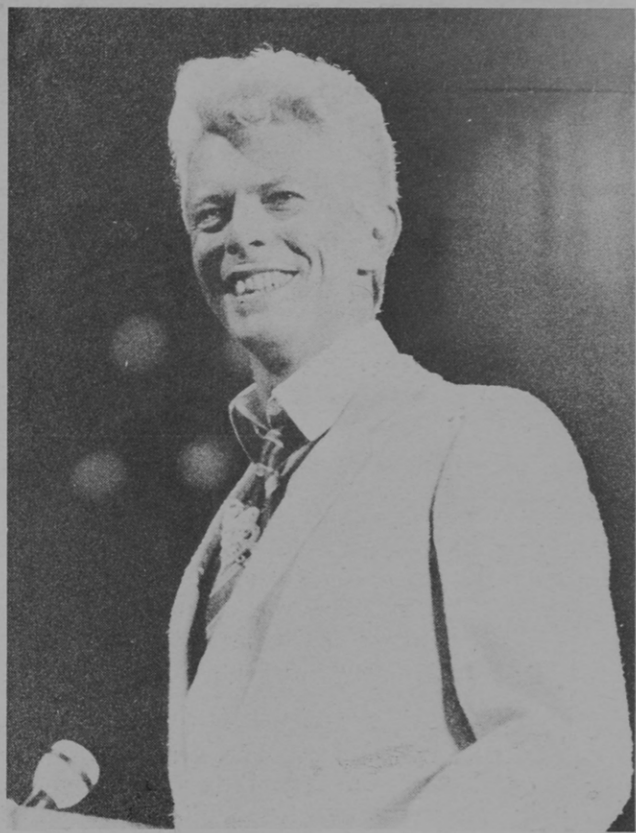




Southern Comfort. The Most Unusual Taste On Earth.

IMAGES 4 BOWIE

PHOTOS AT THE SPRINGS BY KERRY BROWN



BEHIND A PAINTED SMILE

3 9 9 9 9 A N D 7 9 9 9 9 A N D G E O R G E K A Y

I suppose this has to be labelled as the most eagerly awaited tour in the history of New Zealand rock'n'roll. Bowie and his ten piece band played to a combined audience of well over 120,000, the Western Springs concert drawing nearly 80,000, an Australasian record as Bowie proudly announced at the event. You can't argue with these figures.

But what you can argue about is the value and power of the man's present live performance.

Many of us still have fond memories of the 1978 tour (where his combined draw was only 60,000) when he was still walking on an artistic and personal edge. His albums sold respectable numbers but were a far cry from the mega success of *Lets Dance*. So during the last five years, this year in particular, Bowie has become a mass entertainer and, even more so, a legendary leader of fashion, glamour and music. It's

with this current status in mind that the *Serious Moonlight* tour must be judged.

On Saturday before Western Springs, Carlos Alomar said that the 1983 tour was about Bowie singing Bowie. That's an interesting comment because in both of his New Zealand concerts he seemed to be David Bowie playing Bowie — an actor playing to the camera. This came through in his presentation and stage movements which were identical in both concerts, the only disruption to his choreography being in Wellington when he had to plead with the audience to stop crushing and trampling one another and 'be cool'. Otherwise his whole presence was a planner's dream, but a live let-down.

The songs and their order were also identical in both shows, a predictability deemed necessary by the theatrical intros of some of them ('Cracked Actor' featuring a Hamlet mime) and the computerised lighting. So the promise of an

extended set in Auckland, since it was the last major date of the tour, never eventuated. The material itself was weighted in favour of a *Best Of* plus obvious moments from *Lets Dance*. 'Look Back In Anger', the only track from *Lodger* to be aired, was an unusual opener and from there the show developed a pattern that did have some great touches; the fusion of 'Fashion' with 'Let's Dance', the real feeling of 'Life On Mars', 'Ashes To Ashes' leading into a superb 'Space Oddity' and the reliable funk of 'Stay'.

The band, who took pride in being professional — something they said they also appreciated in Bowie — were as good as anything he's ever worked with from a musical standpoint. But they were under orders and so they couldn't save their boss from the embarrassing vamp of 'Rebel Rebel' or inject surprises into what was an over-rehearsed feel.

Once the thrill of the event and the awe at the props (a huge video screen which couldn't be used in Wellington because of wind, computerised lighting, massive monolithic and polythene stage sets, crescent moons and pointing fingers) had died away, the show's lack of real excitement and energy led to an anti-climax.

Maybe it's his age (maturity?) or commercial rationalisation in his most successful year ever, but David Bowie as a live performer is moving away from the things that make rock'n'roll so important — spontaneity, tension, bite, anger and risk. I just hope that this taste of commercial omnipotence doesn't cheapen his ambitions by making him play safe to the market. Although I'm feeling short-changed by his live attitude I still have faith in his integrity. So maybe next time he'll tour with the Fall.

MORE BOWIE, PAGES 4 & 14.

Now that you're working for your money, our free services and advice will get your money working for you.

Make your pay packet do what you want it to do.

At last, your first pay packet has arrived. No more scraping by on pocket money or bursaries. You're working for your own money and it's coming in as regularly as clockwork. But is it going to disappear in a wild spending spree the day you get it? To keep your hands on it for any length of time and to make it work for you, you're going to need a will of iron. Or a good bank. One that knows the traps and how to keep you out of them. The National Bank. We'll set you up with a 'Banking Portfolio'. In one sturdy satchel, you'll have everything you need to manage your money properly.

FREE SERVICES

A Free Cheque Account

As our first step towards helping you, we will provide you with a cheque account free of base and activity fees for 12 months. It's the inexpensive and safe way to pay accounts, obtain cash and keep control of your finances. You qualify if you are under 25 years of age and open an Accelerated Savings Plan with a minimum deposit of \$10.00 per month. This offer is for a limited period only.

Free Direct Credit

This service means that your salary or wages can be paid directly into your cheque account by your employer without cost to you. Your money is immediately available but there is no risk of loss or theft and less temptation to spend when the cash is not in your pocket.

Free Automatic Payments

We can pay your rent, insurance and other regular payments automatically from your cheque account — no need to worry about forgetting to pay them anymore. Just tell us who to pay, how much and how often. Then we'll take care of it. If you qualify for a free cheque account, all automatic payments you arrange before April 1984 will be free of bank charges for 12 months, from the date your account was opened.

Two convenient ways to get your money working for you

Accelerated Savings Plan The fastest

way to save for a specific goal such as a car or overseas holiday and still have access to your money if you really need it. Accelerated Savings Plan returns 8% per annum on every dollar, every day. Deposits can be made automatically from your cheque account or direct credited from your salary. (Government regulations require that deposits be lodged for a minimum of 30 days)

Savings Bank Passbook Accounts

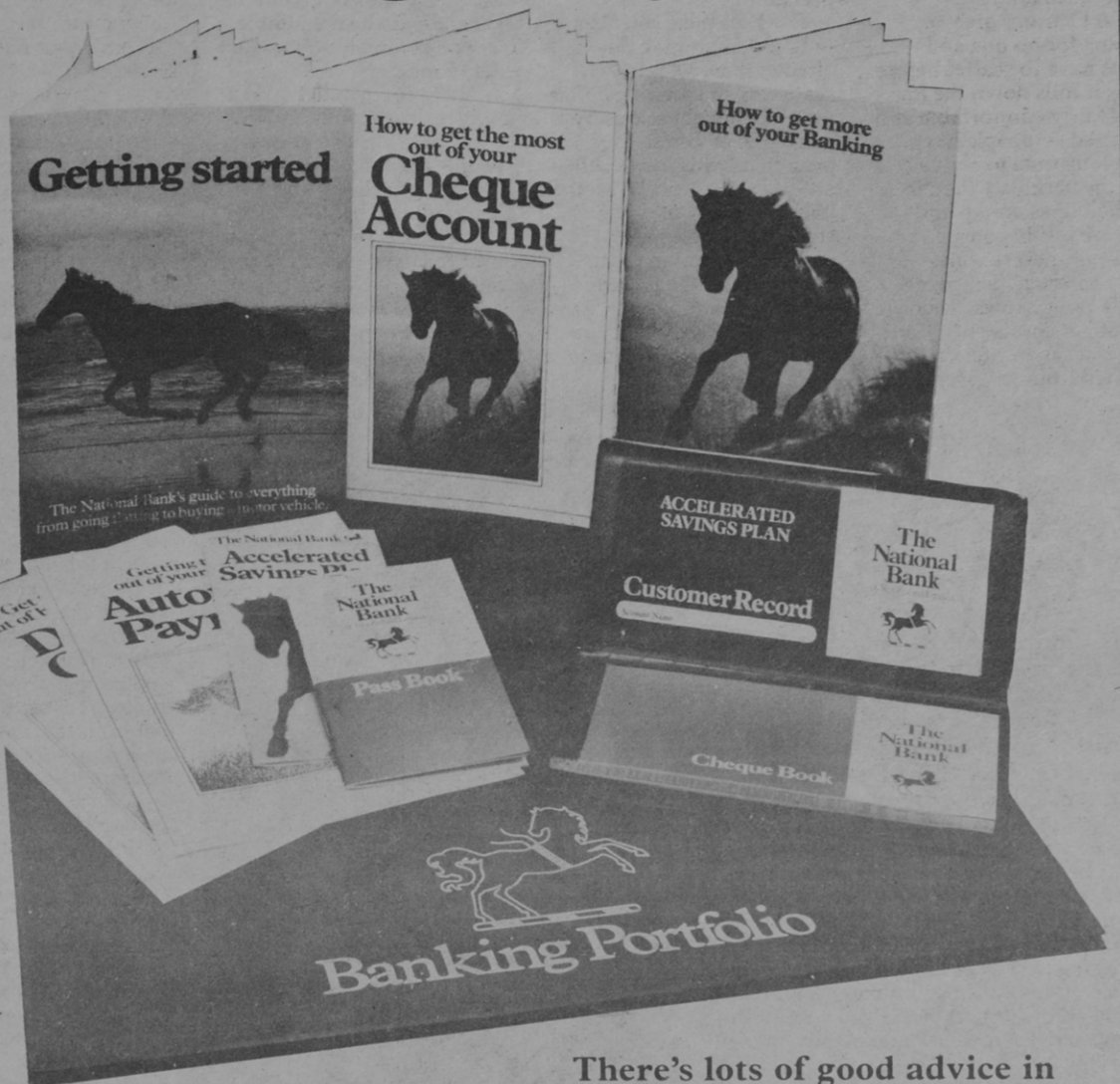
You can have as many savings accounts as you like — free of charge. You may deposit or withdraw your money at any time, while the balance in your account keeps on earning interest at 3% per annum.

Convenient VISA/Cheque Guarantee Card

If you are 18 years or over, you may apply for a VISA card, one of the world's most accepted credit cards. It allows you to pay for all sorts of things without using cash or cheques. When you do want to use a cheque, the cheque guarantee on the back of your VISA card guarantees that cheque up to \$100. And it also allows you to cash a cheque for up to \$200 at any National Bank branch.

If you are still studying, a Bursary Back-Stop account can help you

We like to think we can recognise potential when we see it. That's why we bend over backwards to help students on tertiary bursaries. Our Bursary Back-Stop leaflet explains how to apply for a loan, and our other special services for students, including free automatic payments, free cheque accounts and free bursary advance.



There's lots of good advice in these informative booklets

"Getting Started" The National Bank's general guide to everything — not just banking. Flatters' rights, apprenticeships, buying and selling a vehicle and travelling overseas are just a few of the topics it covers.

"How to get the most out of your Cheque Account" Statements. Crossed cheques. Direct Credits. Overdrafts. Automatic Payments. Confused? We all are at first. This booklet has all the answers. Did you know we even have left-handed cheque books?

"How to get more out of your Banking" No one's pretending banking is easy to grasp all at once. It's a jargon jungle for one thing. This booklet will take you through it all, step by step, and quickly make you more confident when dealing with money.

Get everything you need plus friendly, helpful service when you pick up your 'Banking Portfolio' at any branch of The National Bank.

As required by the Securities Regulations 1983, the Bank advises that all deposits are unsecured.

The National Bank
of New Zealand Limited



Share our world of experience

NB 989

AND A CAST OF THOUSANDS

It's like approaching some damn big party walking to Western Springs. Groups of youth strolling along, laughing, sprawled half-in, half-out of their cars, sitting on grass verges drinking and watching the crowds. The manner in which cars have been parked bodes ill for after the concert.

As we get closer there are a couple of teenagers nervously busking. They're playing Toy Love's 'Pull Down the Shades'.

MOTAT's trams are stopping for no one and groups have to scatter before one as it rolls down the line. It's all fairly comfortable and unhurried — people have had a long time to arrive.

At the park gate the 'No Alcohol' signs are up and some are busily consuming the last of their supplies before entering. The security guards' policy towards booze is less than consistent — one girl has a can of Steinlager snatched from her pocket

just inside the fence (the guard, not realising the can is open, tries to be flamboyant and in one movement grabs it and tosses it to a fellow guard, who is soaked in beer) while others wander through with plastic bottles of "orange juice".

Inside, the number of people is quite awe-inspiring, with the speckled blanket of humanity stretching right up around the hills. Seats on the slopes are already at a premium.

The Dance Exponents are only just beginning but already there's a fair scattering of casualties. One youth lies unconscious by a small pile of vomit, presumably his own. Others are still seeing but lie on their backs, beyond moving, staring up at those awkwardly making their way through the crowd. Most people, however, are still on their feet and fit to take in the performance to come.

The Exponents naturally have an odd sort of sound and there's the occasional flat spot in their set but they go down well with those bothering to listen. It's 'Victoria' naturally enough, that really gets 'em going — there's even an audible singalong from the crowd.

The Models are less successful. They don't have songs in the same sense as the Exponents and only a long version of 'I Hear Motion' stands out from the general bass-heavy jumble. They'd probably sound a lot better indoors.

A trip to the toilet (and a prayer that I could find my way back) and, ye gods, people are actually queueing to use the facilities and not just finding a handy wall or bush. There's not much of a wait for the men's, but the facilities for the women's are naturally a little more strained. So much so that a couple of girls are unselfconsciously waiting for

a cubicle in the men's — sensible.

Outside, there are still many people hanging around on the wrong side of the fence. Some of them managed to get in later (one group with wire cutters and another simply by charging the fence) but the majority didn't bother trying.

There's another short wait before the main act. About a third of those on the flat sit down. Things are getting looser now, orange juice and funny cigarettes.

From about half way back it's easier to watch the action on the giant video screen above the stage than to strain for a glimpse of the little white figure below. You get used to it.

Things are pretty civilised here. The only problems arise when some fool hoists his girlfriend up on to his shoulders so she can see the stage, meaning those immediately behind can't even see the screen. One

such girl is hit in the back of the head with an empty plastic bottle. It could have been glass.

It's more boisterous up front. Our photographer described it later as exciting and a little frightening. Several people per song being dragged over the front barrier and carried out. The guards initially handing out cups of water, then throwing buckets of water and eventually turning a hose on the front rows. Someone yelling out that they weren't animals.

After Bowie leaves the stage the calls for an encore begin. They're strangely muted — certainly not the sound of 80,000 throats roaring for more.

Bowie comes to the front of the stage and makes a little speech about what a "beautiful" audience we've been. He releases a dove for peace — it promptly flutters straight back down and walks backstage. The boy

who played Bowie's little brother in *Merry Christmas Mr Lawrence* releases a dove also ("For New Zealand," says David) and it plays its part somewhat better than the first bird.

A second encore is virtually inevitable — he hasn't done 'Modern Love'. It happens, he does and it's all over. The impression left, despite the waxing lyrical about the crowd and it being the last date of the world tour, is one of a man performing well within his limits.

Leaving the stadium is a bundle of fun. Baaaaaaa, somebody bleats. It's answered and soon there is a chorus of sheep noises. Singing, silliness, fatigue ...

It's all over bar the departures and it's been more a giant youth gathering than a concert. As that, it's valid, quite bearable if you like other human beings, like a party. It's certainly a lousy way to hear music.

DOBBYN MOVES ON

This summer will be your last chance to see the present incarnation of DD Smash, a band which has generally swept the boards, and walked off with a big fistful of music awards as well. It's been fun, says Dave Dobbyn, but the time has come to move on.

"The new songs require a change in arrangements," he says. "A change is as good as a holiday (sic), as they say. The new songs have a lot more percussion, although the arrangements are quite simple. The new material is a helluva long way from *Cool Bananas*. It's more, dare I say it, mature in a lot of ways, especially rhythm and melody. It makes more interesting listening, and it sure as hell makes more interesting playing."

By the time you read this, the last single with the old band should have been released. It's 'Actor', which has been playing on stage over the past year. Only drummer Peter Warren remains in the fold now. Dobbyn has played several instruments on the new material, and has been using various Australian session men for the rest. It's a time of experiment and learning for him. In this respect, Sydney is a healthy environment.

"It's the first chance in a long while that I've had to use a studio like this, where I can stay overnight with a four-track recorder and a piano, a synth and a guitar at my disposal, so



I can just write, which is great. It's very difficult to do that when you're touring around, chasing the myth (laughter)."

The recording has been done in Sydney's Paradise and Trafalgar Studios, the latter part-owned and operated by Charles Fisher, who has been producing. Another cohort has been Bruce Lynch, whom Dobbyn cannot praise highly enough. The weekend prior to this interview, he'd recorded a demo at Lynch's home studio which was good enough, he felt, to release. The

stuff he's produced with Lynch has a slightly jazzy flavour, very different again, and something Dobbyn wants to take further. He even talks of some very low-key gigs here in this vein sometime next year, just to spread the wings a bit. In the more immediate future, he'd like to get Lynch over to Sydney to help with the new album tracks, having great admiration for Lynch's legendary bass technique.

