second Suicide album (maybe the title was misspelt) without capturing the joy of one or the strength of the other. (4) It includes a cover of a great song, 'Everyone's A Winner' by Hot Chocolate and crushes it... to no apparent purpose. Mind you, he's had a bit of difficulty with other people's good songs, from Suicide's 'Sister Ray' to *Collision Drive's* 'Be Bop A Lu La'. (5) Not content with aping Lou Reed, he's now stealing licks from Iggy and fellow V.U. freak Jonathan

Richman, with the keyboard phrase on 'Je T'Adore' being the most blatant example.

But, dear record buyer, it's harmless enough stuff, it won't stunt your growth or give you herpes and nor will it make you the teensiest bit unsettled. Which, coming from the guy who gave us 'Viet Vet', 'Lonely' and all the human noises of Suicide, is disappointing. You're allowed a couple of disappointments in a musical career, so ... maybe next time.
Chris Knox

The Gun Club Miami Chrysalis

X More Fun In The New World Elektra

In a year that has been propped up by the established talents of the likes of Costello, the Undertones, Talking Heads and Van Morrison, more people are turning their hopes towards the American alternative of Violent Femmes, the Plimsouls, REM and the Gun Club for some sort of new future.

X, of course, are too old to be part of this bright new world. They've been around in Los Angeles since the late 70s pushing their own brand of literate, considerate punk. Their first two albums on Slash records made your favourite critic's top ten list but that was as far as they went. Last year's major Elektra release, *Under the Big Black Sun*, had some fine songs but Ray Manzarek's production failed to bestow it with the required passion.

To some extent the reverse is true of *More Fun In the New World*. Manzarek has roughed the sound up a little, the guitars are fuller and the impact is fatter, but the songs seldom rise above the forgettable. 'We're Having Much More Fun', 'Poor Girl', 'Make the Music Go Bang' and 'True Love' are the best from a band who have about as much aural authenticity as Mental As Anything.

The Gun Club have been released in reverse over here. Earlier

this year disappointments had to be coped with on the arrival of their puny *Death Party* EP. The Texas Rangers struck out, or so it seemed until the arrival of their second album, *Miami*, their first collaboration with Chris Stein on his Animal label.

It hasn't got the raw punk guts of their 1981 Slash debut, *Fire of Love*, but it has got better songs so you can tolerate Chris Stein's less than dynamic production. 'Carry Home' is a sure balance of melancholy and drive and their cover of Fogarty's 'Run Through The Jungle' is monumental, but it's the forlorn country-longing of 'Mother of Earth' that will haunt you.

The rest of the album is almost as good.

George Kay

Joe Jackson Mike's Murder A & M

Dammit, I was hoping for a live album of that excellent show he brought here in April. *Mike's Murder* is the title of a recent American movie (which apparently has flopped, so it may not reach NZ). A pity — Debra Winger was in it. Jackson's soundtrack presents five new songs and some mood music.

The songs, all on Side One, are typical of the not-quite-inspired competence that made up the bulk of his last album. You know, all those catchy tunes labouring under Jackson's chafing vocals, plinky piano and cocktail lounge arrangements. Still, *Night And Day* did include the superb 'Stepping Out'. The poppiest this set presents is something called 'Memphis' wherein Steve Winwood's old 'I'm A Man' organ riff meets the B52s' rhythm section. There is an attractive ballad, however — even if it does get recycled as an instrumental — and after a few hearings, 'Moonlight' becomes quite as seductive as the last album's slow 'Breaking Us In Two'.

The flipside of *Mike's Murder* contains three instrumental themes, all of which are modestly successful given their obvious functional

limitations. The brooding jazz-funk of 'Zemio' even sustains eleven minutes. But finally one judges the album as pleasantly agreeable or slightly frustrating, depending whether your expectations are based on movie soundtracks or Joe Jackson. Me? I've been playing it alternately with *Look Sharp*. Now, about that live album idea ...
Peter Thomson

Mi-Sex Where Do They Go? CBS

A more appropriate title would be 'What Happened To Them?' After a mediocre third album and a hint of flagging inspiration, most were ready to consign Mi-Sex to the archives and the second-hand bins, me included.

This band has come back with a mature and decisive album, knocking many of the criticisms levelled at them on the cranium. Drummer Richard Hodgkinson has been replaced by Paul Dunningham (ex Coup D'Etat), and another guitarist has been added, in the form of Colin Bayley (ex Short Story).

Mi-Sex have enlisted ace American producer Bob Clearmountain to do the honours. The result is an album with oodles of bounce and sparkle. Steve Gilpin's vocals are less forced, he now uses his limited range to better advantage, not trying to sound like an old punk.

And Mi-Sex have songs in plenty, too. Gilpin surpasses himself on the anguished love songs 'Blue Day' and 'Why Did You Leave'. 'Antipodes Army' could become a new anthem, with its bitter but poignant view of the South Pacific paradise. 'Don't Look Back In Anger' and '5 O'Clock (In The Morning)' are both prime examples of the band's newfound inspiration, free of the bombast that once threatened to engulf them.

Mi-Sex no longer sound like grown men trying to be kids. They use their experience to best advantage, wearing their years more gracefully, and giving everyone a lesson in the art of survival.
Duncan Campbell

La folie

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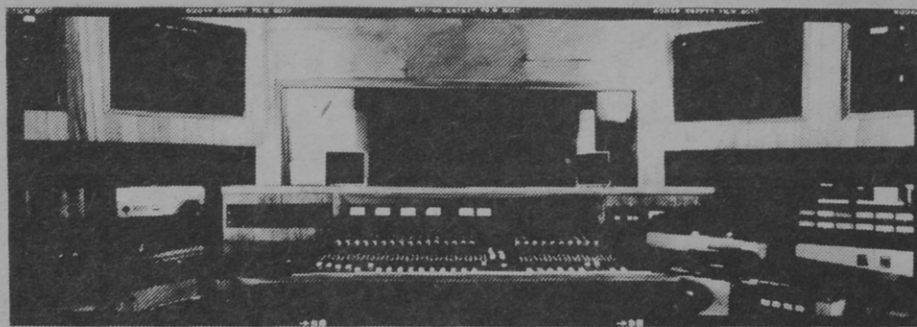
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NEW
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Kid Creole and the Coconuts Doppelganger Ze

From the sports desk: "My old football buddy, Richard Nixon, most feared people who might run amok and wanted them all put to sleep. Nothing to fear with these lounge lizards who croon (obtusely) about injustices and oppression in the atavistic land of Zylla over a back-beat of second-hand calypso melodies and Latin rhythms. Kid Creole, the perpetrator of this mad saga in 12 parts, is a sort of cross between Mohammed Ali and Clark Kent on speed ..."

As your attorney I advise caution. Like Gonzo journalism, Kid Creole and the Coconuts are an American phenomenon; they know the effect of words and the value of self-publicity but have developed stylistic strait-jackets.