"I'm chasing good musicianship now, that's something which has got me hook, line and sinker. I'm actually making an effort to get better in that regard; I'm learning the alto sax and studying basic theory, which I never bothered to do before. It's all important now, because the better you get at the language, the better you can communicate to other musicians who have got it wired. That's always been a handicap for me, and in future, it won't be."

Recording is continuing at the moment, with a break during this month for Dave to return home and get married (sorry, girls). By the time he's finished, there'll be between 15 and 20 tracks in the can. About half a dozen of them will be familiar to anyone who has been to a DD Smash concert this year, but there's a considerable amount of new stuff. Funk appears to be a key mode, with two percussionists working alongside Warren on the rhythm tracks. Expect the album around the end of March.

As for touring, Dobbyn doesn't want to do too much next year. This year has been a solid round of gigs, with too little time for writing and taking stock of things. He has a rough idea of who he wants in the new band, but he's keeping that under wraps for now.

The last tour of the present band kicks off on Boxing Day, covering the summer resorts and playing outdoors as much as possible. The accent will be on F.U.N., whatever takes the band's fancy, probably playing a few cover

versions, a general letting-down of hair.

By March, Dobbyn will be permanently based in Sydney. But he wants to keep hopping back and forth, to play and record here, and produce other musicians. He's worked hard to gain recognition in Australia, and he now has to consolidate that.

"It's been worthwhile because we've made inroads, people know who we are now, which is great. Inbetween the crummy sleazy gigs and the good support gigs and club dates we made a strong impression, the general reaction has been great, more than we deserved in a lot of respects."

Kiwis don't seem especially popular in Aussie these days. How has the reaction been?

"There's still a deal of animosity, but it's getting better all the time, I think. I'm continually reminded that Australian music and New Zealand music aren't the same. There probably is a difference. I think New Zealand music is more melodic and Australians recognise that now. I think they're sort of shining to it."

"It's very healthy over there now. It's unhealthy if you can't handle the work, but other than that, it's great. We're in a lucky position, in that we can keep coming back here and doing things, which is a great position to be in."

"I'm a lot stronger than I thought I was. Making the decisions that we're making now is a real progression, a real step forward."

What about the Music Awards?

(Laughter) "I really enjoyed it. The best part was going back to the Town House and having a singalong around the piano with everybody, largely instigated by Tim Finn. Everyone ended up arm-in-arm, singing four-part harmony, with Tim, Bruno Lawrence and Brendan Dugan. It was fun. A lot of fun."

Did anybody record this for posterity?
Duncan Campbell

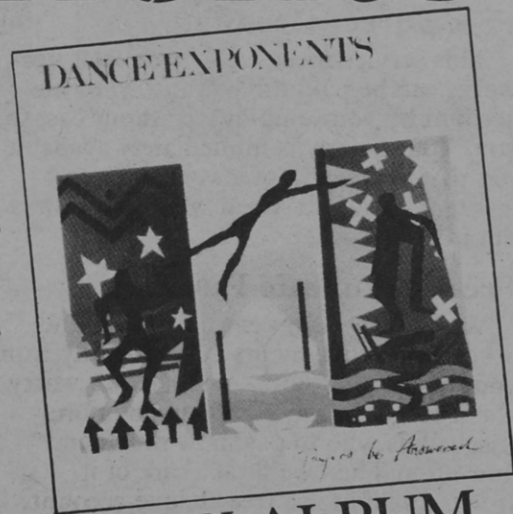
Dance Exponents

IN CONCERT

CHRISTCHURCH

TOWN HALL

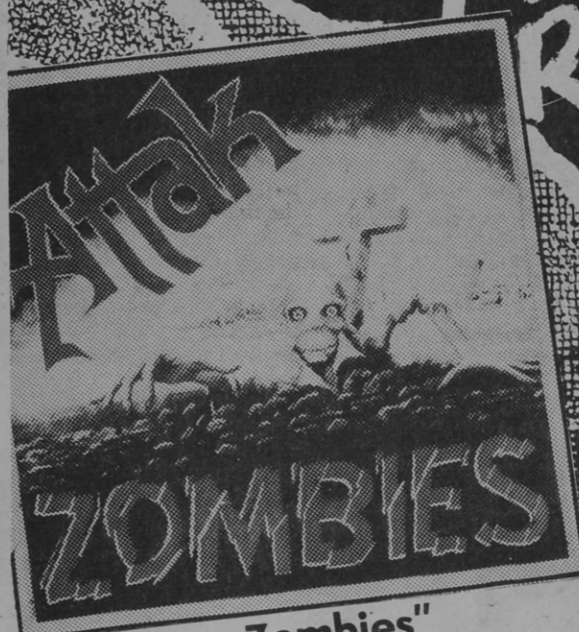
THURS. 29 DEC.



NEW ALBUM

Prayers Be Answered
OUT NOW

MORE RELEASES FROM THE



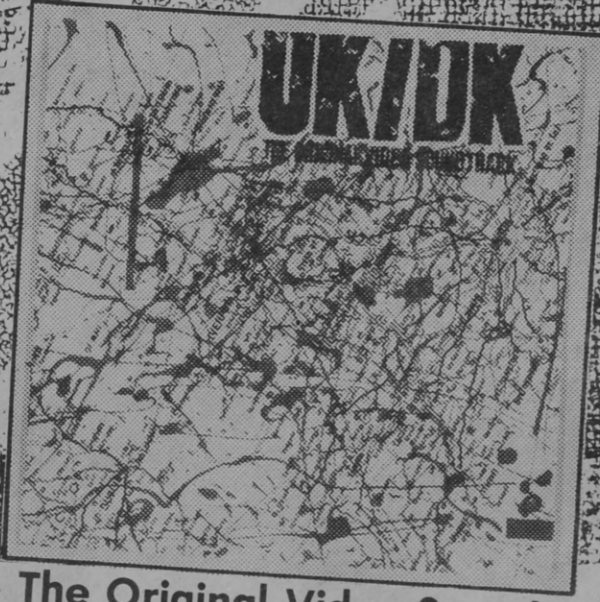
"Attak — Zombies"
Album MUF-551 Cassette CMUF-551



"Ben Watt — North Marine Drive"
Album Only MUF-557

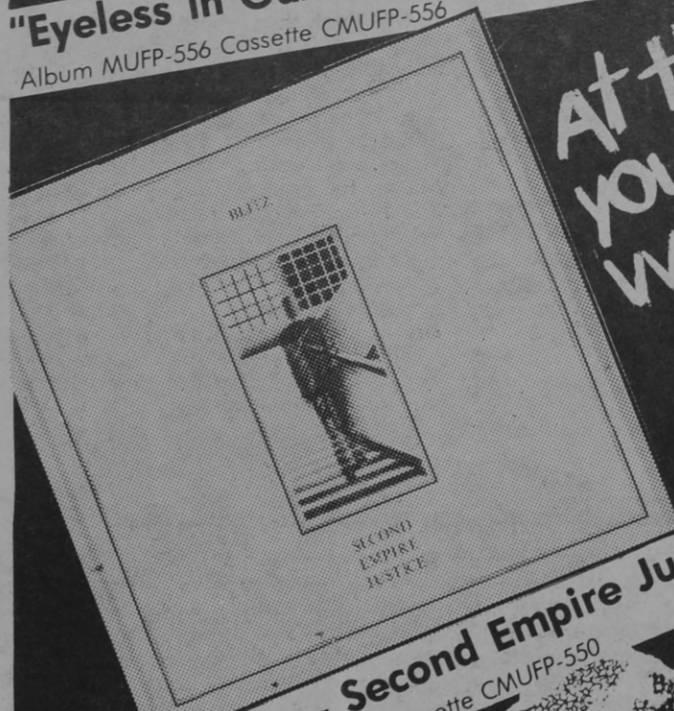


"Eyeless in Gaza — Rust Red September"
Album MUF-556 Cassette CMUF-556

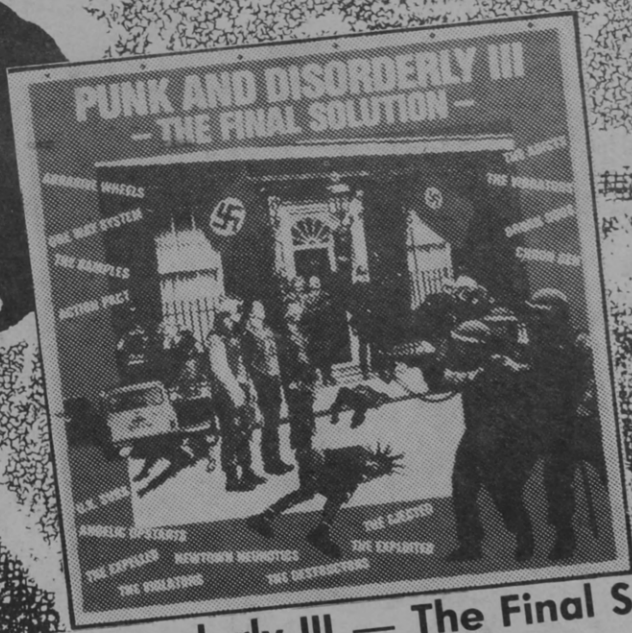


"U.K./D.K. — The Original Video Soundtrack"
Album Only MUF-558

At these prices
you'd think they
were from
MUSIC WORK!



"Blitz — Second Empire Justice"
Album MUF-550 Cassette CMUF-550

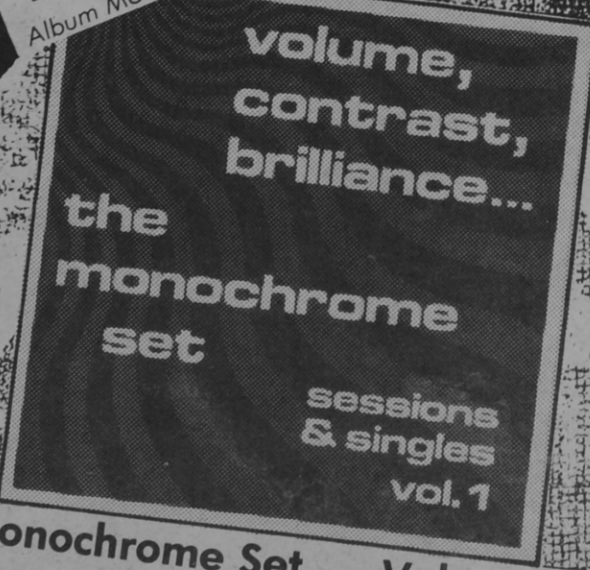


"Punk & Disorderly III — The Final Solution"
Album MUF-546 Cassette CMUF-546

WARNING!

DO NOT PAY MORE THAN \$10.99
FOR ANY OF THESE RECORDINGS

TV 4483



"The Monochrome Set — Volume, Contrast, Brilliance ..."
Album MUF-547 Cassette CMUF-547

... plus
great new singles

EVERYTHING BUT THE GIRL — "Night and Day"
(MAS-308)

SEX AIDS — "Back on the Piss Again"
(MAS-309)

— more to come!

COLE PRODUCTIONS & SWEETWATERS PRESENT

SWEETWATERS ONE DAY PRETEND SIMPLE TALKING MONDAY 6TH FEB 1984



There have been few more fascinating bands in modern music than **TALKING HEADS**. David Byrne has guided his band through three tense, intelligent albums that defied any one label and then confounded all predictions with 'Remain in Light', a sweeping blend of rock and afro-disco. This year's follow-up 'Speaking in Tongues', combines the funk approach with the earlier tauntiness and tosses in a few lashings of humour. Because of the size of their spectacular live ensemble, Talking Heads rarely tour. To see one of the new wave's most influential bands outside their home country is a rare treat!



When Scotland's **SIMPLE MINDS** played to two packed houses at Auckland's Mainstreet last year there were a lot of happy people. There were also many disappointed because they'd missed out on the concerts. At QEII Park there'll be room for them all. New Zealanders will be the first in the world to see the new Simple Minds post 'New Gold Dream' show. What will 1984 mean for this ever-in-motion band? Their eerie new single 'Waterfront' provides some clues. It is taken from the new Simple Minds album, which lucky Kiwis will get before anyone else!



The **PRETENDERS** have always been about rock'n'roll. As soon as former rock writer Chrissie Hynde picked up a guitar her band has carried a big reputation — vindicated with a debut album of rare confidence and dynamic live performances. The death of two key members saw the band lose momentum. Undaunted, Hynde and drummer Martin Chambers recruited Rob McIntosh (guitar) and Malcolm Foster (bass) and the new band will hit these shores fresh from the recording of a long-awaited new album. The Pretenders are back. Chrissie Hynde is back!



In the past year **U2** have established themselves as without question one of the hottest live acts in the world. Until now U2's live energy has been captured only briefly on the odd single B-Side but their new live album 'Under A Blood Red Sky' features stunning live versions of songs like 'I Will Follow', 'New Year's Day' and even two previously unreleased numbers. You have a rare opportunity to experience U2 at Sweetwaters South!

Sweetwaters South & **United** BUILDING SOCIETY Bring You a Day in the Park.

WATERS SOUTH
IN THE PARK

WATERS U2

WATERS

WATERS

MIDDAY - MIDNIGHT

QE2 PARK

CHRISTCHURCH

**THIS WILL BE THE GREATEST ONE DAY
MUSICAL EVENT EVER STAGED IN NEW ZEALAND**

TICKETS \$28.50 SEE YOU AT THE PARK

INCLUDES BOOKING FEE

For Details Listen to 3ZM, 4X0 & Local Stations

TICKETS LIMITED! Buy Yourself a Ticket for Christmas!

COUNTER BOOKINGS

CHRISTCHURCH TOWN HALL
FESTIVAL RAIL CARRIAGE, CITY MALL
QE2 STADIUM
DUNEDIN REGENT THEATRE
TIMARU RECORD & VIDEO PARLOUR
INVERCARGILL BEGG'S MUSIC CENTRE
BLenheim WESTEND THEATRE
GREYMOUTH REGENT THEATRE
NELSON NELSON MUSIC THEATRE
PLUS AT **UNITED** BUILDING SOCIETY

MAIL BOOKINGS

POST THIS COUPON TO: SWEETWATERS SOUTH BOOKINGS, PO BOX 1259, CHRISTCHURCH.
\$28.50 INCLUDES BOOKING FEE. PLEASE ENCLOSE STAMPED S.A.E.

Please send me tickets for SWEETWATERS SOUTH at \$28.50 per ticket.
I enclose cheque/postal order or Bankcard/Visa details payable to SWEETWATERS SOUTH.

Visa/Bankcard No. Signature Expiry Date

NAME PHONE

ADDRESS

PLEASE ALLOW TIME FOR PROCESSING

FOR OFFICE USE ONLY

DAVE MCARTNEY DANCE SONS

About eight years ago, in the early days of Hello Sailor, Dave McCartney was on stage at Shantytown (now Aladdin's, one of Auckland's better-known nightspots), preparing for the night's performance.

"There was a faulty junction box on stage. I was holding on to the microphone and my guitar touched the mike stand. The electricity found earth through me. I was thrown about six feet in the air, the lights were out on stage at the time, so no one saw me. Luckily I managed to kick the mike stand away. But five minutes later I went into delayed shock, and my heart stopped."

Graham Brazier had to give McCartney heart massage to revive him, and he spent the rest of the night in hospital. A similar accident killed gifted Scottish guitarist Les Harvey a few years ago. McCartney has been extra careful ever since and has had no repeats. The incident, and the feeling of dying, is recalled in a song on the new Pink Flamingos' album, *The Catch*:

*One night I fell into a ring of fire
I had this feeling my engine run dry
Ooh watcha gonna do
When it's all over....* (I'm In Heaven')

The rest of the album is on a similarly reflective note, with McCartney taking stock of what was and what might have been. He's an unabashed romantic and a sentimentalist, and *The Catch* is a graphic dissection of his attitudes and emotions. In talking about these songs, McCartney, normally shy and withdrawn at interviews, is at his most illuminating.

'Wretched Youth' is a sometimes-painful recollection of a younger man, in that gloriously hedonistic suburb referred to by McCartney and his youthful mates as 'British West Ponsonby':

*Salad days, I knew they had to end
My crime was messing up my life...*

"I tried to recapture the actual atmosphere of my life in the early 70s. I believe life goes in



seven to 10-year cycles, things repeat themselves and, despite the changes that are meant to happen minute-by-minute, day-by-day, year-by-year, I still believe people remain the same. I tried to recreate through word imagery the feeling that pervaded at that time among my friends, and particularly the people who were involved with Hello Sailor. It's like looking back on all the things that have happened between then and now. For us, it's been a fairly ratshit trail, but I don't want to convey the feeling that it's negative. If anything, it's just the opposite."

The title track is a broad observation on the ironies of life, where something comes along to lift you up, and something else makes an equally strong effort to knock you down.

"It's about the duality of human nature, I suppose, or the difficulty of coming to terms with the fact that things don't lock in the way they should. Whenever you're faced with something positive, it means that something negative presents itself, especially in relationships."

'Beauty and the Bottle' admonishes excessive users of alcohol, the message being that the two don't mix. Not that McCartney is on a clean living kick.

"As you approach your thirties, you realise the need to put the brakes on, so to speak. I'm not concerned about my own alcohol intake, that's totally out of control (laughter). I'm not a moralist, but I'm concerned with the fact that society does revolve around alcohol, and what sort of society is it, if it needs artificial stimulant to help its members get on, and stop tension? But that's OK, I'm not making a moral judgement, I'm just making fun of it. In a lot of my songs I just toy with words. I've done it here with different brands of alcohol."

'Little Angels' needs no explanation, being a song for the Kings Cross hookers, like Richard Clapton's 'Girls On The Avenue'. For people who are classified as the dregs of society, the streetwalkers have attracted more romantic imagery than any other nefarious profession. McCartney's reaction is that of the typically

goggle-eyed Kiwi. Otorohanga was never like this.

'Japan Affair' is an exotic arrangement for McCartney, recalling a time about four years ago when he and his girlfriend were trying the macrobiotic diet.

"I had a lot of difficulty trying to reconcile this with the lifestyle that I was leading (giz a Big Mac), and at the same time, I used it as an allegory for our relationship."

*The Shogun's daughter was to be my girl
But it burned inside
Just a taste of doubt
Her in a pagoda, I a rock n' roll grave...*

Footwear has been a consistent rock image throughout its history. Everyone can rattle off at least a few titles that have used boots or shoes. McCartney's 'Red Boots' is a tribute to perhaps New Zealand's most famous pair of rock n' roll shoes.

"In those particular red boots I felt I had confidence, I had a certain amount of grace and firmness, and whenever I wore those red boots, everything was great. I'm certain that everyone has a feeling about certain types of footwear, it's what you walk on the planet with. I wore these boots just about every night for about 10 years, and then after the last gig that the old Flamingos did last year at Mainstreet, I hung them up in this motel, and that was it."

The boots in question, which will be recalled by anyone who saw the Flamingos gig in the old days, are now in the possession of Dick Driver. He hasn't yet had the nerve to wear them in public.

'Dance On', the current single, is the oldest song on the album, dating back about 10 years, when McCartney first started writing.

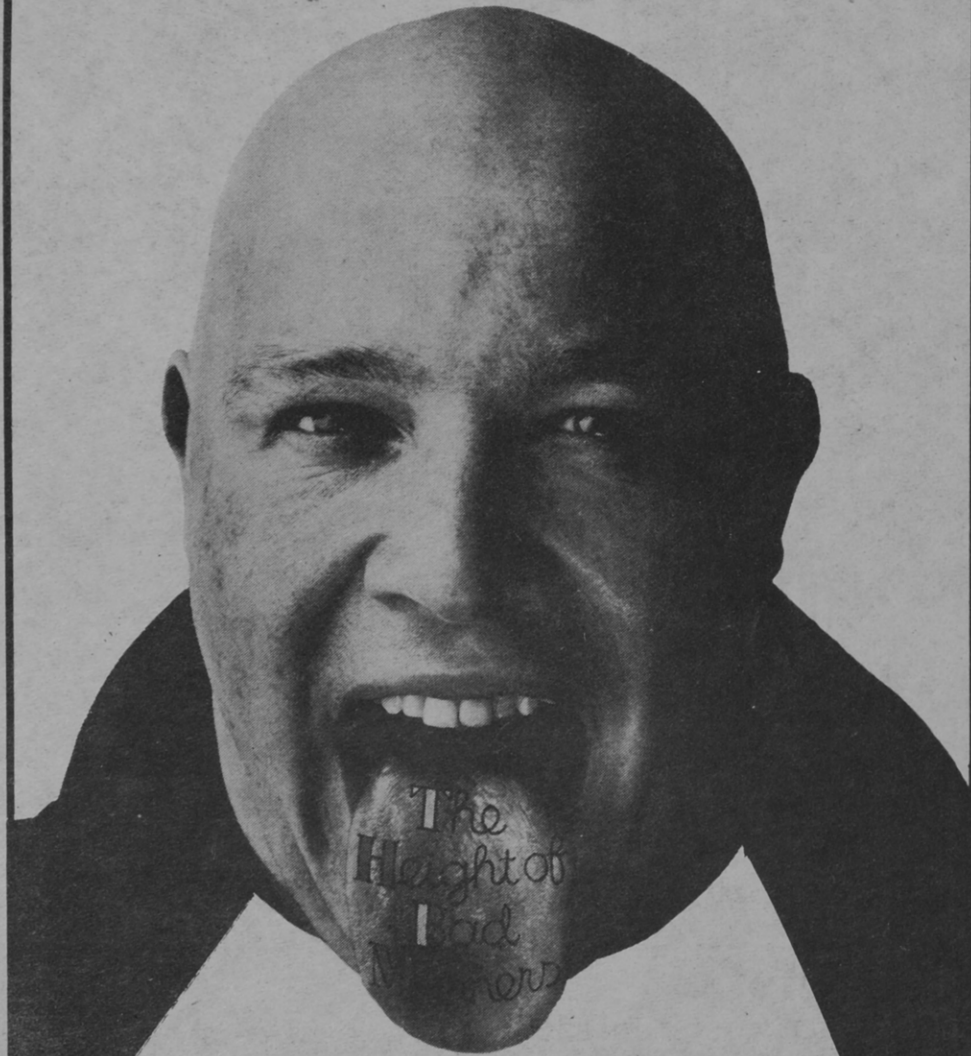
"I've always looked upon it as a sort of a defiant song, taking a second look at lovers' games, that sort of thing. Every record I do, I like to go back to the early days when I first started writing, take a song and treat it the way I'm playing it at the time, and see how it compares with the rest. I still have quite a few numbers sitting around that I haven't used. Graham (Brazier) does the same."

'Beaches' was co-written with Harry Lyon and Paul Woolright, originally with the Legionnaires in mind.

"That was a song which started off with a title, as opposed to either a lyric or a chorus. The band was just jamming, Paul started off with the bass riff and Harry continued with the bridge, and I just followed it through with the chord structure, the arrangement and the lyrics. I think it has a South Pacific mystique, using the idea of the early sailors, having an undeveloped knowledge of natives and things

CONTINUED ON PAGE 10

THE HEIGHT OF BAD MANNERS

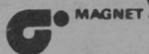


A BUMPER BEST-OF COLLECTION

SPECIAL BREW
NE-NE-NA-NA-NA-NU-NU
LIP UP FATTY
WOOLLY BULLY
LORRAINE
JUST A FEELING
INNER LONDON VIOLENCE
BUONA SERA

WALKING IN THE SUNSHINE
CAN CAN
SAMSON AND DELILAH
MY GIRL LOLLIPOP
GOT NO BRAINS
HERE COMES THE MAJOR
FALLING OUT OF LOVE
THAT'LL DO NICELY

ON ALBUM AND TAPES AND OUT NOW



THE COMSAT ANGELS LAND



NEW ALBUM & TAPE OUT NOW
FEATURING THE SINGLE
'WILL YOU STAY TONIGHT'



Record and Cassette Warehouse keeps prices low for Xmas!

AUCKLAND, Thursday:

Mr Michael Dow, MD of The Record and Cassette Warehouse, today extended his now-famous "Any two single albums or cassettes of your choice for \$20.00" theme from the November 30 knock-off date, right up to Christmas eve!

Mr Dow stated: "I've been so impressed with the response from the two-for-twenty theme since its launch. It shows that record and cassette buyers are interested in seeking out the best value for their music dollar."

"If the excellent response continues, I'll continue the offer. I'll keep prices down until Christmas to make records and cassettes as affordable as possible for the gift-buying public. Two-for-twenty-dollar record and cassette buyers can come back again and again, right up to Christmas!"

Whoever heard of a retailer who lowered his prices at Christmastime? Now you have. And needless to say, your purchases are all backed with a guarantee of quality that assures you of first-rate recordings of the music of your choice.

The well-known Two-for-Twenty Dollars theme has proved to be so popular that it's been copied by some other record retailers. Mr Dow dismissed his leadership title in the top-value-for-money record and cassette buying stakes with: "Plagiarism is the highest form of flattery. Offering top value

is a policy at The Record and Cassette Warehouse ..."

It's true. We checked the prices at the Hot News Sale in November. There was music for all tastes, priced from \$3.99 for an album or cassette! Rare jazz imports were going out the door for \$4.99. Popular double LPs for less. Many of these were still available when we went to press. (More details elsewhere on this page).

These sale items, and the extended two-for-twenty dollar season, have been a gift for record and cassette buyers.

It seems that "give the gift of music" has some extra meaning at the Record and Cassette Warehouse ...



Wanna come to a party?

The occasion is The Record and Cassette Warehouse 7th Birthday. The date is the 7th of December. To commemorate the great event, seven great prizes will be given away over seven days.

You'll have to be there on one of those seven days from December 8th to get the chance to pick up one of those prizes.

Who knows, it could be a free record. Or a cassette! What else!

Give the gift of music



You couldn't think of a nicer, more appropriate gift than hours of listening pleasure. Classical, jazz, or rock 'n' roll, everybody has a taste in music ...

So, say it all with a Gift Voucher from The Record and Cassette Warehouse! You get a reputation for being a real nice person — they get the freedom of choice of whatever record or cassette they want ...

Remember, the famous two-for-twenty dollar opportunity that goes for records and cassettes goes for the vouchers too! Record and Cassette Warehouse vouchers are available at Durham Street and the Corner Record and Cassette Warehouses.

For Christmas, say it all with a voucher. For your friend, it means a lifetime of listening pleasure ...

Do you wear jeans? and listen to music?

Maybe you do both at the same time! Maybe you'll be delighted to know that you can purchase top-quality Levi's, Izona, Corfu, Wrangler or Mad-man jeans at The Jean Warehouse in Durham Street (upstairs), and get a free record or cassette of your choice (downstairs)!

How's that for a special deal? Truth is, it's not really special at all! The Jean Warehouse does it all the time. So, where were you when you got your last pair of top-quality jeans? Where were you when you missed out on your free, absolutely-gratis-and-for-nothing single album or cassette of your own choice? Well?

Joint MD Tony Hart of The Jean Warehouse stated: "What's the problem! Don't jean-wearers listen to music anymore?"

Good question! Good

trouser idea attached to a good listening idea makes good sense. If you wear a clean pair every day you could have a small record collection (or cassette collection) under way without even realising it. All free!



Late sale delivery is good news

Late stock deliveries can be a nightmare for a retailer. Particularly with records and cassettes, when enthusiastic would-be purchasers have to be turned away when existing stocks are a total sell-out, and they've set their minds on a particular recording.

Such was the case only a few minutes into the Hot News Sale at The Record and Cassette Warehouse. Short delivery. This time, however, it's good news. It means that some of those names you sought on the rapidly-depleting sale racks could be reappearing there right now. If you missed out on the day, it's well worth a phone call or a visit right now to see if your selection came in on that last late delivery ...

Did you get a look at the Hot News lists in the Auckland Star and 8 O'clock? If you missed the

news when it was launched, would you be impressed with the idea of popular double albums and cassettes going for as little as \$3.99? How about Jam's 'All Mod Cons' cassette for \$4.99? And in the classical line, Mozart's Symphonies in a 4-cassette box worth \$31.99, sold for \$8.99!

Typical example. The variety went right across the spectrum, Jazz, modern, pablo. Classical, popular. There was something there for everybody ...

Better news still is that these sale-priced items are

still on the racks. Call The Record and Cassette Warehouse now, on Auckland 793-819 and see if your choice is there ...

Where else?

Nowhere else but The Record and Cassette Warehouse. Never before have the people of this city seen such a sale. And it may never happen again. Phone 793-819 with your inquiries.

All Credit Cards Welcome

The Record and Cassette



Warehouse is pleased to announce that purchases may be made with any credit cards or cheques.

Any authorised voucher will be accepted during the sale. Don't miss out on your selection.

McARTNEY FROM PAGE 8

like that. It's like us (Hello Sailor) going to LA, throwing ourselves into the torrid post-Manson culture, the acid casualties, and so on."

"Carry On" is a song for survivors, in an age where the Cold War seems colder every day.

"I wanted to write something futuristic, from inside the minds of two native New Yorkers after the holocaust, when things are still surviving. I don't necessarily think it's going to be that way, but I do think there's going to be a total breakdown of the economic and spiritual system as we know it.

"Revolutions don't matter anymore. You just fight your revolution with a gun now, and most of them are so subtly backed, by the Russians or the CIA. We're all quite familiar with that now."

Recording of the album started back in January, while McCartney was still a Legionnaire. Demos had been recorded for Polygram, but they weren't prepared to put up the money he wanted, to get sufficient studio time. Ze Disc gave him the freedom he needed, and he spent three hard, expensive months at Harlequin Studios.

"It's a step in the right direction for me. I actually learned a lot, from the technical side of recording. We used the studio to our

advantage, and all the time spent was necessary. All the basic tracks were done in a week, so the rest was agonising over mixing. Sometimes we remixed a track 10 or 15 times, until we were happy with it. I was aiming for a modern sound that was clean and sparse. We did overdo it in some respects, there's a lot of keyboards, but that's the way I wanted it. A modern, funky and danceable sound."

After the original Flamingos broke up last year in Australia, McCartney decided to have a complete break. He spent two months touring Europe with his girlfriend and didn't even take a guitar with him. On his return, late last year, the Legionnaires were formed, the second band under that name, as a reincarnation of Hello Sailor. McCartney openly admits they were trying to recapture the Good Old Days.

"Before I left for Europe, I had spent some time with Graham and Harry and we expressed the interest in playing together again. The day I got back, they were at a rugby test or something. I was at Paul Woolright's place, they turned up and asked me to join. I said yes and we were playing the following weekend.

"It was fine for a while and then we got into the same old routine of touring all the time, and I think Graham just wanted to get away from the old syndrome of him, me and Harry, the triad. It doesn't work, it's too intense. I really respect Graham's talent, but he was feeling very inhibited at that stage by what the band represented. Graham has got this 'street kid'

image he wants to maintain, and obviously he has to play with younger players, which I totally agree with.

"We all tried to break away from the whole thing when Hello Sailor broke up. I went and formed my own band, and it was just fine. I think it was just nostalgia that drew us back together.

"I'm getting more used to being a leader now. It was a bit of a shock at first, being laid on me so suddenly, but I'm gradually reorientating my attitude as to what is required of me as a front-person. It's not easy for me, but I do enjoy it."

The new Flamingos have been touring for about a month now and are coming together well as a live unit. McCartney and Harry Lyon are the mainstays, with Karen Hill on keyboards, Paul Woolright on bass and Vinnie Buchanan on drums. They'll be very busy over the festive season and have been invited to Sweetwaters, although they've not yet decided whether they'll accept the money offered. McCartney has unhappy memories of last year's festival, when excesses of alcohol and other things led to physical violence.

The band will be working right up till the end of February, when McCartney will be off to Europe again. He's been closely involved with a company which makes ski movies, and did a soundtrack for them last year. He's been invited to attend the Winter Olympics in Yugoslavia as a sound recordist. On the way home he'll do some promotional work in

Australia where CBS will be releasing the album. McCartney is not exactly fond of the Australian music scene, where he's bombed previously, but he's prepared to give it another try like a trouser. He's more interested in touring somewhere a little more exotic, like New Caledonia and other Pacific Islands, which seem to be crying out for some new entertainment.

McCartney is philosophical now recalling those salad days when Hello Sailor left for America as brash young men. In some ways he believes attitudes now are healthier than they were then.

"I think we were quite naive, and we were right outside the industry. We should have been a bit more careful and calculating, in the sense that most bands are these days, almost like businessmen, they wanna make it. We weren't like that, we were a bit footloose about our future.

"But we were still very lucky at that stage, we got all the breaks. At that stage, music for us was a counter-cultural thing. I suppose it still is with the punk thing and so forth. But for us it was being a part of a subculture, which drew its inspiration from the night and drugs and things like that.

There were also figureheads, like Elvis and Bowie and Lou Reed, people like that who people followed. That's gone now. People don't treat them as heroes anymore, which I think is great. I think it's terrific that that's happened."

Duncan Campbell

PACIFIC FUSION DIATRIBE

After Diatribe had played to a less than enthusiastic audience at an Auckland pub this year the hotel manager told them he wasn't surprised at the lack of response.

"You're a university band," he explained.

What he meant was that Diatribe are one of those groups who don't fit into this country's pub-orientated live scene. They don't have a big, bright stage act and fancy lightshow. They don't play drinking music.

But as things stand, it's either play the pubs or don't play but the band is investigating other avenues for performing.

Cruelty', which was part of the soundtrack music they contributed to Merata Mita's acclaimed film *Patu*.

suggestions that there's a lack of presence when the play.

"That's our greatest criticism, the lack of stage presence,"

hasn't been discussed. It has — at length, but no one has managed to come up with any bright ideas to pep up the stage act.

Diatribe grew out of a loose gathering of musicians which included Herbs' Spencer Fusimalohi. The group would jam and write songs — all good experience for Rautjoki and fellow sax player Ross France, who had only been playing a short time.

This ensemble came up with a soundtrack to Gerd Pohlman's film on the Mangere Bridge dispute and recorded a track for Radio Hauraki's last *Home Grown* album under the name Fofa'anga. Eventually, however, the group drifted apart and France, Rautjoki and bassist John Berkley were left wanting a more concrete lineup. Drummer Chris Whyte and singer/guitarist Peter Kirkbride completed the present lineup about 18 months ago.

Much of Diatribe's work since then has been politically orientated.

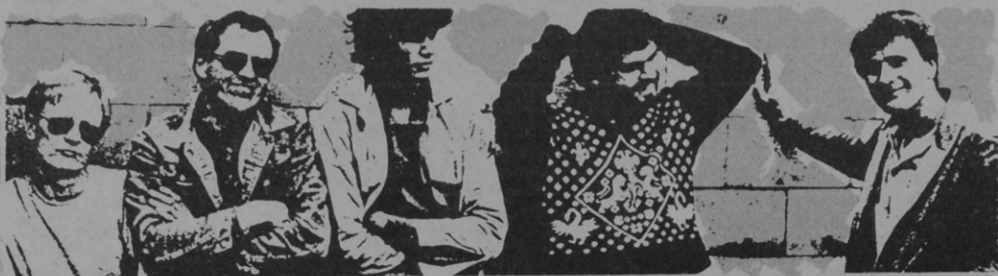
Is a political context important to the band?

"It's reasonably important but we didn't set out just to do that. It's just that political considerations play a fairly big part in our lives so it naturally infiltrates through into the music. Some of us are more politically motivated than others," Rautjoki explains.