Wider concerns aside, *Doppelganger* isn't a bad album. The songs are well-performed, a fair mix of the lively and medium-paced. Still, it's no coincidence that the best track, 'If You Wanna Be Happy', is a cover version.

This is a case of hard sell soft centre, an album for the converted. Caveat emptor — let the buyer beware. David Taylor

Ian Hunter All the Good Ones Are Taken CBS

Ian Hunter's return to CBS marks his most consistent album since his 1975 solo for the same label. As eclectic as his past offerings but this time around the songs have real strength.

The title track opens and closes the album, treated initially as a rocker and then as a ballad. It features fine sax from Clarence Clemmons, who also lifts 'Seeing Double' out of the ordinary. But the major highlights are 'Fun', an ecstatic celebration of power rock and 'Speechless', a punchy pop song reminiscent of DD Smash. 'Death 'n' Glory Boys', the only track with Ronson playing guitar, seems out of place, a leftover from some previous session.

In essence, a return to form from one of rock'n'roll's major figures and a fine epitaph for Guy Stephens, deceased producer of the early Mott the Hoople albums. Highly recommended. David Perkins

John Cougar Mellencamp Uh-Huh (Riva)

With a dedication: 'To the Rolling Stones for never takin' the livin' room off the records when we were kids', this album is a bit of a giveaway. What you're getting here is circa *Beggar's Banquet* sound and feel and it's far more refreshing and vibrant than Mick and Co's newie *Undercover*. Cougar struts his way through several uptempo rockers, a couple of poignant ballads ('Pink Houses', 'Jackie O') and sounds like he's having a good time. Great loose feel — I'm starting to love it. GC Fastway (CBS)

Pick of the heavies this month must be the debut from the trio founded by Fast Eddie Clarke on his none-to-happy departure from Motorhead. Together with veteran drummer Jerry Shirley and debutant vocalist David King, Clarke has inspired an album of metal zap that comes close to his desire to "fill the void left by the demise of Led Zeppelin." It's far from a classic but it contains a certain excitement and speedthrill rarely found in today's crowded metal bins. CC

CONTINUED FROM PAGE 14

GREG COBB

RECORDINGS

'Rain', Dragon: Love the drumming — single of the year.

Pyromania, Def Leppard: Year's best metal album.

Just Came Home to Count the Memories, John Andersen: Best country album of the year.

Thunder and Lightning, Thin Lizzy: Best undiscounted album of 1983.

Pride, Robert Palmer: Class, mate!

CHRIS CADDICK

ALBUMS

Inarticulate Speech of the Heart, Van Morrison: Musical magic for the heart, body and mind.

Eliminator, ZZ Top: Boogie deluxe — nobody does it better.

Script for a Jester's Tear, Marillion: Stirring, old-fashioned, pomp rock.

Out of Hand, Coney Hatch: Hard rock from the land of April Wine.

The Memory Kinda Lingers, Not The 9 o'clock News: A comedy album you can listen to more than once.

'RUMOURS' FROM PAGE 8

McCracken from Australia (keyboards), Ben Doon (bass), Rick O'Shea (guitar) and Victor Green-sleeves (drums). Band's recent debut at Gladstone was well received ... the Art Union are Mike Forse, Grant Edwards, Ross Easy, Peter Thunderchild and Mike Davidson. They'll be playing the first gigs at ChCh's new club, Vibrations, an old Doodles site ... Back Door Blues would like to hear from any prospective saxophonists, contact Terry on Dunedin 773-289. GG

Hamilton

Second single for the Bronx is 'One Foot Over the Line', out on Vertigo. Release is to be followed up by a South Island tour and an EP next year. Drummer Jeff Lethborg is leaving the band and rumours are that Kevin (Snag) Smith, who recently left Kix will replace him ... Kix currently undergoing a name change to coincide with their debut single are currently auditioning several local and Auckland drummers.

The Midge Marsden Band has released a live mini album recorded at Auckland's Gluepot ... the Glenview hotel is now back in full swing with local bands playing there each week. Carolyn Murchison



Madonna Sire

This is an album that dares to be disco and proud of it. It reminds me of great tracks like Chic's 'Good Times' and Anita Ward's 'Ring My Bell' and that's good company.

Madonna is the current darling of the New York disco scene, hanging out at the Funhouse, picking up tips from the Peech Boys and Arthur Baker. So the album has a very modern sound with the outstanding production of Reggie Lucas and John 'Jellybean' Benitez showing Madonna's strong white voice at its best.

A real fun dance album with a nice tight groove to every track, especially the Benitez-produced



Madonna

'Think of Me' and the closing track 'Everybody'. This is the sort of thing I'd like to hear on my radio all summer long.

Kerry Buchanan

Rick James Cold Blooded Motown

Every time I listen to this I hear the refrains of Michael Jackson's *Thriller*. Not that this album sounds anything like Jackson's — it stands as its opposite. Where *Thriller* is light and accessible, *Cold Blooded* is a dark and difficult product, in many ways more a continuation of the themes of *Streetsongs* than the limp *Throwin' Down*.

A balanced collection of ballads and dance tracks that revolves around the themes of street life, sex and a mystical concept of unity. It becomes a bit forced when compared to something like Marvin Gaye's latter work, as if James is trying too hard to make a grand statement. This shows in the music, with the rhythm being too rock-orientated and ponderous for a black album.

The tracks I do like are 'Ebony Eyes' (a duet with Smokey Robinson) and the title track, which is available on 12-inch.

Kerry Buchanan

James Ingram

It's Your Night (Warner Brothers)

The cliché that session players make polished but dull records is confirmed once again. Session singer James Ingram records his first solo album and the result is

competent but characterless. Producer Quincy Jones mixes up his standard formula: a little funk, a couple of ballads, a duet or two, but Ingram fails to stamp any personality on the process. I'd hesitate to call it soulless but it's definitely less than arresting. AD



Various Artists Uptown Friday (Industrial Tapes C30, \$7)

This is a cassette souvenir of an "Alternative Cabaret," featuring Kiwi Animal, Heptocrats and Papakura Post Office. As such, it is valuable as a document but not quite so much as a listening experience. There is music of quality hidden in here (especially P.P.O.'s 'People the Lifeboats') but I find it a little disturbing that even at this esoteric, minority level the "Big-Act-With-Records-Out" (Kiwi Animal) gets by far the most enthusiastic response. Still, that's piss-all so buy it as a tiny little act of rebellion, huh? CK

Paul Luker

This is Heaven (Industrial \$5)

Industrial's first release and a good one too. A rather harrowing series of "songs" that make fascinating if not comforting listening. Luker hasn't been scared to experiment with sound and has left himself a lot of territory to explore. Some of the effects, particularly on the vocals bring to mind a slightly sparser Chrome, but for all that this is intensely personal. Heaven this isn't. Paul says he was angry at the time.