"We're just basically writing about things we've experienced and what people we know have experienced."

At a time when there is much talk of indigenous music and Pacific culture Diatribe is a band paying those ideas more than lip service. In a manner akin but not identical to that of Herbs, they have worked in a true Pacific element to their fusion of reggae and jazz. Their lyrics reflect a genuine feeling and concern for this country. Diatribe probably won't ever be huge but they'll have mattered.

Russell Brown



"We're trying to get on the PIPS scheme," explains saxophonist Rafer Rautjoki. "And we've done some busking as well. That was fun."

Things may change with the release of the band's debut EP, *Too Lazy*, which was recorded at Mascot Studios with Phil Yule. The four songs include 'Gift of

The soundtrack was recorded not long after the band had formed, on bassist John Berkley's four-track recorder.

The band worked with Mita again on a video clip for *Too Lazy*. Director Geoff Murphy also lent a hand with the filming.

Diatribe's onstage approach is low-key and this has led to

Rautjoki admits. "Because we're all from diverse backgrounds we don't present one single image, which I think is good, but some people don't."

"Anyway, this might sound selfish but my main interest is the music. That's the reason for being in a band."

That doesn't mean the problem

NEW FROM EELMAN RECORDS

THE PELICANS



"ON THE EVIDENCE OF 8 DUCK TREASURE, FOR THE PELICANS, THE ONLY WAY IS UP" (MARK CUBEY)

8 TRACKS ONLY \$7.99



PO BOX 3054 WGTN PH 723-607

The Body Electric



9 NEW NUMBERS

SETTING A NEW STANDARD FOR NEW ZEALAND RECORDING

ALSO AVAILABLE ON CHROME CASSETTE



MIDGE MARSDEN LIVE

25 MINUTES OF FUN EXCITEMENT & GOOD LIVE MUSIC

5 TRACKS ONLY \$5.99 A FINE MEMENTO OF MIDGE & THE BAND

ëURYTHMICs

t o u c h

BONUS
FULL COLOUR POSTER
INSIDE

ëURYTHMICs

t o u c h



STARCALL
VPL1 7467

Special new release
Price \$10.99 at

THE EMI SHOP

More Records. More Tapes. More Discounts.



MACHINATIONS

PLOT, INTRIQUE; CONTRIVE

At the beginning of this year Henri Downes was weathering one of Wellington's dubious summers and growing increasingly dissatisfied with playing drums in bands (Beat Rhythm Fashion and the Spines). Two months later he was sweltering in 38 deg heat and on stage percussing with the

Sydney's up and coming Machinations.

"I just went along, saw them, spoke to them after the gig and they said 'Okay mate, come along, show us what you can do' and away I went."

For Downes the new band fulfilled twin ambitions of getting out from behind a drum kit and working with a drum machine and writing.

"I went along and saw them and the guitarist had been writing all the drum machine rhythms and it sounded like a bad rock'n'roll drummer. We've slowly got that better. I've been writing a lot of the bass drum."

"Live, I'm standing up too. In the studio I'm actually drumming but live I refuse to sit down and go back to conventional drumming. Over there you get all these rock'n'roll stars saying 'You



Henri Downes

wanker — standing up! but it just doesn't worry me because the whole idea of the Machinations is that we thrive off our live performances because we're such an active band on stage. Freddy (Loneragan, the band's singer) for a start, he's lunatic, he's hyperactive. I play — but I perform as well. We're everywhere. We know our cues, we don't have to stop and look at each other so we can perform at the same time."

The Machinations are really only known here for the 'Pressure Sway' single but they have a new single 'Jumping the Gap' which, like 'Pressure Sway' was mixed by New York whizz Steve Thompson. 'Pressure Sway' was well received in the USA and Thompson, an influential DJ in his own right, is helping push the new single in New York.

Despite the band's successful partnership with Thompson they have yet to meet him. For each single they recorded a bundle of tracks and despatched them to Thompson to do with as he saw fit. Thompson likes the music so much that he is coming to Australia next year, effects rack in tow, to produce the Machinations' second album. Keyboardist Tony Starr is in the USA arranging things with Thompson at the moment.

After the album the band may tour here, possibly as supports on the projected Police tour. But they are also likely to be in demand in America, where they are climbing various dance charts and are on

twice-a-day rotate on the cable video channel MTV.

"I'd like to tour here first," says Downes, naturally enough. "Then we'll head for the USA. I think it's better to attack Europe via the States."

Downes brought songwriting skills to the band but all the members write — often on the road, bring songs together in soundchecks. All the songs for the new album have been worked out and there will be no writing done in the studio but the experimenting done will be with sounds.

"If you listen to us on record and then go and see us live we're completely different. We totally believe in the whole aspect of going into a studio and saying, 'We've got all this equipment, why not use it?'"

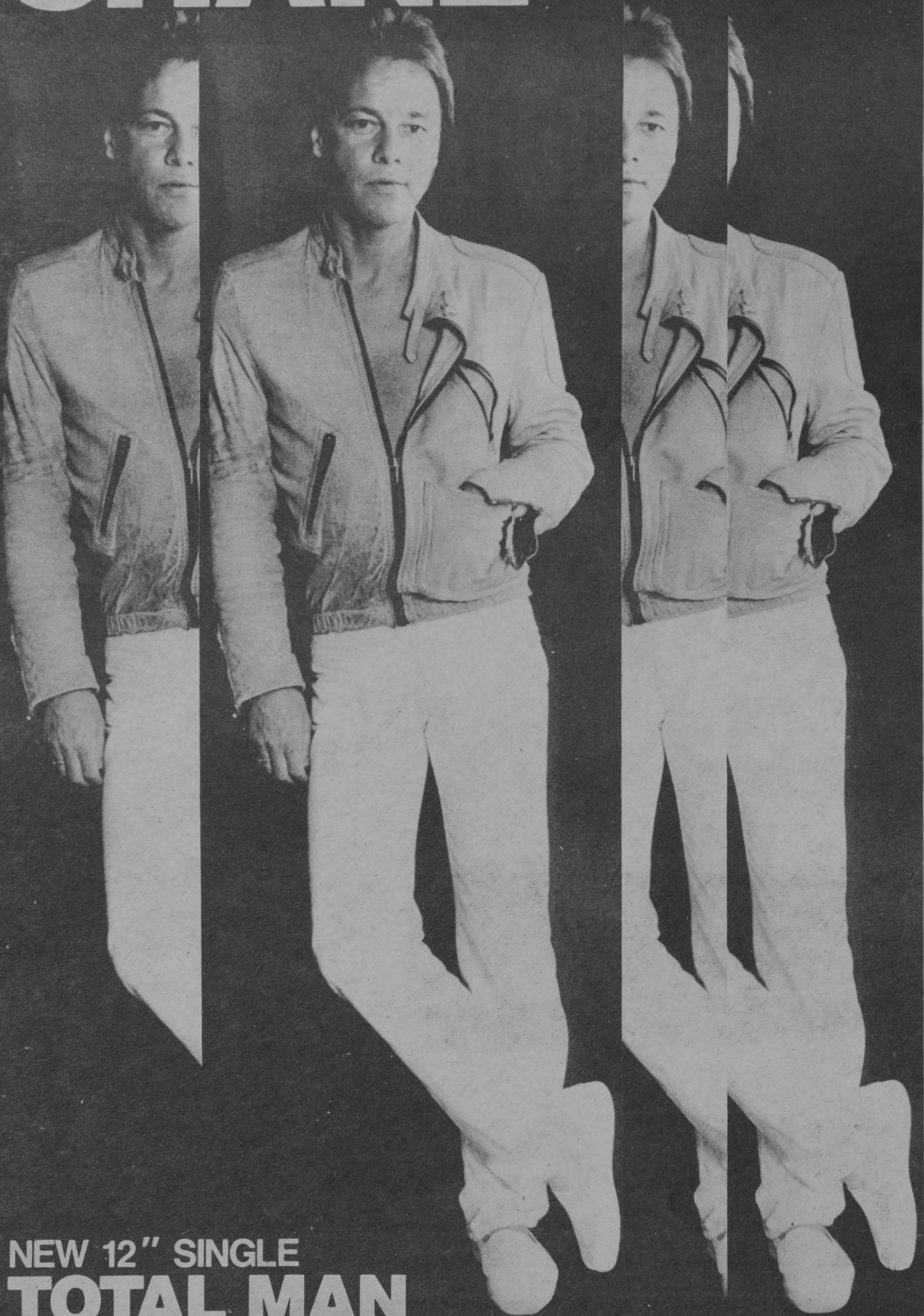
"Fair enough, you can't use it live but I don't really want to sound identical to the records when we play live anyway. I find that really boring."

When he's not playing, Downes likes to go out to one of Sydney's clubs and dance. It's a passion. He sees the Machinations as a dance band and doesn't consider that anything but a positive term.

"I get pissed off with people relating to dance bands in a 'You're just a dance band' way. There's a lot of good things happening in this band. And what's dance music anyway? The Beatles? Do you dance to the Beatles? Do you move to the Fall? What's dance music?"

Russell Brown

SHANE



NEW 12" SINGLE TOTAL MAN

PRODUCED BY: MURRAY HANCOX. ENGINEERED BY: BILL LATTIMER
MANAGEMENT: LONDON ARTISTS. PO BOX 26083, AUCKLAND, NZ

OUT NOW ON wea

Nona Hendryx's 'Keep It Confidential'. Chic's 'Hangin' Out'



Sylvester's 'Do Ya Wanna Funk'.

Mtume's 'Juicy Fruit'



Radio With Pictures OUT FUNK!

It's perfectly obvious why all the heavy metal videos get programmed onto *Radio With Pictures*. As near to the weekly horror movie as possible, right? But it's the placement of some of the other stuff that's got me perplexed. In particular, the fate of all the black music clips.

Why do they almost invariably get first — and usually only — screening on *RTR Video Releases*? Now considering that show's 5.15pm midweek slot, when most adults are either still working or still commuting, it's obvious that TVNZ regards the programme's audience as school-age. Therefore black music is being categorized as teen-pop. Now leaving aside the unpleasant — nay, dangerous — stereotypes that this may imply, there still remain a couple of gross miscalculations involved.

The first is the obvious fallacy that black music attracts a primarily high school audience. Ridiculous. Anyone with two neurons knows that the main teen audience is whiter than white. Ask Duran Duran. A far stronger case in fact, could be made for black music appealing to the 30-plus section of the audience, aging farts (like this writer) who spent their youth hooked into 60s Stax and Motown and have never quite got over it. Ask *RTR*'s editor for example.

The second miscalculation involves the content, both visual and verbal, of the videos themselves. Consider two clips which were screened on *Video Releases* — and to my knowledge nowhere else — in recent weeks: Mtume's 'Juicy Fruit' has it's slick, sophisticated dance and 'love to lick you everywhere' lyric. Then there's the title line of Sylvester's 'Do Ya Wanna Funk (With Me)?' which certainly provokes an aural double-take. Sylvester himself is

a semi-reformed drag queen and certainly looked as much on tele. Hey, now don't get me wrong here. I'm not proposing increased censorship — heaven forbid! — just pointing out that, with Ollie Ohlsen's frequent plugs on the box about TVNZ regards programmes screened after 8.30pm as more suitable for adults' blah blah, someone responsible for programming music clips is being rather inconsistent.

Nona Hendryx' recent single 'Keep It Confidential' is another black video which would have been more appropriate on *Radio With Pictures* yet received its solitary screening on *Video Releases*. And then there was the Yarbrough People's 'Heart Beat', Fat Larry's update of the Marvin Gaye oldie 'Stubborn Kinda Fellow' ... the list goes on. (Oh of course there are a couple of exceptions, but Michael Jackson and Prince are so huge that the cross-over doesn't count.)

One rationale that's been suggested for screening these videos early evening is that the target audience is primarily a singles-buying one and these clips were all singles. Conversely the *RWP* audience is considered more album-oriented so you show, say, a track off the new Talking Heads or Dylan album. Oh yeah? Think of all the heaps of new British singles that get premiered on *RWP* and what about all the local singles and EPs? Aren't they trying to sell too? The answer is pretty obvious: that if the music's typed white, 'new wave' and/or 'weird' then it's slotted for *RWP*. If it's black then it's on *Video Releases* or occasionally *Shazam*.

The final irony is that so many of these white British groups are frantically cribbing black rhythms and styles in order to win an audience. The other Sunday night the Gang Of Four, in their current funk format, even sneaked a black female singer into their *RWP* performance.

Peter Thomson

Simple Minds Talking Heads Pretenders U2

On the 3rd of February, Sweetwaters 1984 kicks off to the sound of the greatest line-up of big name bands this country has ever heard in one place at the one time.

For four days the music will play.

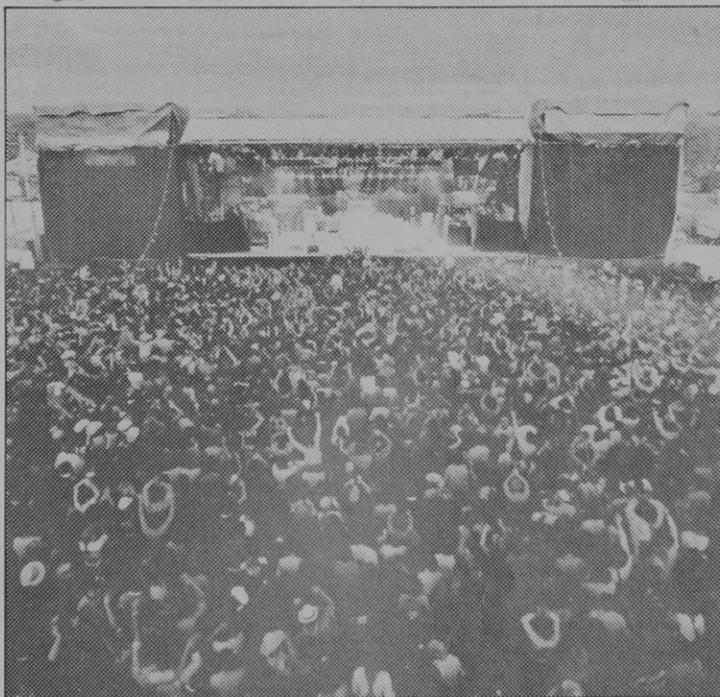
And when it is over, those who were there will say it was the best run Sweetwaters ever.

We are making sure it will happen that way.

Sweetwaters is now under new management.

We've seen and understood the problems of the past. And we're taking steps to ensure they don't happen again.

We're changing plenty.



From toilets to Security to parking beside your tent, we've cleaned up the act. We want you to arrive, have a great time, hear some fantastic music, not get hassled and get home safe with your possessions intact.

Sweetwaters 1984

Waitangi Day weekend.

Pukekawa.

Now sounding sweeter than ever!

TICKET SALES AT YOUR NEAREST
UNITED BUILDING SOCIETY BRANCH OR
BY SENDING THE COUPON BELOW.

Sounding sweeter than ever!

Sweetwaters '84

Feb. 3, 4, 5 & 6

"WIN \$1,000 IN THE UNITED MONEY CARD COMPETITION"

"Each time you use the United Money Machine a simple question of skill will be printed on your receipt. Write the answer on your receipt and place it in the boxes provided at United branches. Be at Sweetwaters with your Money Card and you could win \$1,000. See your United Branch for full details."

TICKETS AVAILABLE AT YOUR NEAREST UNITED BUILDING SOCIETY OR BY SENDING THIS COUPON.

\$42

Mail Orders:
Sweetwaters Festival,
P.O. Box 5744,
AUCKLAND.

OFFER:

Please send self addressed envelope with Cheque, Money Order or Bankcard, Visa, Diners Club or American Express Number.

I wish to pay \$42 by:

Bankcard ☐ Visa ☐ Diners ☐ Amex ☐

Card No. Expiry



Name
Address

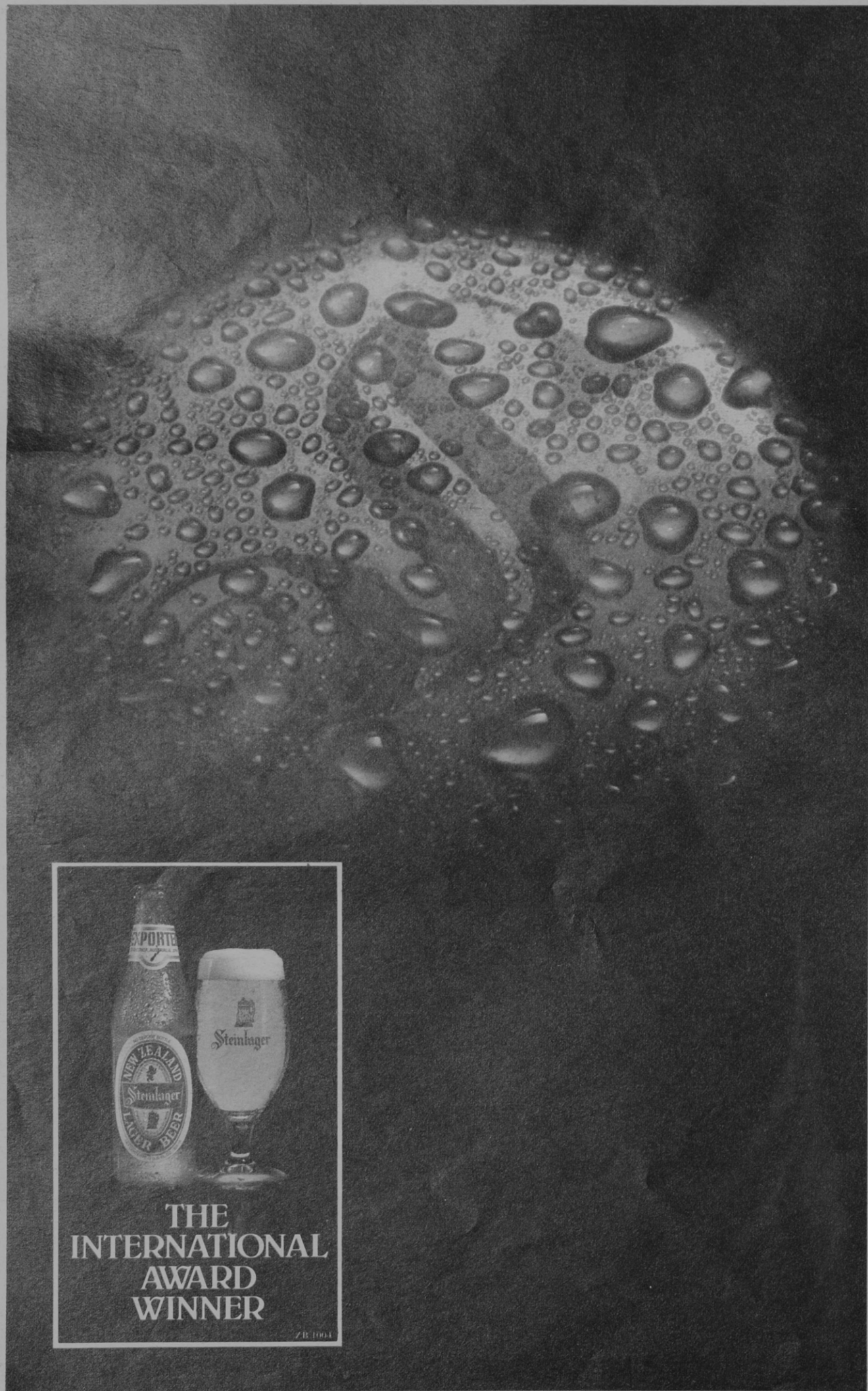
Signature

BEHIND EVERY GREAT MAN IS A GREAT BAND

THE BOYS IN THE BAND BY GEORGE KAY



PHOTO BY KERRY BROWN



The chances of a David Bowie interview on this, the final leg of his world trek, were not bright. In Wellington, Leone Sakey, the tour publicist for the New Zealand dates, explained that the only press scheduled was an interview with Christchurch's Rob White. But in Auckland, she said, anything could happen.

On Saturday before the Western Springs event, attempts at softening the no-talk-to-press resolve met with further failure but interviews with various band members were arranged. The Sheraton, with its concrete menace belying a sumptuous and tasteful interior, was the venue.

A brief meeting with Leone Sakey placed editor/photographer Murray Cammick and I in the hands of tour press rep, Alan Edwards, a congenial Londoner, who had arranged for us to meet backing vocalists the Simms' Brothers and bassist Carmine Rojas.



George and Frank Simm

The Brothers Simm

An athletic handshake was our introduction to Frank Simm. Enthusiastic (gushing in fact), talkative and American, he was a direct contrast to his brother George whose heavy eyelids (the night before) hid a more taciturn character. Neither of them would see their mid-thirties again and for the last fifteen of their years they had been doing session work for various people, the most relevant being Chic as it was through Nile Rodgers that they became involved with Bowie. They sang on *Let's Dance*. Frank elucidated:

"We did three-quarters of the back-up vocals in one eight-hour session and touched them up the following day. And that was the album completed as all the other recording had been done."

Did Bowie give them any freedom to interpret things their way?

"We had carte blanche really," George added. "We horsed around and sang whatever came into our minds and David picked whatever struck his fancy, whether it was the Gilbert and Sullivan flavour of 'Ricochet' or the black female feel of 'Shake It'. David had no idea as to what he was going to have in the background and we added that little bit of icing on the cake."

Bowie's ability as a vocalist in a technical sense has often been under question. Is he a good singer?

"Yeah, he's very good, particularly as a balladeer," said Frank. "He's got a deep resonant voice that is also very expressive and true in that he rarely goes flat."

"When we were rehearsing in New York," explained George, "there were just the musicians as David was in Australia doing the video for 'Let's Dance' and so Frank and I would alternate doing all of his lead vocals. I could scarcely complete one day's rehearsal singing all of his notes. He's a work horse and if I had to sing as much as he does, I'd be a cripple."



Carmine Rojas

Carmine Rojas

At this point Alan Edwards appeared with bassist Carmine Rojas who, after quick introductions said he had to go back to his room to see his wife. Wife? On a world tour? We left

CONTINUED ON PAGE 28

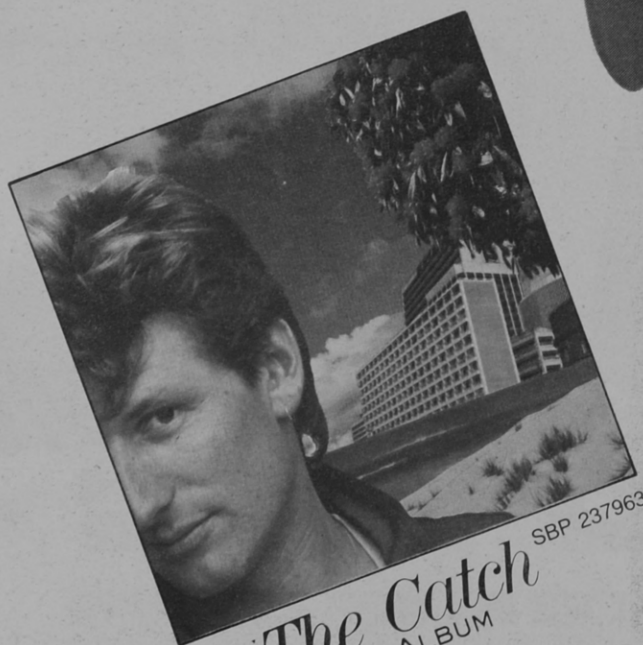
Dave McArtney

& THE PINK FLAMINGOS



The Catch

THE ALBUM



The Catch
THE ALBUM

SBP 237963

An S.O.S. Production on ZE Disc Records.

Tony Goth, Norm Dillinger, the Henchmen.



HENCHMEN WE'VE COME TO PLAY

Popular music has developed certain traditions, certain faiths which are kept through the years by successive groups of youths. England's long-running Northern Soul scene is one example. And there have always been fervent cores of mods and rockabillys whose ranks periodically swell and then wane.

And then there's the Detroit Legacy. If you didn't know Detroit was the city that in the late 60s gave us, among others, the MC5 and the quite incomparable Stooges. This legacy is unconcerned with sartorial style — it concentrates on the raw rock 'n' roll that those bands played. There's been a traceable line of groups keeping the faith — more obvious examples have been Australia's Radio Birdman and the Saints.

While Radio Birdman dedicated records to the Stooges, Auckland's Henchmen dedicated their last single, 'Do the Maelstrom' to Radio Birdman.

"We empathise with them, with all the shit they went through," explains singer Tony Goth.

Goth and his fellow core member, guitarist Norm Dillinger, have been through their share of ups and downs too.

The group began life as the Dum Dum Boys, playing a few Ramones and Stooges' covers as well as originals. After co-opting in a few other musicians they played in the 1980 Battle of the Bands at the Windsor Castle. They were voted the worst band to appear and told never to come back by the judges.

"But it was the judges who didn't like us," smiles Goth. "We got quite a reaction from some of the crowd."

Since then there has been a succession of drummers and bass players playing with the pair. They often seemed to leave at vital moments and Dillinger had to play bass on the Dum Dum Boys' album *Let There Be Noise*. So why don't the musicians stay?

"Usually they can't handle the total commitment," says Goth. "I think it's just the New Zealand thing. Two years is about as long as a band lasts."

"I don't like Split Enz but I admire the way they've stayed together and done what they wanted. They're the only band in this country that has," adds Dillinger.

That first album was quite a remarkable effort. Manager Robyn Vamp and Goth and Dillinger had to sell virtually all their household effects — fridge, vacuum cleaner, etc — to pay for it. It has sold about 800 copies through mail order, shops and even street selling. After two years they have just got another fridge but they're still living without many home comforts.

The name change to the Henchmen was made last year with the

release of a cover of Iggy's 'I Got A Right'. Since then there's been 'Maelstrom' and now a new album, *We've Come to Play*, recorded this time at Progressive.

"We wanted a very raw, live sound, which is why we went to Progressive," Goth explains. "At Harlequin they like to clean up anything that sounds the least bit raw and we wanted something that sounded live. And also it's too expensive."

Like all their records, this one will be paid for and distributed by the band. They also book all their own gigs, often in hired halls.

"That way we get 100 per cent," Goth explains. "We don't believe in some clown getting 15 per cent for doing nothing."

They now have record outlets around this country and in Australia and are looking at distribution in America and Europe.

For all that the Henchmen are unable to get weekend spots at most established venues and haven't been able to talk *Radio With Pictures* into doing a video.

"They've been putting us off for the last two years," says Norm. "The usual excuse is that they're not filming any New Zealand bands at the time."

Although they draw a viable crowd whenever they do play, the Henchmen don't plan to keep on knocking their heads against the wall in this country. Goth, Dillinger and Vamp (they've just lost another drummer and bass player) will be heading for Australia next year. They've applied for an Arts Council grant and would like to do some more recording before they leave. But why the brick-wall attitudes that have made the decision to shift necessary?

"Because we don't compromise," Goth says firmly. "We're not willing to sell out to any musical trend."

And so they remain steadfastly determined to plough their own furrow which is now influenced, they say, by the Doors and Pink Fairies too. In their talk they're dismissive of other kinds of music but maybe that's part of the package. Their self-belief is exceptional.

As Goth puts it: "This band is a lifetime thing."

Russell Brown

Letters

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



Andrew Fagan in full flight, Mainstreet.

Genius in Furs?

Having conversed at length with the "man in the pink fur suit" I feel suitably well informed to speak in his defence. Since the inception of his career Mr Fagan's philosophical approach to his profession has been "self effacement/ to make a fool of oneself." This approach is derived from his disrespect for both the press and public alike.

In his own words: "The majority of gig-goers are spiritless sheep, fuelled by the Friday night fuck ... I give them something to abuse ... they love to abuse."

In the context of this philosophy those who bite at Mr Fagan's frolics are the biggest suckers of all, Russell Brown included, for to state in a derogatory manner that "Fagan makes a fool of himself toying with images" is to merely state the obvious! Bravo to you Mr Fagan! I trust that you will always remain one step ahead of the multitude!

Davilion the Morocaf

Sweetwaters Dry

This year's Sweetwaters is going

to be a big fuckup. Apart from the increase in ticket cost (does this defy the price freeze?) the idea of a no booze festival is going to practically ruin a three day field of entertainment. People will just not go. Previous years have seen as much booze as you could imagine without much trouble apart from the exaggeration of the media. Who makes the excess profits they intend to sell at inflated prices at the festival? It's just a big con. You don't bring your beer in, you buy our beer, we make lots of money.

Annual Sweetwaters Goer

There was a lot of disgusting behaviour at last year's festival but it was more due to boneheaded male sexual inadequacy than to alcohol. Putting the only permitted drinking area out of sight of the main stage encourages these people.

RB

Radio Radio

Today I think I found heaven in the lounge sipping gin and orange, listening to Naked Spots Dance and watching *Sesame St* with the sound off.

Tonight I think I found hell! 12M and no Barry Jenkin. What's going on? Someone better do something about this!

Jaz the Cat Parnell

Another Angry Fan

While reading the seemingly good article entitled *Dance Exponents — Airway Spies to Railway Pies*, I was disappointed to read the paragraph that mentioned giving their songs to Auckland Walk that are "dirgey and have no melody."

How tacky can you get? That's a really low thing to say, even if it was just a joke. Poor Auckland Walk. They slave and slog away to win the B.O.T.Bs and then someone comes up and slaps them in the face. It is obvious that Dance Exponents are suffering from water on the brain which no doubt developed after their ill-fated swim across the Tasman.

Bop-a-la-la New Plymouth

What I want to know is why we get so many letters from New Plymouth?

RB

So What?

I'm in New Plymouth. Love. P-tah McFartfart New Plymouth See?

Coca Coola

Chris Sheehan, what gives you the right to run down Roca Coca in the Dance Exponents interview in the last issue of *RIU*? Fuck, you've only been in the band a few weeks. You've had it handed to you on a plate. Sure, Roca Coca aren't the best band in the land but they're trying hard and in my opinion comments like yours aren't helping them one bit. An Angry Cocas Fan Christchurch

A Letter About the Real World for A Change

I totally reject the Animals Protection Amendment Bill. It will do nothing to alleviate the suffering of laboratory animals and will simply reinforce the status quo. I demand that the Government produces more legislation that will both control the animals' suffering and reduce the number of animals used.

Janine Townshend Christchurch

Hit the Bleach

I'm afraid my heart no longer springs to my throat at the mention of Jordan Luck. I can still get orgasmic pleasure from old photos and his oh-so-sexy voice on 'Victoria' but his new surfer haircut chills me to the bone.

(Frustrated) Fanny

Don't tell me, you're from New Plymouth too, right? RB

Those Awards

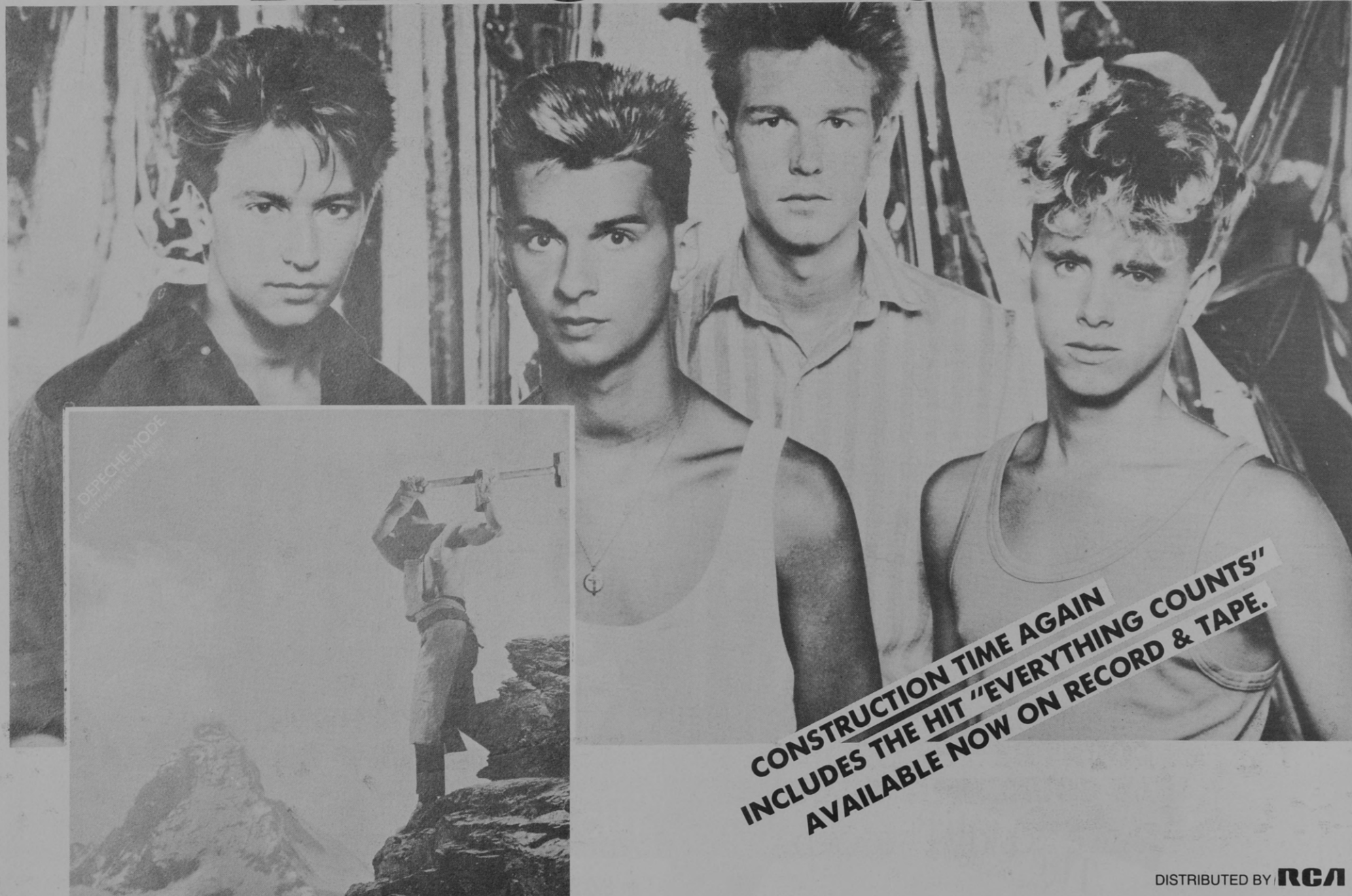
Marginal Era's 'This Heaven' was not only one of the best singles this year but it also had an amazingly good video to accompany it. What recognition did it get? Shit all! Makes 'Sierra Leone' look like the Narcs' abortion at Devonport.