The Normal Ambition Watch It There (Industrial \$5)

The opening instrumental 'The Normal Ambition' not only bears the band's name, it sums up their strengths and shortcomings. It's aurally pleasing, intelligently put together but overall, a little controlled. To be fair, TV and 'Indecision' expand on that but they too seem to have a very conventional basis. What the Normal Ambition do with that basis indicates they're capable of something very good if they free themselves up. This isn't bad but I think they can do more. (All Industrial releases are available from PO Box 8809 Auckland.)

The Axemen Equinox

(\$6 from 17 Robert Drive, ChCh)

Jesus! Not only do you get gear fab LP-size packaging in eye-straining colours (including a six-perspective view of Sonny the Sony, the pocket-sized cassette recorder responsible for the whole shebang), a poster (with another pic of Sonny) and a lyric sheet but you also get a tape with two (2) sides of the Axemen raw, alive and silly. You get lots of songs by the Axemen ('Man Thing Cuneiform' and 'Chorus of Irony' to name a couple) and two absolutely free cover versions ('Miss You' and 'Love is the Drug'). Ragged, occasionally in tune and rather neat.

Various Artists

Nightshift 1 (\$6 from 143 Wilsons Rd, ChCh)

Arnie Van Bussel's wee home studio has copped a lot of flak over the years but the fact remains it has provided the only practical recording option for most Christchurch musicians. Dozens of acts have been through Nightshift since it began. A full 27 are represented on this compilation. To be sure there's stuff that's (subjectively) average and even awful but there's also a song by Ballon D'essai that eats anything they've put on record and rather good tracks from such as the Wangs, the Venetians, My Three Sons, Ritchie Venus and others. Well worth owning as some kind of document of the sadly under-recorded Christchurch music scene, even if it's a long way from complete. One moan — my copy didn't have a lot of info with it — not even song titles. I hope the copies to be sold carry more — it is important. Russell Brown

Desperate Measures/Unauthorised

Wasted Again (Fail Safe, PO Box 3003, ChCh, \$6.50)

Two for the price of one? Not quite, the Measures mutated into Unauthorised and this tape delivers seventeen welcome slabs of angry punk. Despite rough recording their spirited approach bursts forth impressively with sensibly anti-military lyrics. Although this'll never sell as well as Exploited LPs it pisses all over them easily — recommended. Neil Cartwright

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Briefs

Brian Eno
Apollo Atmospheres and Sound-tracks (EG Records)

Brian Eno was left unsatisfied by TV coverage of the moon landings and subsequent space missions. The small screen treatment made "the whole enterprise look like an inferior edition of *Star Trek*". This album, the soundtrack for a film on the Apollo missions, was Eno's opportunity to add depth of meaning to the space experience. Divorced from the celluloid it was made to accompany, the music seems lacking in expression and feeling. Flat mood and tone may encapsulate Eno's impression of space, but that does not an album make. Beam me up Scotty, no life here. DT

Scritti Politti
Songs to Remember (Epic)

Scritti Politti were an English band (disbanded for some time) who recorded for Rough Trade. They were an unusual Rough Trade act. Led by a strong-willed character called simply Green, they approached everything they did with a marked degree of sophistication. That meant packaging, recording, publicity, everything. This LP, at last released here, is what amounts to a Greatest Hits, with a couple singles remixed. It's an elegant, understated mix of reggae, funk, jazz and rock influences with intelligent lyrics from Green. Me, I find it all a bit bland and smarmy. Just goes to show what a wally I am. RB

The Models
The Pleasure of Your Company (Mushroom)

The Models, by virtue of their support spots for David Bowie, have had the pleasure of about 100,000 New Zealanders' company. At present their music is more interesting for its component parts than its whole. The rhythms and percussive noises make fascinating listening. However, clinical chorus-line vocals and somewhat ponderous lyrics grate on repeated listenings. All up, a fair album, but the Models time may yet be to come... DT

Genesis (Vertigo)

Abacab, the previous album, hinted that Genesis were about to become something more than just another Phil Collins project. Conversely, Collins' also follow up to the excellent *Face Value* indicated the ideas had dried up. The album *Genesis* dispels such fears. The percussive propulsion Collins injects to this album is perfectly complemented by the incisive keyboards and guitars of Banks and Rutherford. The largely

instrumental 'Second Home By the Sea' features a veritable drumming explosion, and underpinned by the other instruments. But the absolute highlight is Collins' stinging vocal attacks — on any assessment 'Mama' is great popular music dominated by his toughest vocal on vinyl. There is real grunt in this sound and it should re-establish Genesis as a major band. Highly recommended. DP

J.J. Cale No. 8
(Mercury)

If you liked the previous seven albums then this latest offering is more sugar on the same tried and tested cake. The jangling guitar on 'Unemployment' and subtle pedal steel on 'Teardrops In my Tequila' threaten a breakout from the Cale trademarks of rolling guitar and smoky, understated vocals. They no more than threaten as the remainder acts as a powerful sleeping draught. Time for a change. DP

Blue Zoo
2 By 2 (Magnet)

You could say Blue Zoo have made words superfluous. Unless, of course, you count *whoah* and *oh oh* as part of the English language. Produced by Tim "Boogie in my jarmy pants" Friese-Greene, *2 By 2* is an attempt at a perfect pop album. It fails, but not completely. Three quite acceptable singles bolster its inadequacies. A remixed 'I'm Your Man' sounds particularly good. Elsewhere it bounces between drudgery and blandness, rarely finding its feet. Should do well in Holland. MP

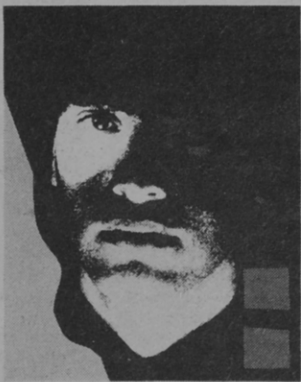
Joan Jett & The Blackhearts

Jett's talents lie largely in sheer persistence and exploiting her image. The persistence kept her going until she found Kenny Laguna and 'I Love Rock & Roll'. The image is built upon her 'bad reputation'. So here she hollers about her boredom with masturbating, then builds another song around repeatedly calling someone 'scumbag'. Oh shock and outrage. She also usually sings flat and the Blackhearts play predictably pedestrian raunch'n'roll. Again predictably, the best tracks are cover versions: the Stones' 'Starfucker' (of course) and Sly's 'Everyday People' which (good grief) they almost get away with. PT

Paul McCartney
Pipes Of Peace (Parlophone)