Another single/video combination that went unnoticed was Unrestful Movements' 'Anti Trend'. The NZ Music Back-awards seemed to be chosen more for commercial success than anything else. MOST of the best NZ music lives underground. Eggcrate Brothers Murrays Bay

A Compliment

I think the Car Crash Set really have a great little song with 'Those Days'. It's pleasant, to the point and doesn't get up my left nostril like 'Imagination' does. Car Crash Victim Hamilton

DEPECHE MODE



DISTRIBUTED BY RCA

TOP ALBUMS

THIS MONTH

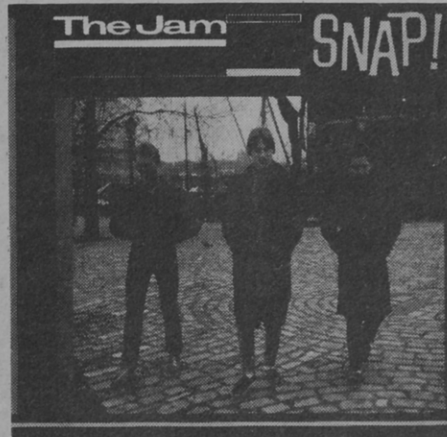
1. 'SNAP'

THE JAM

GREATEST HITS

DOUBLE ALBUM

WITH FREE LIMITED EDITION LIVE EP

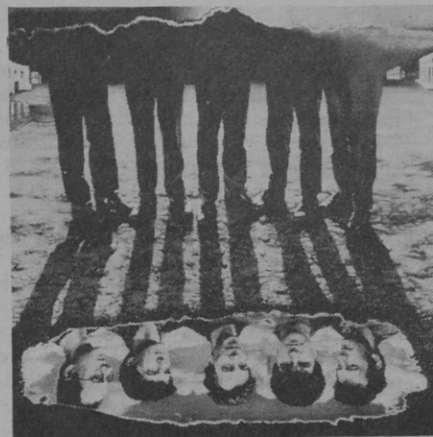


1. 'CONFLICTING

EMOTIONS'

SPLIT ENZ

WITH FREE LIMITED EDITION 12"



1. 'NOCTURNE'

SIOUXSIE

AND THE

BANSHEES

LIVE! DOUBLE ALBUM



1. 'BEAUTY STAB'

ABC



AND MANY MORE:

LEVEL 42 STANDING IN THE LIGHT

BIG COUNTRY THE CROSSING

STYLE COUNCIL INTRODUCING

KISS LICK IT UP

JOHN LENNON HEART PLAY

BLACK SABBATH BORN AGAIN

J.J. CALE #8

AVAILABLE NOW ON RECORD & CASSETTE AT YOUR NEAREST RECORD STORE

The Body Electric have recently released their debut album, *Presentation and Reality*, a finely crafted labour of love. Alan Jimson, Garry Smith and Wendy Calder (who left the Spines to join the band in June) produced the album themselves and paid attention to every detail, down to the artwork.

"You look at the cover," Alan says, "and the first thing you see is that the monkey's real and the doll's not. But it's vice versa."

The back cover is a story in itself, one which Garry relates:

"The guy who took the photo was in the Sudan, or somewhere like that. He patched up one of the nomadic traders on the camel train in the picture with a couple of aspros. Indebted to him for life, the traders asked if there was anything he wanted. He said he wanted to travel to the next town on the camels. That picture was taken as they were bedding down for the night. In the foreground it's dusk, and in the background the sun's still shining, miles away, on those mountains of sand. It's a weird effect, a reality not just a montage."

And where did the presentation/reality idea come from?

Alan: "Presentation and Reality is a quote from Humphrey Bogart in *We're No Angels* a brilliant film about three guys on Devil's Island who escape from prison and end up hiding in a poor family's house. The family run a business, but the uncle intends to foreclose because it hadn't shown a profit. Bogart asked for the books so he could show the family had made a profit by sinking everything into the shop and stock. When the family said 'no, don't do that', Bogart replied 'there's two things in this life: presentation and reality'."

Your passion for movies carries over into your music, like 'Night Pictures' on the album.

"That title was a quote from the days when you had actors and actresses striving to become stars," says Alan. Now we have stars striving to become actors or actresses. Look at them on *Entertainment this Week*, they've been put where they are by the public and they're trying to live up to that. In the old days they had to struggle and work their way to the top."

Like musicians?

Wendy: "Even now we're still struggling ... and learning."

The songs on the album are a step away from politics, in contrast to, say, 'Who Takes The Rap' which was very political. A conscious move?

Garry: "The problem with political songs is you're saying nah nah nah point point point.

FACING REALITY THE BODY ELECTRIC



Body Electric (L-R): Wendy Calder, Garry Smith, Alan Im Jimson.

I don't think we want to do that at the moment."

Alan: "A political statement is your statement. I think a musician's point of view should be that of a reporter on the scene. Even doing that people agree or disagree with you. Now we're implanting a vision in people's minds, a story through images."

Garry: "Just like that Grenada feature in *Time* magazine. No matter which way you try to report it a bias shines through. That's what we wanted to get away from, an obvious bias."

Alan: "Our songs have been misinterpreted. Someone heard 'Yid Wog War' and wrote these guys take themselves so seriously politically. That song was saying if there wasn't so much money involved in the Middle East it would just

be another war. But because cameras are blowing it up out of all proportion and newsmen are making a living from it, the whole thing, the 'yid wog war' as Anthony Burgess called it, suffers from sensationalism. In our song we were saying it doesn't matter to me; it means nothing to us. There's something like 52 wars in the world. If you're going to do something on the political situation where do you start? There's a war for each week of the year!"

"When we started playing as Body Electric someone came up to me in the 1860 and said, 'I really enjoyed the guys. I don't feel like going to work tomorrow'. We'd created an escape for people. In these hard times of gloom, depression and no money, people don't want to hear about

themselves. Body Electric is an escape."

And you find that notion in songs like 'Zanzibar'.

Garry: "Yes, but there's still the question of why do we want to escape, to explore beyond our own world when we don't know that much about our world in the first place ..."

The Body Electric performed 'Pulsing' for the recent *Music Awards* show. They appreciated the opportunity and enjoyed Hot Cafe's performance at the after-show dinner. But there were complaints ...

"Look at a band like Herbs," says Wendy, "they toured in the Pacific promoting New Zealand and got nothing."

Garry puts it more bluntly: "Herbs were the token Polynesian slot. They might still tour Europe with UB40, do something for New Zealand music, but they got nothing. Criminal."

The band is soon to embark on a tour. It's been delayed a couple of times already because of difficulties associated with the *Radio With Pictures* Body Electric concert.

Points to note: First, Wendy plays a Steinberger bass. Made of graphite, plastics and resins it's shape is quite unlike a conventional bass and it never needs tuning. Although only 500 are produced annually, Tim Finn told Wendy that the best bassplayers in the States are using Steinbergers.

Second, the Body Electric plays live.

Alan: "We use sequences but no tapes. Bands like Heaven 17 and the Human League don't play live. It's quite a challenge because not a lot of bands using synths do that. It's paid off for us. When Wendy first joined the Body Electric we did a lot of gigs to get things down to a tee so when we went into the studio we could do our songs bang bang bang and keep costs down. It worked. The costs of albums by New Zealand rock and roll bands are very expensive, well into five figures, but we did ours for under \$10,000."

For those who think gadgetry makes composition easy, a child's game: "Electronics have meant a complete shift from the performer to the composer. People don't realise that synthesisers mean you've got an orchestra at your command. You can alter the tonal quality of sounds."

Wendy takes over from Alan, "You're thinking of everything at once, composition is a complete thing."

"You know, the worst thing about Body Electric," Alan volunteers, "is that we've come out of the underground and Joe Public likes us. The underground set leaves us alone now, Joe Public likes us, but the radio won't play us!"

Surely that's a case of radio's presentation ignoring reality.

David Taylor

AUCKLAND WALK

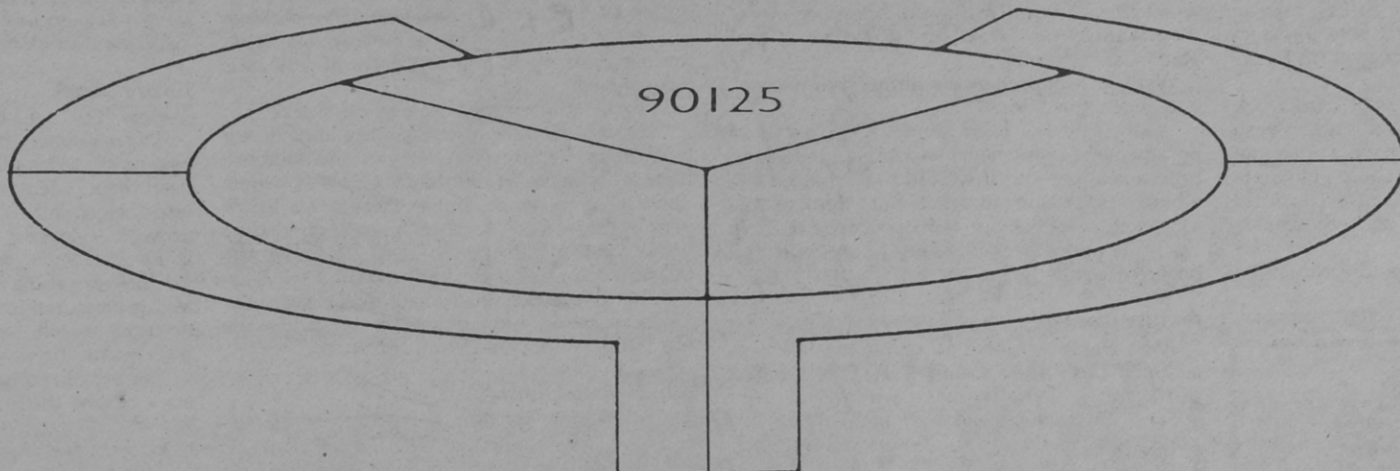
Rhythmic
Tendencies Tour



- DECEMBER 5 Mon, WELLINGTON, Terminus
- 6 Tues, NELSON, DB Rutherford
- 7 Wed, BLENHEIM, Woodbourne Tavern
- 8 Thurs, TIMARU, Terminus Tavern
- 9 Fri, DUNEDIN, Concert Chamber
- 10 Sat, INVERCARGILL, Waikiwi Tavern
- 11 Sun, INVERCARGILL, Concert Hall
- 13 Tues, 14 Wed, DUNEDIN, Shoreline Hotel
- 15 Thurs to 17 Sat, CHRISTCHURCH, Gladstone
- 18 Sunday, CHRISTCHURCH
- ZM Free Concert Hagley Park
- 20 Tues, PALMERSTON NORTH
- Albert Motor Lodge
- 21 Wed, WELLINGTON, Concert Chamber
- 22 Thurs, WANGANUI, Girls' College
- 23 Fri, 24 Sat, NEW PLYMOUTH
- White Hart Hotel

**DEBUT ALBUM OUT NOW
ON WEA RECORDS & TAPES
FEATURING THE HIT SINGLE
'I WASN'T THINKING'**

YES



THE NEW ALBUM

90125

JON ANDERSON
CHRIS SQUIRE
TREVOR RABIN
ALAN WHITE
TONY KAYE

wea

*John Cougar
Mellencamp*

NEW ALBUM

uh-huh



wea



Coming back can be the hardest thing. The Gordons came back to a legend that had swelled in the two years they'd been away. There were high expectations, many from people who hadn't seen them first time around. It wasn't quite the original Gordons — John Halvorsen and Brent McLaughlin were there but Vince Pinker had taken the place of Alastair Parker.

The three were originally part of an outfit called Sheep Effect that debuted at this year's Punakaiki festival. When Bill Vosberg "disappeared" from the band, Sheep Effect became the new Gordons. Why a return to the old name?

"The Gordons had done years of hard work as the Gordons," says John. "And it was a very opportune time. The doors were wide open and if we wanted to work hard we could get somewhere. Whereas the Sheep Effect would probably have remained an obscure Christchurch band without a future."

"We thought, 'Okay, we're the Gordons'

QUALITY CONTROL FACING UP TO BEING GORDON

because we were a three-piece and that meant we could play some of the old songs. I really like those old songs but I would have left them alone if we'd remained Sheep Effect."

It seems that it's those old ones that audiences react to. Is that a worry?

"The same thing happened in Christchurch on the first couple of nights but we did five nights altogether there and by the end of that people weren't calling out for the old ones any more, they wanted new ones like 'Revolution' and 'Rain'," says Vince.

Were you apprehensive about living up to audience expectations?

"Yeah, a little," John admits. "But it's okay because we're doing new material. It would have been a real cop-out if we did the songs on the album or something like that. But I think people always think of the Gordons as something that's changing and they were ready to accept it as a different band."

quality control

After the new Gordons' debut the talk was as much about the volume, the size of the PA, as the music. Why so many watts?

"The PA wasn't really adequate for the job, that's why there was such a mountainous heap of it," John explains. "We were trying to get a good sound — it wasn't to be loud. Being loud's not important, it's reproducing the tones faithfully."

But the Gordons have always been considered a loud band. Is that volume an essential part of the music?

"I don't think it's that essential. We can play very quietly and still have the same tones. Like, without a PA we can still get the same full sound."

"What we try and do is reproduce our stage volume, because that's the volume that all the tones are working at. So if you take anything off the volume you're also going to take the peaks off the tones. And we'd like people to hear exactly what we hear, what we're playing," Vince explains.

Do you worry about being too loud?

"Yeah, I do worry about that," John admits. "We rely on the soundman there. But there's always people yelling out 'turn it up' so it's really hard to know."

revolution

How would you characterise the new material?

It's a little less manic ...

"I'm a little less manic. That's the result of a holiday, probably. The Gordons, they got more manic as time went on. Also we haven't got Alastair — he was pretty manic."

Can you put your finger on the difference Vince has made?

"Well, Vince is a bass player, whereas Alastair and I were both guitarists who used to swap duties. We've got bass frequencies now, whereas before we played bass like guitar. It went from middle right up to the top without any bass frequencies."

Is there much improvisation on stage?

"Yeah, in just about every song and there'll be more in the future. We rely on the audience for that. If there's no one dancing ... well, people don't have to dance, but if there are a lot of people there who want to have a good time you're more inclined to leap off into the unknown, put everything into it."

"The thing is, Vince had never seen the Gordons, so he's not trying to sound like the old band — that just wouldn't work."

adults and children

Crowd violence became a problem with the old Gordons. Has it cropped up this time?

"I think we've gotten away with it quite well really. Our music tends to squash violence rather than encourage it. People know if anything happens we'll stop playing. If we ever got a reputation as a violent band we'd go on holiday for a long, long time, like we did last time."

"That was actually a lot to do with why we stopped playing last time. We weren't really having trouble with violence but it was getting to the point where all these skinheads popped up in Christchurch — young kids were turning into skins and thumping each other. You couldn't play in a hall or anything like that because it would be completely destroyed. Our last couple of gigs just had hundreds of them running around. We knew we had to stop because if you get labelled like that you just can't get bookings."

machine song

The Gordons are part of a co-operative that is putting together Freefall Studios in Christchurch. They have space and an eight-track recorder but still lack a good mixing desk (the most expensive component) and an effects track. The studio will be available at very reasonable

rates to local bands and will also have its own record label.

"It'll be a studio where the bands have the final say on production, which isn't very common these days," says Vince. "If people want us to produce them we're willing but we try to encourage them to produce themselves. We want to share our knowledge as much as possible because, especially in the South Island, there's just no one who can operate a mixing desk. And in essence, it's very simple."

future shock

How hard will this Gordons work?

"We're going to be working very hard. We're also going to be taking holidays whenever we need them. We're not going to drive ourselves into the ground — that's a pretty easy thing to do in New Zealand, you wear your audience out in no time."

"But we're going to get into recording as much as live performance. I want to master that skill, do it really well. I want to know the equipment backwards, be around it all the time."

"I'm very keen to do a live album. In fact, in a way I wish the first two records had been live because it would probably have been more representative of what we were doing."

So you're not entirely happy with those records?

"Not entirely, but I don't think anyone ever is with what they've done. I'll be a lot more happy with the album when the next album is out so that it's taken all the weight off that one. A lot of people who never saw the Gordons think that's what the Gordons sounded like. But it never did. That was what the Gordons sounded like a couple of nights at Harlequin Studios."

So the Gordons are back, with a healthy attitude and plenty to do. After the initial rush of pleasure it has become clear that the new Gordons have room for improvement. They'd be the first to admit that. Live performances have been erratic, good one night, bad the next. But there remains that sense of purpose that made this band what it ever was.

Building their studio, releasing records for themselves and others, playing live, changing. And there's that open invitation for Alastair Parker to return any time he wants, with no strings attached.

I can't see it being less than interesting. Russell Brown

in colour

Ryuichi Sakamoto

David Bowie

Fidel Castro

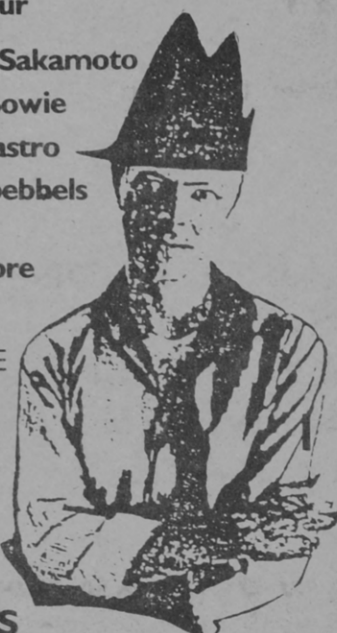
Dr J Goebbels

and more

send SAE for list and details to:

NEW TEE SHIRTS

Box 6972 Wellesley St Auckland



new records ~~~~~

The **in a hole** LP plus 12" \$11.99

all new!

~ all great!!

FLYING NUN

box 3000 CHRISTCHURCH

PLAY LOUD AND OFTEN

THIS SPORTING LIFE

IN-LIMBO 12" \$5.99

BALLON DESSAI

GROW UP 7 Track 12" \$5.99

MARIE AND THE ATOM.

YELLOW READ ALOUD 12" \$5.99



Dennis Smith & Michael Barnett present

The SHADOWS

25th Anniversary Tour



SEE & HEAR THESE LEGENDARY MUSICIANS
NEW ZEALAND TOUR 1984

LOGAN CAMPBELL CENTRE • 25 JAN • 8.15pm
Bookings at the Corner, Box 7160, Phone 735-914

MICHAEL FOWLER CENTRE • 27 JAN • 8.15pm
Bookings at the Opera House, Box 6334, Phone 850-832

CHRISTCHURCH TOWN HALL • 30 JAN • 8.15pm
Bookings at the Town Hall, Box 13144, Phone 68-897

ALL SEATS \$17.00 incl. Group Discounts Available

**Great Xmas Presents — Tickets &
The New Shadows Album from EMI**

THE... BRONX



AVAILABLE NOW
AT YOUR NEAREST RECORD STORE

N.M.M. Ltd Presents Two

Summer Beach Tour Spectaculars

DSMASH

and **SPECIAL GUESTS**

*Dave
McArtney*
& THE PINK FLAMINGOS
AND
The NARCS

MT MAUNGANUI: Sound Shell
WHAKATANE: Memorial Hall
TAURANGA: Sound Shell
NEW PLYMOUTH: Bowl of Brooklyn
NAPIER: Sound Shell
GISBORNE: Outdoor Theatre

WHANGAMATA:
WAIHI: Sound Shell
WHITIANGA: Sound Shell
ROTORUA: Rugby Park

DECEMBER

MON 26
TUE 27
WED 28
THU 29
FRI 30
SAT 31

JANUARY

SUN 1
MON 2
TUE 3
WED 4

WAIHI: Sound Shell
WHITIANGA: Sound Shell
WHANGAMATA:
ROTORUA: Rugby Park
WHAKATANE: Memorial Hall
MT MAUNGANUI: Sound Shell

TAURANGA: Sound Shell
GISBORNE: Outdoor Theatre
NAPIER: Sound Shell
NEW PLYMOUTH: Bowl of Brooklyn

*Mushrooms
N.Z.*



WANTED

TO BUY RECORDS AND CASSETTES FOR

CASH

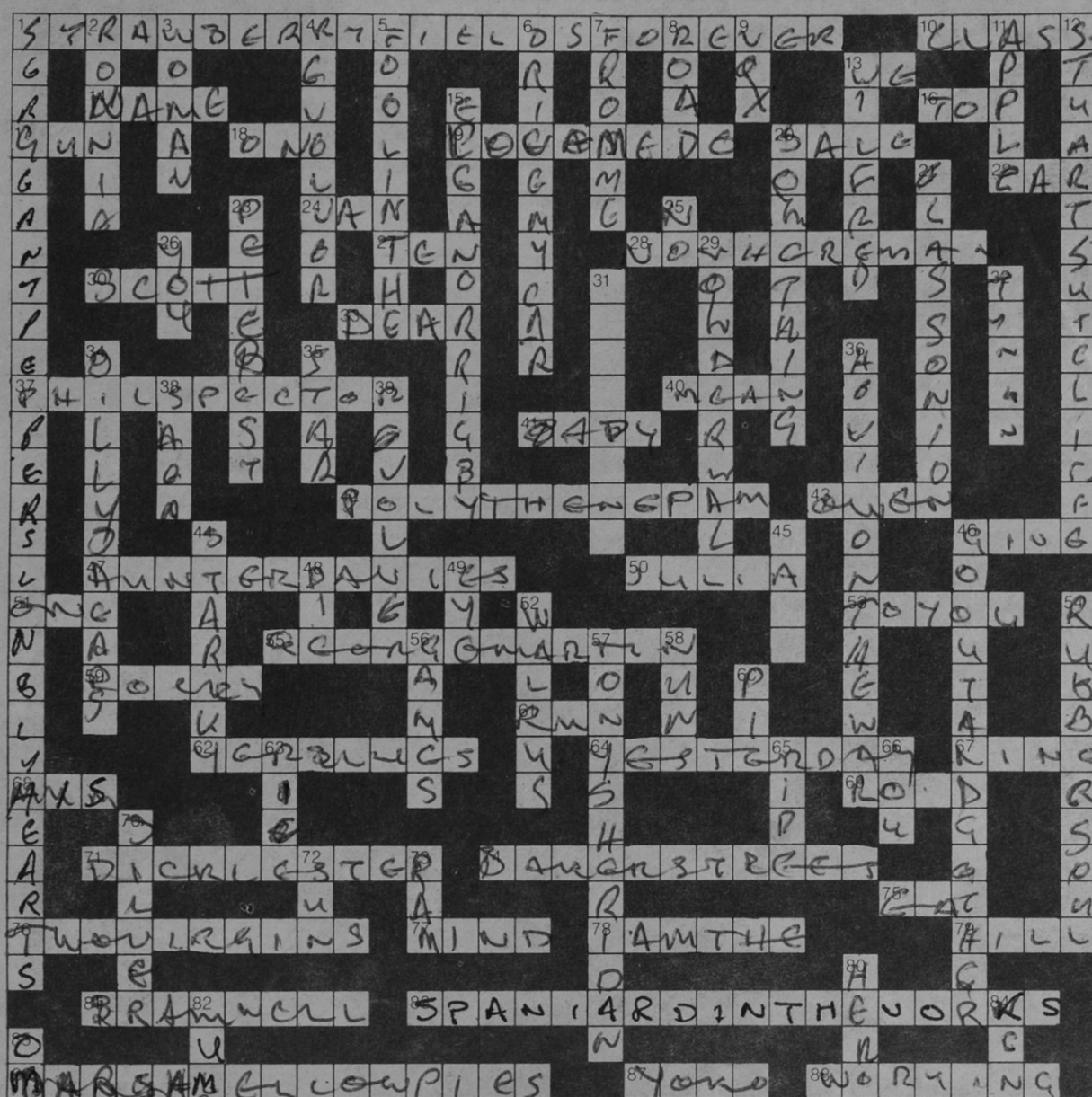
ANY QUANTITY ANY TYPE OF MUSIC

REVENIVAL RECORDS

80 VICTORIA STREET WEST, CITY. PHONE 799-975

©WAYNE ROBINSON

BEATLES X MAS WORD



ACROSS

- 1 The song about the place where nothing is real. (10,6,7)
- 10 (See 88A)
- 13 Who can work it out?
- 14 "You know my ... look up the number."
- 16 & 27A German club, apparently chart-orientated, where the Beatles played. (3,3)
- 17 Happiness is a warm one.
- 18 (See 87A)
- 19 The first record. (4,2,2)
- 20 What the Beatles were for between *Hard Day's Night* and *Help!*
- 22 One of what we were asked to lend in *With a Little Help from My Friends*.
- 24 "Sitting on a cornflake, waiting for the ... to come"
- 28 Even though the world's at his command, he doesn't know what he's missing. (7,3)
- 30 (See 2D)
- 33 Method of address for Brenda.
- 37 Post-producer of *Let It Be*.
- 40 Mr Mustard's nature.
- 41 Cry ... cry?
- 42 She's so good-looking but she looks like a man!
- 43 Surname of *Hard Day's Night* screenplay author.
- 46 "You Never ... Me Your Money"
- 47 Author of the only authorised biography. (6,6)
- 50 Lennon's love song to his mother.
- 51 Highest chart position reached by 'Please Please Me'.
- 55 The Producer. (6,6)
- 59 The raccoon's name.
- 61 ... for your life."
- 62 "The eagle picks my eyes, the worm he licks my bone." Name the tune. (3,5)
- 64 Ballad that began life as 'Scrambled Eggs'.
- 67 Number of the *White Album*'s second 'Revolution'.
- 68 & 82D Who Ringo said he made his first solo

DOWN

- 1 & 31D They've been going in and out of style but they're guaranteed to raise a smile. (8,7,5,6,4,4)
- 2 & 30A Leader of the horn section on 'Lady Madonna'. (6,5)
- 3 Love song from *Double Fantasy*.
- 4 This album would have entered the charts with a bullet.
- 5 & 79A The high-altitude idiot? (4,2,3,4)
- 6 Paul's tale of stardom and automobiles. (5,2,3)
- 7 & 52A The third single. (4,2,2,3)
- 8 "Why don't we do it in the ...?"
- 9 Beatles' popular amplifiers.
- 11 Foundation, record company, shop, film company, disaster ...
- 12 The Beatle who stayed behind in Hamburg. (6,9)
- 13 & 81A Co-star in *Hard Day's Night*. (7,8)

- 15 Keeps her face in a jar by the door. (7,5)
- 20 Ballad more than nothing.
- 21 The song that revealed the Walrus' true identity. (5,5)
- 23 The man replaced by Ringo. (4,4)
- 25 ... Reply.
- 26 "I Want to Tell ..."
- 29 George's first solo music.
- 32 (See 84D)
- 34 The singer in Sergeant Pepper's band. (6,6)
- 35 Celestial Hamburg nightclub.
- 36 Lennon as shell-shocked soldier? (3,1,3,3,3)
- 38 The site of the Beatles' biggest ever concert.
- 39 The album that gave us 'Taxman' and 'Yellow Submarine' among others.
- 44 Ringo's accountant would call him Mr. ...
- 45 "I don't mind."
- 46 "Hey Jude, don't be afraid / You were made to ..."
- 48 "I'm lonely and I wanna ..."
- 49 The part from which yellow matter custard dripped.
- 54 Record that treads quietly? (6,4)
- 56 (See 77A)
- 57 Singer for the first recordings to feature the Beatles. (4,8)
- 58 Who the lads claim to have urinated on in Hamburg.
- 60 Penny Lane's finger dish.
- 63 What Eleanor had to pick up.
- 65 What she had a ticket to.
- 66 Who she loves.
- 70 Beatles' original hue.
- 72 What Paul said he'd follow.
- 73 Ovine McCartney disc.
- 82 (See 68A)
- 84 & 32D Producer of the show to which Lennon contributed a short sketch on masturbation. (3,5)
- 85 "Ja Guru De Va"

ANSWERS PAGE 22

SPAM • TARDIS MUSIC VENUE

read on for what's on ...
9th & 10th Dec
hear **Flak, 8 Living Legs**
& other good bands

11th Dec
Punk Sunday
16th, 17th Dec
Terrors of Tynytown
24th Dec
Christmas Eve Party!!

SPAM • TARDIS
134 SYMONDS STREET
Open from 7pm onwards
Coffee Bar • Security
No Worries • No Age Limit

Back Door Blues Band

Chch: Gladstone, Dec 21-24
Timaru: Terminus, 26,27
Blenheim: Woodbourne, 28
Nelson: (watch for Posters), 29-Jan 2
NEW YEARS EVE: Nelson Stadium
'RADIO FIFTHSHIRE SHOW'
Murchison: Hampden, Jan 3
Reefton: Dawsons, 4
Westport: Larsens, 5-7
Barrytown: Town Hall, 8
Greymouth: Golden Eagle, 12-14
Chch: (watch for Posters), 18-21

THE BEAT DINER BYO

Sunday, Monday, Wednesday
7pm - 1am
Thursday 7pm - 2am
Friday - Saturday 7pm - 4am
SUNDAY — ROCK & ROLL
MONDAY — JAZZ
Closed Tuesdays
335 K' Road
Ph 396-375

CASH!

FOR GOOD USED RECORDS!

REAL GROOVY RECORDS 23 MITDEN RD 775 870

BANDS AND SONGWRITERS

Who are looking for a future in
the Australasian Recording Industry
are invited to forward demo tapes and resume to:

PO BOX A283, SYDNEY SOUTH 2000, NSW, AUSTRALIA.
ATTENTION: PETER JANSSON

AUCKLAND WALK

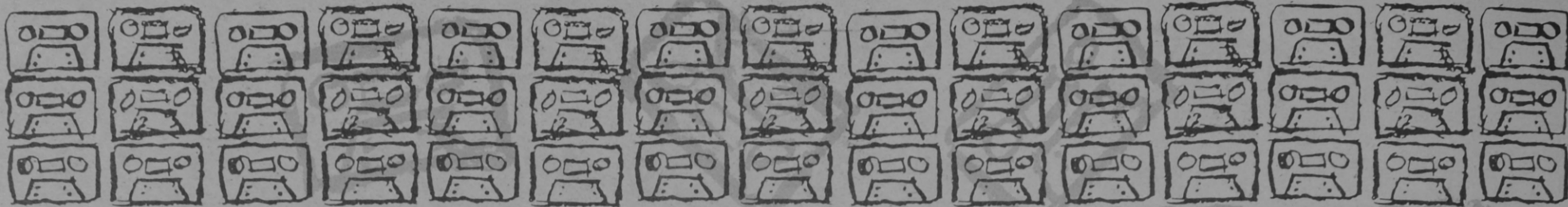


RHYTHMIC TENDENCIES



wea

ALBUM OUT NOW
FEATURES HIT SINGLE 'I WASN'T THINKING'



Perhaps it's just a reflection of the state of the local music scene or maybe, as Malcolm McLaren claims, it's the way things are going, but cassette tapes seem to be playing an increasingly significant part in this country's music.

Or, more correctly, what might be called the "alternative" side to that music. The side that record companies don't spend thousands of dollars on, the side that most of the media steers clear of, the side that doesn't pay. In the last 18 months the number of cassette-only record releases has swelled remarkably.

Whether they come from established labels or individuals, cassettes are providing a real alternative.

Early into the act was Auckland's Ocean Records, who market with confidence recordings of Alpha 2, Fusion and Holzelmuzik. The music might not appeal to Joe Public, or even to readers of this magazine but that's the whole idea.

To break even on a 7" record, about 300 copies must be sold.

The minimum pressing run is 100 but that'll lose money at regular prices. With little effort cassette copies can be run off at home for only the cost of the tape. If you want it done more quickly most recording studios will sell you dubs of your original at a per unit price. Of course then you run into things like sales tax.

To make cassette releases even easier, Auckland Paul Luker has begun a cassette-only label called Industrial Tapes. Industrial is envisaged as a collective, with those using it sharing costs like advertising.

Luker plans to schedule releases regularly and will be producing a newspaper to keep everyone up to date on what is coming out.

"Presentation of cassettes is important. There should be contact beyond just a cover. I'm keen to include small books with releases, like we've done with *Uptown Friday* (a live tape including Kiwi Animal and the Heptocrats)."

He hopes to reach new, younger audiences and will be trying to get the newsletter into schools.

"People are still trying to cater to the same audience as they have for years and that's wrong. There are a lot of younger potential

listeners who aren't touched."

Luker is keen to hear from artists around the country who have something to offer. If he feels it's good, he'll release it. But he doesn't want to encroach on the territory of those, like Flying Nun, who put out records. His setup will be an extra, not a competitor.

"When I say good, I have to realise someone's going to like it. It has to have reasonable recording quality but the most important thing is integrity."

Luker also has a two-track recorder with which he can record for the label. The first two releases are *Uptown Friday* and *This is Heaven*, a tape he recorded himself. Upcoming are releases by the Normal Ambition and Flak and a tape called *Milk Moon*.

Another project soon to come to fruition is Commotion Music, run by Mike Nelson and Kelly Rogers (of the Miltown Stowaways). They have a 4-track Portastudio and will be recording bands, poets and anyone else with a noise to make either live or at their Fort St base and releasing them on cassette. They'll be underway in early January with a compilation tape.

Soul stalwart Rick Bryant will soon have a service offering tapes of local bands, both those with which he has been associated (Neighbours, Live Bombers, Rough Justice, to name a few) and others. Bryant's service will offer the option of sending in your own high-quality tape to be recorded on.

Another beauty of cassettes is that you can even do your original recording on them. Steve Roach's intricate *Gorgonzola* was put together on two cassette recorders and dubbed off at home. The expertise with which Roach has approached recording doesn't come easy, but even Above Ground's *Gone Aiwā*, named after the portable machine used to record it, is one of the finest tapes to be released this year.

And cassettes are generally better value too. The South Island's seminal TV Eye Records (spawned in Timaru, but since spread) has been releasing C90 tapes packed full of music by groups like the Picnic Boys and Say Yes to Apes for a couple of

years for about \$6. Twice the music at half the price.

Of course it doesn't stop at NZ music. Christchurch's Alternative Entertainment Bureau will soon be releasing the debut album by Los Angeles punk band Millions of Dead Cops on tape at a bargain basement price of \$5. Negotiations for rights to the UK's Crass Records 90-plus bands continue. And the New York label Reachout International Records (ROIR) is quite exceptional, a source of rare gems from across the music spectrum.

Other good sources of local tapes include New Plymouth's Ima Hitt, which distributes its own releases and others. Last Laugh Studios in Auckland has to its credit releases by Peking Man, the Schmeel Brothers and Fetus Productions' fine *Self Manipulation*.

Flying Nun released the Clean's inimitable swansong, *Oddities* and more tapes are possible in future. Unsung Records has Avant Garage's *Garage Music*, which is quite different from the ensemble's vinyl album.

There are others.

If you are playing music and believe in what you are doing, cassettes provide a real opportunity. The recording can be done at home on cassette recorders (use top quality tape) or on two or four-track cassette or reel-to-reel machines. If you want good quality sound you can venture out into a small studio.

If you live in a reasonable sized city or town it's relatively easy. If not, people like Industrial might be able to help you. A few shops may take the final product but your best hope is probably mail order. Put a small ad in *RiU* but that's not enough. Send us (and others who might be interested, like student radio) review copies, make up posters, pester friends — get out there and sell.

You might try asking an established label to distribute your tape (but don't get bitter and twisted if they don't want to). If you have doubts about anything, try writing to the people already doing it. Chances are they'll help you (it might be polite to buy something of theirs too). Russell Brown

Listed below are as many of the releases available as I could track down. There are undoubtedly others.

Industrial Tapes
PO Box 8809, Auckland.
Paul Luker *This Is Heaven* \$5
Uptown Friday \$7
The Normal Ambition, *Watch It There* \$5
(Coming up, Flak, Milk Moon, Silent Decree. SAE for newsletter.)