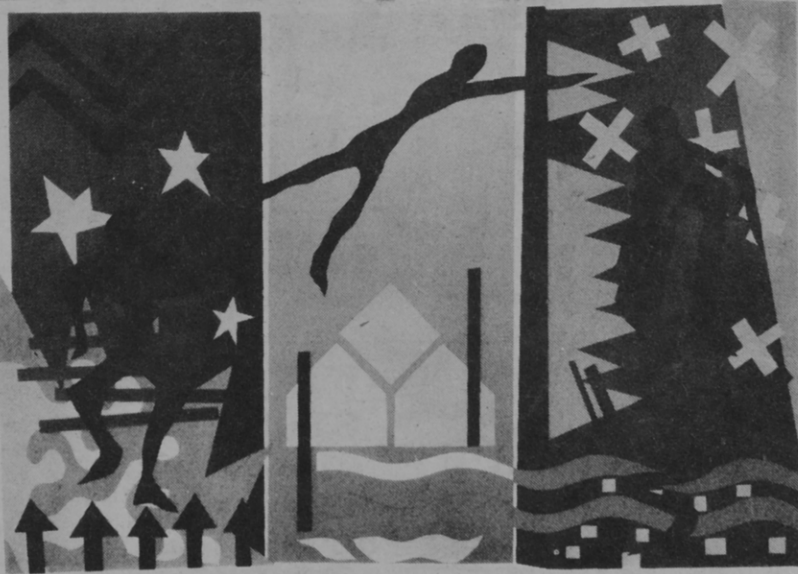
McCartney's talent and taste obviously suffer from severe incontinence. Anyone with any control whatsoever would have restrained the urge to foist this crap on the public. Even more nauseating is that it follows on from Macca's first half-decent album in eons. And at least in collaborating with Stevie Wonder he produced one great number to offset the flatulent 'Ebony And Ivory'. Here he and Michael Jackson just wallow in muck for a couple of tracks. *Pipes Of Peace* indeed. Flush it. PT

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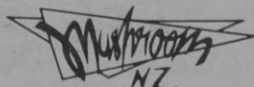
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The Perfect (Some Bizarre) 12"

Matt Johnson, who recently suffered an eye infection (better than a split lip) wrote this song some time ago. Its anti-nuclear stance becomes relevant considering what's happening in Europe and its pleasant melody rides the desolation the lyrics predict. Ex NY Doll David Johansen guests on the harmonica, a instrument rarely associated with synth epics. Did nothing in England but looks set to be a hit in NZ — just shows they don't have all the good taste.

Simple Minds

Waterfront (Virgin) 12"

I could say this has been a long time coming but that would be an understated cliché. I think this will probably be the single that breaks Simple Minds in America. Yes, it is that bad. Worse than a punch from a bouncer.

Public Image Ltd

This is Not a Love Song

(Virgin) 12"

Not another great white whale (wail)! I've been waiting for this single for months — why, I don't know. Unadventurous, grinding guitar, inane chanting and precious little else mean J. Lydon better think again. Not only that, they've put 'The Public Image' on this four-track EP. Makes you wonder what happened in the five

years inbetween.

NV, It's Alright (Sire)

Hot on New York radio at the moment, NV get an automatic local release. Sharp dance mobility for fast feet and open-minded heads. Slick production from a couple of unknowns, don't allow it to linger. A life saver.

The Models

I Hear Motion (Mushroom)

These blokes played the Windsor the other week. It seemed to me they had only one song. Lucky for them, this is it. Nice chorus that niggles under your skin and a slick sound that wavers between your ears. Ultimately, more Simple Minds than Simple Minds, but when the Scots don't produce the goods they leave themselves wide open. I mean, take that geezer the Arsenal just bought. If he can't score the goals then what do you ...

The Rocksteady Crew

Hey You (Charisma) 12"

Strange thing, dance. It seems the people who do it best also know how to make the best records for doing it to. Dance crew the Rock Steadys had a huge hit with this and nobody is surprised. Voluptuous feet movement memento that will stay with us forever. A hit in 92 different languages.

The Special AKA

War Crimes (Chrysalis)

This one is now well over a year old. If it wasn't an essential addition to the collection I'd have said don't bother to release it. No radio station will play this weird and wonderfully deep mini-classic, but if you ever even half respected Jerry Dammers you have to have it.

The Johnnys

I Think You're Cute (Regular)

The Johnnys are a bunch of

nurds in cowboy hats. Not only that, they're Australians. This is an absolutely stupid ditty, impossible to take seriously, which is just as well, because I don't think it was meant to be. Mental as Anything go to Texas.

Before I go I'd just like to ask why there aren't any Christmas records. 'Jingle Smells' by the Exploited — anything! Mark Phillips

the SHAKE Summation

Big Sideways

Let It Out (Unsung)

A fun, if lightweight, bit of pop that hits a groove and bowls along in it with the odd tasty injection of trumpet from Mike Russell. Summery stuff, even if the lyrics grate a bit. 'No Rush Dorothy' is lively Calypso nonsense and 'Bright, Clean, New and Brave' is a poor attempt at a rap sort of thing.

Bottletops

The World is Jivin' (Onset-Offset)

Yeah, I know it's been out for ages but we hacks tend to get complacent and wait for things to get dropped at our doorsteps. I'd expected a fairly amiable jumble but this is genuinely quirky. With unique singing, it's sometimes funny, sometimes passionate and occasionally unnerving, all in a small sort of way. An ideal antidote to commercial radio. And 13 tracks!

Diatrobe

Too Lazy (Warrior)

Diatrobe can be pretty flat on stage but this record shows them

off to much better effect. The skash 'Too Lazy', however, sounds a bit contrived and isn't really a good opener. 'Shakedown' is better but it's the EP's two sparser songs that really work. On 'Dangerous Game' Peter Kirkbride provides a nice vocal and simple but effective guitar over some smart rhythms, while 'Gift of Cruelty' (from the Patu soundtrack) delivers its message with a fine balance of drama and grace.

Coconut Rough

As Good As It Gets (Mushroom)

Eh? Three minutes and 31 seconds that wander past in spectacularly ungratifying fashion. To be fair, half the problem is Dave Marrett's seemingly staple bland, seamless production. It wouldn't be nearly so annoying if Coconut Rough didn't keep up this "Polynesian Pop" pretence (see sleeve). This is about as Polynesian as the last Air Supply single.

Marie and the Atom

Yellow Read Aloud (Flying Nun)

This isn't yer average kiwi rock single. A personal, bold, beautifully executed five-track EP that is part of a larger theatrical performance. Gill Civil and Virginia Were play various instruments and share vocals. They're helped out by various friends, including a string section. I can't claim a complete understanding of this record but my favourite track is 'ISOL', for its singing. It would be a pity if this didn't reach beyond the usual crowd that bothers to buy local "alternative" records because its scope is wider than that.

Ballon D'essai

Ballon D'essai Grow Up (Flying Nun)

Ballon D'essai have always had an odd sort of appeal that often

puts them only a hair's breadth away from being crap when in fact they can be great. Unfortunately it has proved hard to translate that appeal to vinyl. The best of the seven tracks here is 'Armchair Tourists', demented, mocking and about not going places. But others I recognise from live performance, like 'Why?' don't quite come across. But the only actual bad song is 'Simon Says' and the superb cover and big comic inside are almost worth the purchase price on their own. 'Grow Up', the title says — I think the music that gave us the Mutant Hop is still maturing. Keep an ear on it.