Onset-Offset
PO Box 2764, Christchurch.
Solid Krypton Hits Vol 1 \$8.50
Solid Krypton Hits Vol 2 \$8.50
Bottletops EP \$5.50

Last Laugh
PO Box 6884, Auckland.
Schmeel Brothers *Yabba Yabba* \$6
Fetus Productions *Self Manipulation* \$6
Peking Man *Animal Instincts* \$6

TV Eye
506 Queens Drive, Invercargill.
Legacy of Ears *Beetroot in Orbit* \$6

Various Artists *Weirdcats* \$6
Legacy of Ears/Hyphen Smythe *The Hamburg* \$6
Picnic Boys *Music for Bathrooms* \$6
Picnic Boys *Crumbs It's A Pterodactyl* \$6
Picnic Boys *Here Comes the Jungle* \$6

Prototype Productions
PO Box 2190, Christchurch.
Above Ground *Gone Aiwā* \$6

House of Squirm
PO Box 47-295, Auckland.
Steve Roach *Gorgonzola* \$6
Squirm *Squirm Songs* \$5

Flying Nun
PO Box 3000, Christchurch.
The Clean *Oddities* \$6

Reachout International Records
611 Broadway, Suite 214, New York City, NY 10012.
Too many to list, write for a catalogue (enclosing an International Reply Coupon would be a good idea).

If your tape(s) has been missed, write to us and we'll run an additional listing next month.

Fail Safe
PO Box 3003, Christchurch.
Desperate Measures/Unauthorised *Wasted Again* \$6.50

Alternative Entertainment Bureau
PO Box 13-407, Christchurch.
Millions of Dead Cops LP \$5 (out soon).

Ima Hitt
PO Box 407, New Plymouth.
Various Palmerston Nth bands *Music to do the Dishes To* \$5
Ralph Bennett *Daze in the Country/Nites on the Town* \$7.50
Fishschool *Present-Pastimes* \$8
Mice in the Radiogram \$4.80
Penknife Glides *Live Drums* \$7.50
(Others also.)

Ocean Records
PO Box 876, Auckland.

The Wings, Seven Songs \$5
9 Hastings Street, Christchurch.

Goblins EP \$6
Geoff Harding, c/- Ian McGowan, RD4 Springton, Canterbury.

Unsung Records
PO Box 47-293, Auckland.
Miltown Stowaways *Live in Dunedin* \$6.50
Avant Garage *Garage to Gallery* \$8.50
Ivan Zagni and Peter Scholes *4 Minute Exposure* \$8.50
Ivan Zagni *London 79* \$8.50

Indies Mail Order
PO Box 37-371, Auckland.
Silent Decree *In Loving Memory* \$5.50
(Plus Last Laugh, Industrial and Unsung catalogues.)

Commotion Music
PO Box 37-710, Auckland.
(First release a compilation in Jan. Write or watch for details.)

Rick Bryant
PO Box 68-594, Auckland.
(Starting soon, watch or write for details.)

Axemen Equinox \$6 (Others available, plus T-Shirts).
17 Robert Drive, Christchurch.

zero zero

\$4.00 from -
Occasional Comix
c/- 65 Albert Road
Devonport, Auckland 9.

Limited to 100 signed copies.

THIS SPORTING LIFE

NEW EP

IN LIMBO

Advertising • Box 3000 • Christchurch •

HAPPY BIRTHDAY
JESUS
FROM YOUR
FRIENDLY
FLYING
NUN.

1ST ISSUE NOW

Industrial Tapes

INDUSTRIAL TAPES
P.O. BOX 8809
SYMONDS ST, AUCKLAND.

\$5.00 IT/1 THIS IS HEAVEN Cassette E.P.
8 songs. Colour foldout cover.

\$7.00 IT/2 UPTOWN FRIDAY Cassette L.P.
Heptocrats/Kiwi Animal/Papakura
Post Office. 10 songs & book/cover

\$5.00 IT/3 THE NORMAL AMBITION
'Watch It There' Cassette E.P.
Colour foldout cover. 5 songs.

JANUARY RELEASE

FLAK LIVE L.P.
SILENT DECREE E.P.

All Industrial Tapes are highest quality (TDK studio cassettes). All are refundable for full price if faulty. PRICE INCLUDES POSTAGE ETC.

NEWSLETTER \$50
WORTH OF RHUBARB
SAE. VIRGIL

**WANTED:
BANDS READY FOR THE
BIG TIMES.**

American film maker/
director Terry Hartman
is now available
in N.Z. to do top
quality TV music
videos.

For more info write to:
TAH Promotions,
P.O. Box 32155, Devonport, Auck. 9

LAST LAUGH
8 track studio

the highest quality demo's - singles - albums -
*theatre *ads *film*

3RD FLOOR 794 562 10 VULCAN LANE

cassette releases from

REVIVAL RECORDS *REAL GROOVY* RECORDS
or box 6884
wellesley st.

FETUS PRODUCTIONS PEKING MAN SCHMEEL BROS.

EQUINOX

CLOTHES MADE TO ORDER

UNIQUE DESIGNS
FOR BOTH SPECIES

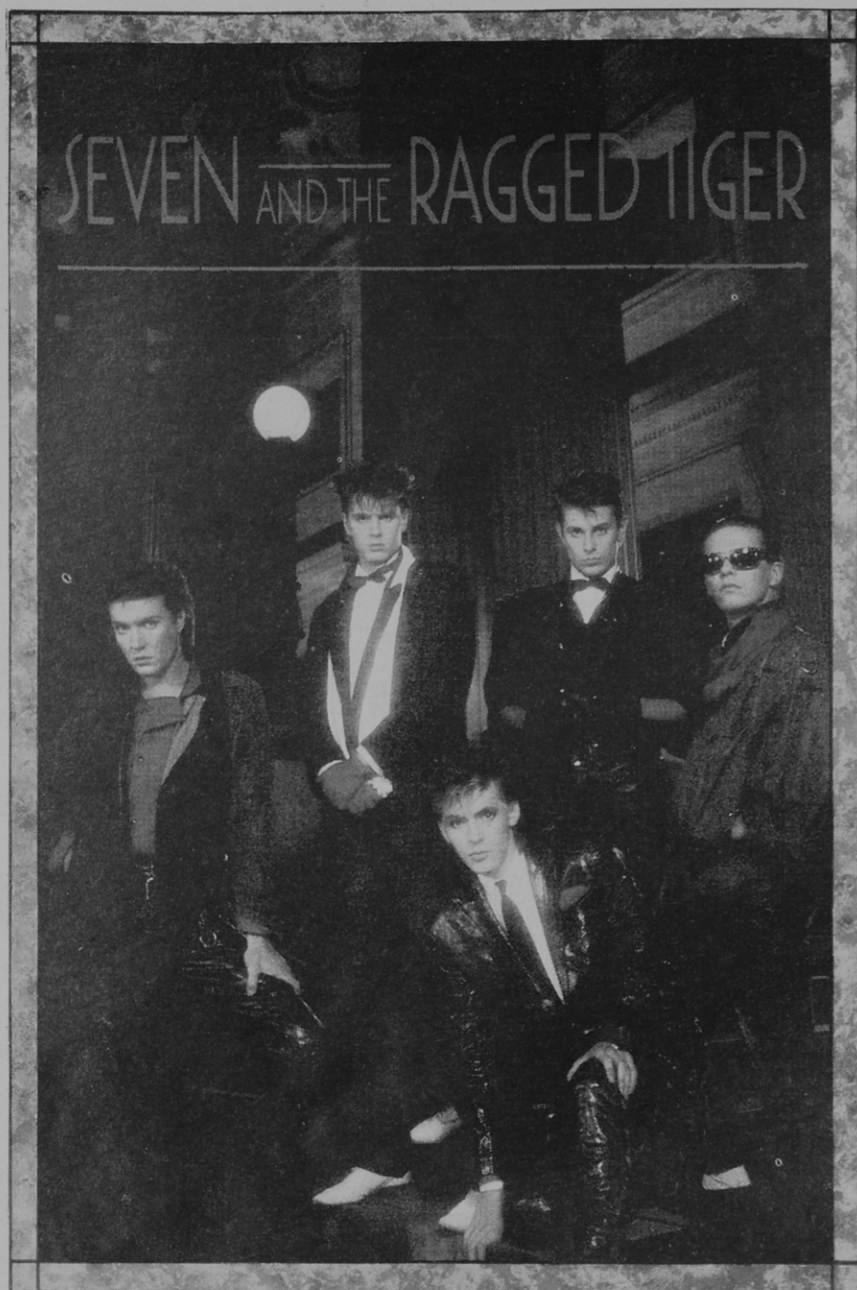
LATE NIGHT THURS SAT 10am-2pm
526 K'RD PH 735-506

DURAN DURAN

NEW ALBUM

SEVEN AND THE RAGGED TIGER

EMI



A
L
I
V
E
·
S
H
E
·
C
R
I
E
D

d
o
o
r
s

THE DOORS.

TRACKS YOU'VE NEVER HEARD BEFORE.

"Alive, She Cried" includes previously unreleased live versions of classic Doors songs plus two cuts, "Gloria" and "Little Red Rooster," never heard on any Doors album.

wea



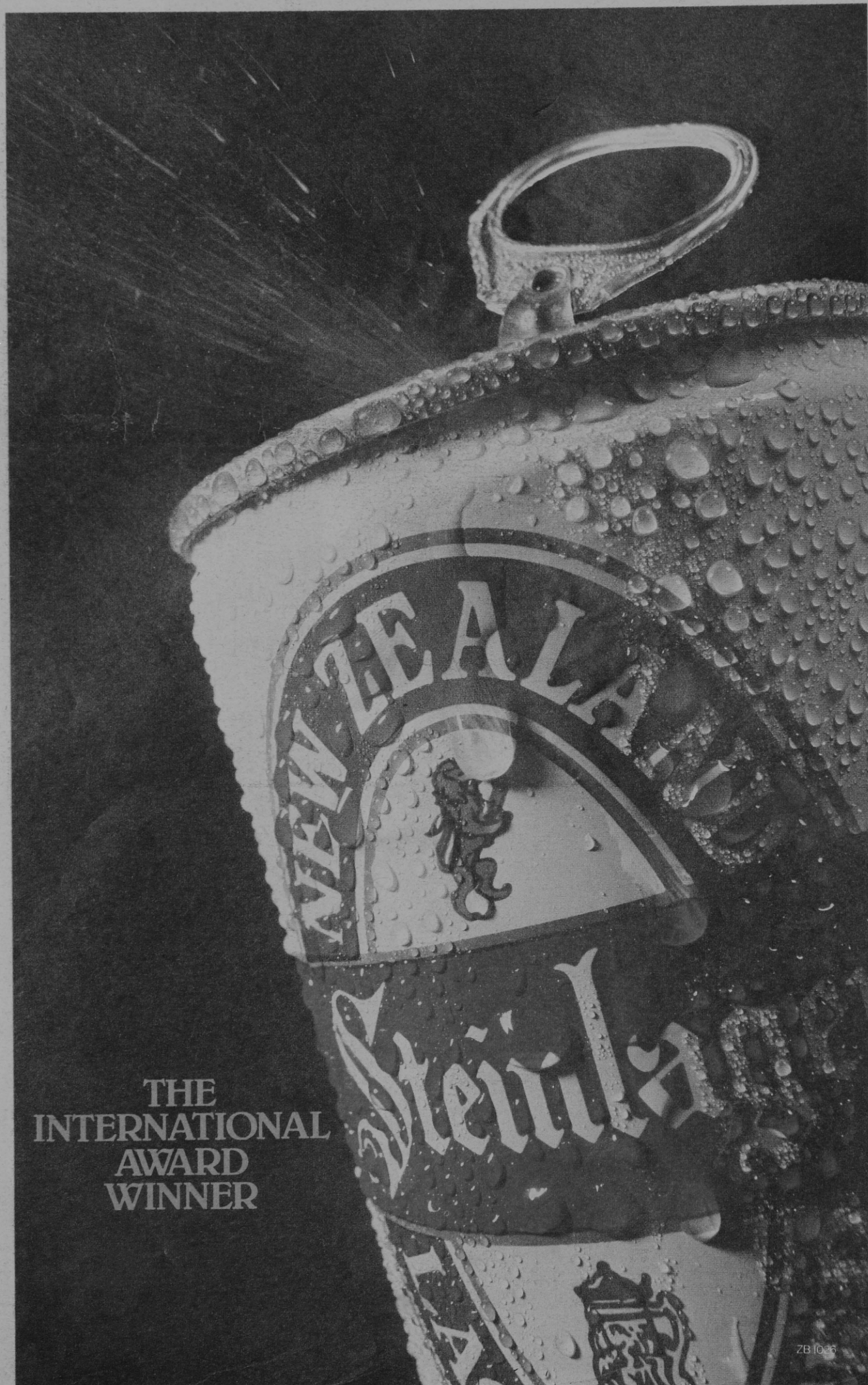
PHOTOS BY KERRY BROWN



'ROJAS' FROM PAGE 14
the Simms Brothers and shuffled along to Rojas' room. The door was wide open.
"Come in and meet my wife," he smiled indicating a hotel cleaning lady in the bathroom. "I always refer to them as my

'wife'." He laughed. This incident was indicative of his droll sense of humour.
Rojas is also something of a bassist having spent the last ten years working with Labelle and Nona Hendryx. The association with Hendryx explained why her recent solo album featured

heavily as warm up music during the two shows here.
But in the beginning:
"I started in '68 as a roadie with Sly and the Family Stone. I played drums first then I went to bass. I got disgusted with it because it just wouldn't fall right so I learned to stop putting pressure on myself and instead just let it happen. I never wanted to be a professional. I play guitar and keyboards too. You've got to be adaptable because there's so much competition."
He must have had feelings of apprehension about following such a formidable rhythm section as Davis and Murray?
"Nah, not at all, this is another time and another vibe. They were great and we have a high respect for each other."
Again Nile Rodgers was the link. He introduced Rojas to Bowie and he 'played his ass off' to get into the Great Man's band. What is the attraction of playing for Bowie?
"He's a conceptualist and I'm into conceptual things, images and he's one of the kings at that. The guy's ahead of his time. He can mix art and rock without being pretentious."
But the *Let's Dance* album isn't ahead of its time. In fact, it's a response to the current environment. Agree?
"Pretty much, but he did a strange twist — he put a blues guitarist in a funk album, and that's how he thinks. You're always on your toes. You could ask him now: 'David what are you going to do next week?' And he'd say he doesn't know but when it comes to the last minute he'll say, 'OK guys, swing band'. Oh shit!"
Rojas then became distracted by this black guy with glasses who was crawling like a snake across the king-sized bed. He was grinning from ear to ear and at first I thought it was drummer Tony Thompson but when Rojas addressed him as Carlos, the penny dropped that this was none other than the Carlos Alomar, Bowie's musical general.



THE
INTERNATIONAL
AWARD
WINNER



Carlos Alomar

General Alomar

Live, Alomar seemed to be in charge both in the 1978 and 1983 tours.
"I've got all the control and all the responsibility, that's why I've got this hunchback," he joked. "And I'm the only one who makes mistakes."
How did this band compare with those who toured in 1978?
"This is a great, great band," chipped in Rojas.
"Yeah, I'm gonna steal this band," Alomar agreed. "But both bands were full of excellent musicians, it just depends on the combination. In the 1978 tour we featured instrumental specialists in Adrian Belew and Roger Powell and back then David was pushing synthesiser music. This tour Bowie sings David Bowie, the songs are the speciality, introducing the audience to all the songs."
Alomar has been with Bowie since *Diamond Dogs*. Ten years is a long time but has he influenced the man over the years?
"You bet your ass," Alomar cracked in disbelief at the dumb question. "When I started with David I brought my people with me — Dennis Davis, George Murray, Luther Vandross — and this influenced his style. And when he wanted to change I was able to change. Most of the stuff is conceptualised in the studio on only guitar, bass and drums and we'd pick two or three ways to present it. Then we let him hear it and whichever way he likes it that's the way we go. I've always had a lot of control in the studio but what you have to remember is David brings out the best in me because he makes me drop wrenches in the music which I ordinarily wouldn't do."
Has he had enough credit for his contributions?
"I'm not into that. For the last ten years I haven't done any press. It's just on this particular instance that I'm saying anything. I'm older now, I've got a six-year old and so I've got my own needs now and so I can talk. Other than that I like being back there. If you come to the concerts you know who I am. But you're not going to hear any statements made by me other than this year."
Has touring with the bigger line-up caused problems?
"This has been the easiest and sweetest tour I've had in my travelling career. The band clicks, unlike last time, as there haven't been any ego problems or conflicts of interest. It's been as smooth as silk."
In Wellington I gained the impression that David Bowie had become too big a business. The spectacle was too removed from rock'n'roll.
"Don't sound so damned political. You have to release yourself and do something for the masses. He's had more people to play to than he's ever had before so what's he gonna do? Drown them out with the new *Let's Dance* album?"
Album wise have things turned out as expected?
"Nothing in my history of working with David has ever turned out as I expected. And that's been a delight. Sometimes he'll take my guitar and bury it behind the choo-choo trains somewhere."
Favourite album.
"I like *Scary Monsters* because there's a lot of nice strange things happening."
Carlos Alomar seemed like a nice, strange gentleman.

Exit

Before we left, Alan Edwards introduced us to road manager Arnold Dunn, a quietly spoken, very sane man in charge of an insane job — that of guiding the whole circus around the world to a fixed schedule. For him, the veteran of five Rolling Stones' tours and countless heavy metal band excursions to Europe, the 1983 Serious Moonlight tour had been a breeze.
We left him to relax in front of televised golf and as we walked down the plush corridors of the Sheraton I wondered if the Man Himself would jump out and demand an interview with *Rip It Up*. He didn't but for a few brief moments I lived in hope.
George Kay