Monte Video

Sheba She Sha Shoo (White Label)

Well it's damn clever and it's well produced (with a filthy great bass synth sound) and it will probably be a hit. I'd have no objection to this sort of thing if it didn't keep real music out of things like the Music Awards (I mean, Best Male Vocalist?) Actually, the best joke is that the title's spelled wrong on the cover art — check it!

Auckland Walk

I Wasn't Thinking (WEA)

The band that has won the hearts of the nation's teenies, not to mention the odd video recorder. The bell-like keyboard motif is a nice touch but the plodding beat, irritatingly mannered vocals and banal lyrics add up to an unpleasant experience. The flip, 'Never Gave Up' is lighter but the vocals spoil it again.

Bronx

One Foot Over the Line (Vertigo)

Brighter than 'Streetfighters' but all set to a stupefying rhythm. It's not exactly original either.

Tama Band

Running' and Hiding' (Maui)

A fairly pleasant, cruisy affair

with nice guitar, both rhythm and lead. The B-Side is a bit more bluesy and I like it more.

Radio Active

Angela (Crystal)

Radio Active sound like (well, probably are) one of those New Wave Rock Groups who started popping up two or three years ago. Almost enlivened (but not quite) by a lead break that reaches for the heights scaled by the one in 'Another Girl Another Planet' it sounds like a less pompous Flight X-7 over a Narcs bassline. Quite clever on its own terms, I suppose.

Shane

Total Man (WEA)

A bold shot at up-to-dateness. But 5 min 21 sec of electronic trickery can't disguise a basically old-fashioned song.

Split Enz

Strait Old Line (Mushroom)

An elegantly executed swingish little thing that's hummable without being exciting. The flip, 'Parasite' is a bit stranger. It's another Tim Finn confessional that steps away from the whole-some vocal approach that the Finn brothers have been providing since True Colours. Still, it's 'Strait Old Line' that'll sell it.

Taste of Bounty

Party Time (Maui)

Taste of Bounty represent the curious mix of soul and heavy metal which seems unique to this country. Side One is the lighter side, featuring 'Party Time', which is about just what it says and the rather clichéd 'Love 'em and Leave 'em Man'. The flip is the heavy side, with 'White Sandshoes' and the angry instrumental 'Patu'. Within the group's own terms, a qualified success.

Russell Brown

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THANKS FRIENDS

Eric Android would like to thank all those who kept in touch while he was on holiday in Club Parry. Hi Baine & friends.

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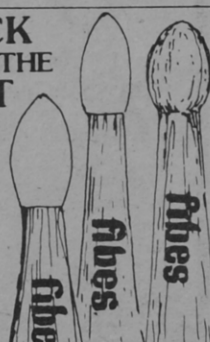
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The Builders, They Were Expendable, Stones & Childrens Hour's successes made the initial slog worthwhile.

Thanks to all the other bands who demoed and rehearsed, and especially to Flying Nun (we'll never be the same.)

As for 1984 — Onward & Upward! who knows, maybe 8 Living Legs & Spear Messiah will get that huge underground following...

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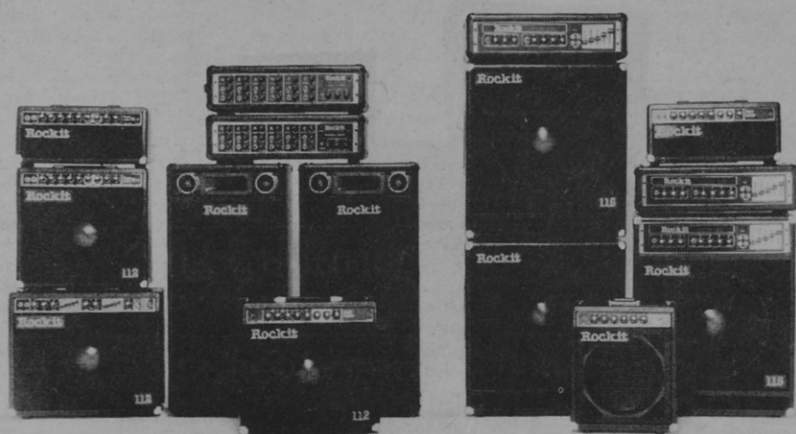
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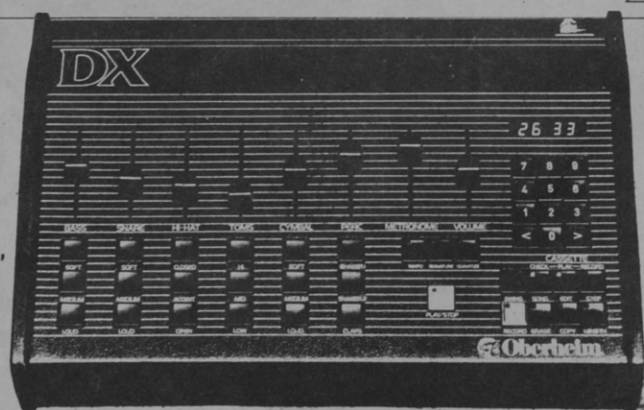


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Live

Big Sideways, Phantom Fourth, Terror of Tinytown, Antibodies, 55 Polish Workers Mainstreet, Nov 23.

Mainstreet can be very depressing at times. Times when the venue soundman disappears and leaves the first band to set up their own microphones and locate a blown power amp. Times when its not as full as it deserves to be. Times when a Radio B "benefit" struggles to break even. But enough.

Plagued this time by technical hassles, 55 Polish Workers never quite seem to be able to achieve what they want. The ideas are there but in the end it's only a menacing version of 'White Rabbit' that makes a real impression.

Phantom Fourth played with a lot more confidence than the last time I'd seen them. Their thoroughly unreliable drum machine was partially supplanted



Julian Hansen, Terror of Tinytown.



Big Sideways' John Quigley and Mike Russell.



bit out of the ordinary — watch 'em.

Sons In Jeopardy didn't really startle or move me greatly. Singer Paul Cairns has a strong, piercing voice but unfortunately the band don't appear to have the songs to go with it. I can appreciate what they're doing but I honestly feel that if they got their British music mags airmailed and sold their copies of *Westworld*, Sons in Jeopardy would be a whole lot better.

Both these bands are worth seeing. One's got a little more scope than the other, that's the difference.

Alister Cain

Phantom Fourth, Marie and the Atom, This Sporting Life, The Stridulators SPAM, November 19.

Phantom Fourth are one of those bands that can sound like what you've always wanted to hear when all goes well. Unfortunately, the most transcendent moment of their set on this occasion (the opening of 'March' with Lorraine Steele and a guest playing woodwinds) was somewhat ... um ... obliterated by the drum kit falling over. This was the first time I'd seen them with drums and Robert (Eight Living Legs bass player) was obviously thoroughly enjoying himself adding powerful punctuation to the steady beat of the drum machine. Lorraine and Debbie Luker sang together and apart with their usual unaffected warmth and strength while Paul Luker continued his movement towards pure electronics from his position as bass player. The possibilities of this bunch are fascinat-

ing but this night they remained mostly possibilities.

Marie and the Atom, for those Aucklanders who saw them at the Gluepot with Jack Cowper Clack, can be very, very good. This performance was much more cohesive than I've heard them before, coming close to outstanding. From the opening totally percussive 'Submarines' to the dreamy closer 'Circus' it was like reading an absorbing anthology of short stories by a gifted (if eccentric) writer who is equally adept at realism and fantasy. A wonderful, glowing, flowing set highlighted for me by 'I.S.O.L.', which Gill Civil sings immaculately and which the band plays with a laudable restraint many male musicians could learn from.

What can you say about This Sporting Life's last gig? It was good fun. And it wasn't too sad because to all intents and purposes Darren, Gary, Ben and Paul hadn't really been a fully functioning musical unit for some time now. Their best memorial is their records which display their strengths as no live gigs ever managed to do. I look forward to future combinations and thanks for three years of what must have been rather frustrating music making.

From a demise to a debut, for this was the Stridulators' second night. To stridulate means "to make shrill, jarring sound," which Steve Roach and Chris Burt certainly did in bucketsfull. This is one reason why the crowd numbered about 10 people by the time they'd finished. An extraordinary shame because this CONTINUED ON PAGE 30

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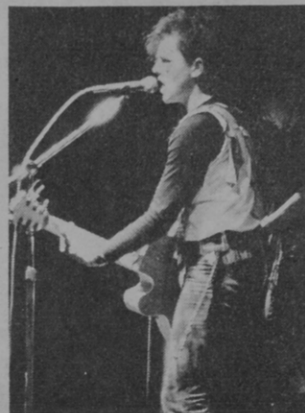
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Paul Cairns, Sons In Jeopardy.

Pleasure Boys, Sons in Jeopardy Windsor Castle, Nov 24.

The Pleasure Boys exude only a workmanlike charisma but they play the sort of music that people tend to fall for instantly. Hard-edged pop songs — sort of a cross between Big Country and U2. I think the Pleasure Boys could become well known — in this country at least. Their songs could have been about bombing your grandmother or something but they play them so convincingly that I never really worried about the lyrical content. Nevertheless, the Pleasure Boys are just a little

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WHY IS IZM NOW PLAYING LESS ALTERNATIVE MUSIC?

Radio IZM is openly flaunting the Broadcasting Tribunal's directive to remove the station from commercial competition and play ALTERNATIVE MUSIC.

As soon as the Corporation realises it can be less ratings conscious with this station, so we believe opportunities for public broadcasting will be manifest. We cannot believe that the Corporation will adhere to its present intention to run this station exactly as before but with a limited commercial content.

BROADCASTING TRIBUNAL Decision No. 7/83

The dismissal of BARRY JENKIN and ANDREW PAGE and the cancellation of their Midnight to Dawn Alternative show is a calculated transgression of the spirit of the Broadcasting Tribunal's decision. The Broadcasting Corporation is continuing to run IZM as a commercial enterprise. The opportunity for an alternative radio station is a unique one which must not be allowed to slip by.

With two more popular music stations established in the FM band, it provides an unprecedented opportunity for Radio New Zealand to use the station as part of public broadcasting in New Zealand free from commercial constraints which in the past have limited it to the tight format of a popular music station directed to the interests of a specific age group. It is clear from the pattern elsewhere in New Zealand, that where strong competition occurs, the Corporation is, as with any other commercial broadcaster, less innovative and more reliant on tried and true formulae for securing the highest possible ratings. This leads to a mass programming approach which tends to eliminate that which may produce a turn-off factor.

BROADCASTING TRIBUNAL Decision No. 7/83

In the young music market, for instance, it would be an opportunity to give exposure to New Zealand music which is not perhaps immediately appealing but which may gather support if it is given sufficient exposure. Innovative programming techniques, alternative rock music and the introduction of a service to the young Polynesian population, as well as the possibility of access programmes are only some of the options aired in the hearing before the Tribunal.

BROADCASTING TRIBUNAL Decision No. 7/83

To register your protest, sign a SPAM petition at RECORD WAREHOUSE, Durham St or The Corner or post this form to your local Member of Parliament or The Secretary of the Broadcasting Tribunal.

Post to: The Secretary
Broadcasting Tribunal of New Zealand
Dept of Justice Tribunal Division
Private Bag
Wellington.

I/We the undersigned are appalled by the decision of IZM to play less alternative music by dismissing Jenkin and Page and cancelling the Midnight to Dawn show.

I/We trust that some action will be forthcoming to remedy the situation and ensure that IZM follows the directives of the Tribunal.

NAME

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'LIVE' FROM PAGE 28
 raucous, ferocious sound had a point to make. Musical beauty does not have to be prettily packaged to be a positive, uplifting force. Passion will always outlive fashion (and they've got a couple of great songs too).
 In short, a bloody good SPAM night of minority musics. And not even a microscopic spec of violence. It can still happen.
 Chris Knox

Dread Lion Band
Jah Love Music
Ponsonby Community Centre, Nov 25.

For what is revealed to the wise and the prudent is revealed to the babe and the suckling. So Jah say. Give us the teachings of His Majesty, we no want no Devil philosophy. Truth will reveal, one chapter a day. Jah Rastafari. Selassie I. Alive and well in Auckland, through the 12 Tribes of Israel, sons and daughters of

Jacob. Dreads in a Babylon. The religion may elude you, but the words are meant for all, and the music is inescapable. Roots reggae music. The food of love. The Dread Lion Band lifts up one and all, top ranking covers of Marley, Cimarons, Abyssinians and many more. In between, Ras Hensley's Jah Love Music sound system spins the discs in all stylee, plus assorted toasting and testifying.

The crowd is a mixture of all colours and creeds, together in harmony, as Jah intended. Dreads and baldheads are all alike when they're out there skanking, and the music is right and tight. Love and unity. So easy, really.

Don't anyone tell me this music is no longer popular. Just look in on a 12 Tribes jam sometime. The crowd increases every gig they play.

No more fussing and fighting. Catch this riddim. Dread I.
 Duncan Campbell

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On the first day of Christmas the Body Electric sent to me:
 • One Weightwatchers programme
 • And a molotov from a pear tree

On the second day of Christmas Coconut Rough sent to me:
 • One Subaru Leone
 • One enormous nose
 • And a molotov from a pear tree

On the third day of Christmas DD Smash sent to me:
 • One fat manager
 • Four redundancy notices
 • 6000 awards
 • And a molotov from a pear tree

On the fourth day of Christmas the Netherworld Dancing Toys sent to me:
 • Eight pairs of braces
 • Eight green shirts
 • Four polished horns
 • Six cover versions
 • And a molotov from a pear tree

On the fifth day of Christmas the Narcs sent to me:
 • One expensive video
 • 17 Tours
 • One Aussie stage act
 • One speckled manager
 • Two dressing gowns
 • And a molotov from a pear tree

On the sixth day of Christmas the Dance Exponents sent to me:
 • Two fucked vans
 • Five railway pies
 • One Bowie support
 • Six bottles of peroxide
 • Two work permits
 • And a molotov from a pear tree

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 • One ridiculous suit
 • One offensive drummer
 • Three drunken roadies
 • Two boring singles
 • One Elton John clone
 • One hippy manager
 • And a molotov from a pear tree

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 • One video recorder
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 • Four stripy T-shirts
 • Five inflated egos
 • One turkey album
 • Only bad reviews
 • Phil Schofield's blessing
 • 100 lousy posters
 • And a molotov from a pear tree

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 • 14 doom anthems
 • Six dead bodies
 • Five gunshot wounds
 • Two hangman's nooses

• Four pounds of flesh
 • One human skull
 • Two severed arms
 • One electric chair
 • And a molotov from a pear tree

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 • One Super Snipe with
 • One dented fender
 • One smashed windshield
 • Two ripped tyres
 • One fucked left guard
 • One holed radiator
 • Six dirty sparkplugs
 • One bent bonnet
 • No Warrant of Fitness
 • Eight parking tickets
 • And a molotov from a pear tree

On the eleventh day of Christmas the Diehards sent to me:
 • Two dozen beer
 • One bottle bourbon
 • Two bottles ouzo
 • One hip flask of vodka
 • One case of scotch
 • Six Irish coffees
 • Half a cask of wine
 • Four gin and tonics
 • One decanter sherry
 • Three bottles tequila
 • 12 rum and cokes
 • And a molotov from a pear tree

ARRY

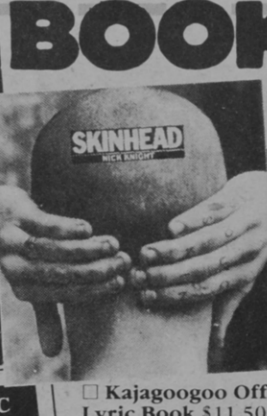
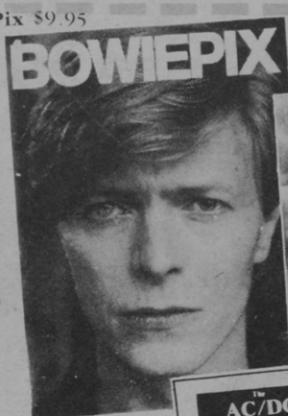
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CORUBA CALENDAR

MON.

TUES.

WED.

THURS.

FRI.

SAT.

SUN.

Look Our For ...

Prodigal sons **Split Enz** make their first ever summer tour this festive season, kicking off with a New Year's Eve bash at Mt Smart Stadium and finishing in Christchurch with a QEII Park concert. All dates except Dunedin will be outdoors so fingers crossed for a long, hot summer!

Aussies the **Angels** finish off their pub tour of the country at Mainstreet, Dec 10. Support for the tour is the **Legionnaires** ... sophisticates **Manhattan Transfer** play Auckland and Wellington Dec 17,18.

Much interest is likely to be generated by the **Blam Blam Blam** revival in January. The band plays Auckland's Gluepot Jan 20,21 and underage gig at SPAM Jan 22. The gigs are to raise money for the still financially crippled Propeller Records.

The two North Island beach tours

for this year are **DD Smash** and the **Pink Flamingos** with the **Narcs**. Watch out for them at your camping ground ... another tour which will hit beach resorts but in a slightly different way is the **Great Unwashed** tour which covers parks, streets, camping grounds and sometimes even actual buildings the length of the nation from New Year's Eve. The Kilgour brothers will be taking with them Clean founder member Peter Gutteridge.

Flying Nun wonders **Children's Hour** undertake a December tour which covers Dunedin, Christchurch, Wellington and Palmerston North, kicking off in Dunedin ... **Netherworld Dancing Toys** follow up their extremely successful Auckland visit of earlier this year with another pre-Xmas tour.

Dance Exponents headline for the first time at the Christchurch Town Hall on Dec 29.

12

Netherworld Dancing
Toys Windsor
Miltown Stowaways
Gisborne
Frank Sinatra utter his first cry 1915.

13

Netherworld Dancing
Toys Windsor
Children's Hour Wellington
Dead Sea Scrolls PR Bar
Miltowns Gisborne
Sammy Price Gluepot
Auckland Walk Dunedin

14

ND Toys Wiri
Martial Law Gluepot
Dead Sea Scrolls PR Bar
Miltowns Rotorua
Diatribes Windsor
Auckland Walk Dunedin

19

Legionnaires Northland
Netherworld Dancing
Toys White Hart

20

ND Toys Hawera
Legionnaires Northland
Neighbours Gluepot
Auckland Walk
Palmerston Nth
Bo Diddley born 1928.

21

ND Toys Wanganui
Wastrels Hillsborough
Neighbours Gluepot
Back Door Blues Band
Gladstone
Diatribes Windsor
Auckland Walk Masterton
Legionnaires Northland
Frank Zappa is a crazy ole 43.

DEC 8

Angels Hillcrest
Children's Hour Gladstone
Auckland Walk Timaru
John Lennon is shot outside the Dakota building in New York 1980.

8,9,10

Dead Sea Scrolls PR Bar

15

ND Toys Esplanade
Children's Hour
Palmerston Nth
Diatribes Windsor
Dead Sea Scrolls PR Bar
Miltowns Mt Maunganui
Auckland Walk
Christchurch
Paul Simon born 1955.

15,16,17

Bats Star and Garter
Dead Sea Scrolls PR Bar
Hammond Gamble
Hillsborough

22

ND Toys Palmerston Nth
Auckland Walk Wanganui
Flamingos Gluepot
Legionnaires Onerahi
Coconut Rough Windsor

22,23,24

Back Door Blues Band
Gladstone
Wastrels Hillsborough

9

Angels Mainstreet
Children's Hour Gladstone
Netherworld Dancing
Toys Hillcrest
Body Electric Gluepot
Flak, 8 Living Legs SPAM
Diehards White Hart
Miltown Stowaways
Cabana
Flamingos Hillsborough
Hammond Gamble
Metropole
Stormbringer Tauranga
Auckland Walk Timaru
Tomorrows Parties
Windsor

16

ND Toys Onerahi
Big Sideways Windsor
Miltowns Waihi
Terror of Tinytown SPAM
Dayson-Day Band Cabana
Legionnaires Gluepot
Midge Marsden Metropole
Narcs Hillcrest
Auckland Walk
Christchurch
Tomorrows Parties White Hart
Flamingos Mainstreet
Stormbringer New Plymouth

23

DD Smash Mainstreet
ND Toys Wellington
Mockers Windsor
Stormbringer Gisborne
Legionnaires Esplanade
Flamingos Hillcrest
Body Electric Metropole
Auckland Walk White Hart
Charles Atlas dies 1973.

10

Angels Mainstreet
ND Toys Hillcrest
Flying Nun Recording
Party Gladstone
Body Electric Gluepot
Pleasure Boys Esplanade
Miltowns Cabana
Flak, 8 Living Legs SPAM
Diehards White Hart
Hammond Gamble
Metropole
Flamingos Hillsborough
Tomorrows Parties
Windsor
Auckland Walk
Invercargill
Stormbringer Tauranga

17

Manhattan Transfer
Flamingos Mainstreet
ND Toys Onerahi
Legionnaires Gluepot
Terror of Tinytown SPAM
Stormbringer New Plymouth
Tomorrows Parties White Hart
Dayson-Day Band Cabana
Midge Marsden Metropole
Auckland Walk Christchurch
Big Sideways Windsor
Titties & Beer Spectacular
Hillsborough

24

DD Smash Mainstreet
Netherworld Dancing
Toys Wellington
Mockers Windsor
Legionnaires Hillcrest
Body Electric Metropole
Xmas Party SPAM
Stormbringer Gisborne
Flamingos Esplanade
Coconut Rough Gluepot
Auckland Walk White Hart

11

Auckland Walk
Invercargill
Miltown Stowaways Pub
With No Beer

18

Manhattan Transfer
Auckland
Miltown Stowaways
Limbs, Ponsonby
Keef Richard born 1943.

25

Here's lookin' at you, kid;
Humphrey Bogart born 1899.

26

DD Smash Mt Maunganui
Legionnaires Tauranga
Flamingos/Narcs
Whangamata
Mockers Gisborne
Tomorrows Parties New Plymouth
Stormbringer Rotorua
Moving Targets Cabana

27

DD Smash Whakatane
Legionnaires Tauranga
Flamingos/Narcs
Whitianga
Mockers Gisborne
Tomorrows Parties New Plymouth
Stormbringer Rotorua
Moving Targets Tauranga
BD Blues Band Timaru

28

Mockers Whakatane
The Normal Ambition
Windsor
DD Smash Tauranga
Flamingos/Narcs Waihi
Legionnaires Rotorua
Tomorrows Parties
Wellington
Stormbringer Napier
BD Blues Band Blenheim

29

YFC Windsor
Dance Exponents
Christchurch Town Hall
Flamingos/Narcs Mt Maunganui
DD Smash New Plymouth
Mockers Rotorua
BD Blues Band Nelson
Legionnaires Whakatane
Tomorrows Parties
Wanganui

30

Dance Exponents
Hillsborough
Legionnaires Gisborne
Mockers Tauranga
Tomorrows Parties Napier
Stormbringer Quinns
YFC Windsor
Flamingos/Narcs
Whakatane

31

Split Enz Mt Smart
DD Smash Gisborne
Dance Exponents
Hillsborough
Great Unwashed & others
Empire
Mockers Tauranga
Flamingos/Narcs Rotorua
Stormbringer Quinns
Tomorrows Parties Napier
Patti Smith born 1946.

JAN 1

DD Smash Whangamata
Flamingos/Narcs Tauranga
Netherworld Dancing
Toys Wanaka Hall
Back Door Blues Band
Nelson
Great Unwashed Akaroa
29,30,31
Hammond Gamble
Gluepot

2

Dance Exponents
Wellington
DD Smash Waihi
ND Toys Alexandra
Mockers New Plymouth
Great Unwashed Hagley Park
Tomorrows Parties
Gisborne
BD Blues Band Nelson

3

Dance Exponents
Wanganui
DD Smash Whitianga
ND Toys Alexandra
Legionnaires Napier
Narcs/Flamingos Napier
Tomorrows Parties
Gisborne
BD Blues Band Murchison

4

Dance Exponents
Palmerston Nth
DD Smash Rotorua
Legionnaires Wellington
Mockers Wanganui
Tomorrows Parties
Rotorua
Flamingos/Narcs New Plymouth
BD Blues Band Reefton
Great Unwashed Takaka

5

Split Enz Tauranga
Legionnaires Wanganui
Mockers Wellington
Dance Exponents New Plymouth
ND Toys Arrowtown
Tomorrows Parties
Rotorua
Great Unwashed Motueka
BD Blues Band Westport

6

Dance Exponents
Whakatane
Legionnaires New Plymouth
Body Electric Windsor
ND Toys Queenstown
Mockers Napier
Tomorrows Parties
Tauranga
BD Blues Band Westport
Great Unwashed Nelson

7

Split Enz Te Awamutu
Dance Exponents
Tauranga
ND Toys Queenstown
Mockers Napier
Tomorrows Parties
Whakatane
Body Electric Windsor
Great Unwashed Picton
Dayson-Day Band
Esplanade

8

Great Unwashed
Wellington
Tomorrows Parties
Whangamata
Back Door Blues Band
Barrytown
David Bowie is 37, Elvis would have been 49.

9

Split Enz Napier
Dance Exponents Gisborne
Legionnaires New Plymouth
Great Unwashed
Palmerston Nth
Scott Walker born 1944.
Oops, sorry, he's not hip any more ...

10

Dance Exponents Napier
Netherworld Dancing
Toys Wanaka

11

Split Enz Wellington
Great Unwashed Napier
ND Toys Timaru
Legionnaires Motueka

12

Legionnaires Christchurch
Great Unwashed Gisborne
Beatles release 'Please Please Me' 1963.

16

Legionnaires Timaru
Great Unwashed Waihi
Liverpool's Cavern Club opens 1957.

17

Netherworld Dancing
Toys Greymouth
Legionnaires Invercargill
Great Unwashed
Coromandel
Muhammad Ali born 1942.

18

Split Enz Dunedin
Netherworld Dancing
Toys Greymouth
Legionnaires Queenstown
Back Door Blues Band
Christchurch

19

Legionnaires Queenstown
Great Unwashed Auckland
Streets



13

Great Unwashed
Whakatane
Legionnaires Dunedin
Narcs Mainstreet

12,13,14

Netherworld Dancing
Toys Gladstone
Big Sideways Gluepot
Martial Law Esplanade
Flamingos Hillsborough

14

Split Enz Nelson
Great Unwashed Tauranga
Narcs Mainstreet
Legionnaires Dunedin
The Pistols play their last show in Frisco 1978.

Dayson-Day Band
Windsor
Back Door Blues Band
Greymouth

20

Dance Exponents
Mainstreet
Great Unwashed Auckland
Limbs Building
Blam Blam Blam Gluepot
ND Toys Motueka
Mantra Windsor
Legionnaires Hillsborough
Flamingos Esplanade
Leadbelly born 1889.

21

Split Enz QEII Park
Great Unwashed Auckland
Parks
Blam Blam Blam Gluepot
ND Toys Motueka
Legionnaires Hillsborough
Dance Exponents
Mainstreet
Mantra Windsor

22

Blam Blam Blam SPAM

19,20,21

Netherworld Dancing
Toys Gladstone
Back Door Blues Band
Christchurch

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

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