

Information: Write to Nambassa, Mother Centre, P.O. Box 113, Waihi.



**FIRST RELEASE OF ACTS APPEARING** (Final Release in the third week of December). Living Force, Citizen Band, Rocking Horse, Ragnarok, Wonder Ones with Alistair Riddell), Schtung, Cohesion, Country Flyers, Rough Justice, Spats, Elm'fudd, Head for the Hills, Side Street, Cinema, and Tattiebogle.

**SOLO & ACOUSTIC ACTS.** Norma Leaf (Waikino), Lea Maalfrid, John Hore, Anne Davies & Alistair Hulett (Jazz-folk, Christchurch), Phill Walmsley (Tauranga), Andy, Ted & Chris, Pauline Woods and Alex James (Waiheke).

**OTHER ACTS:** Limbs Dance Troupe, Red Mole Puppet Show, The Ratz Theatrix, Chrunchy the Clown, Tony Wilson the Magician, Jonathon Acorn & the Butler Show & the puppets and **POETS** — Gary McCormick, John Adams and John Benson.

**NAMBASSA QUEEN ST PARADE FRIDAY DEC. 16TH**

Nambassa invites you to participate. With a little creative expression convert a bus or truck into a temporary float and/or get a costume together. Assemble at the Central Post Office at 7.30 p.m. The parade will go to Albert Park where there will be music, street theatre etc.

**NAMBASSA PRE-SOLD TICKETS ON SALE NOW!**

Prices: Presold Tickets — \$12 for 3 days. Gate Sales 1st day — \$15 (for 3 days), 2nd Day — \$12 (for 2 days) and 3rd Day — \$6 (for last day).

**PRE-SOLD TICKETS ARE AVAILABLE AT:**

**Auckland** — Crazy Shirts, Queen Street (next to Town Hall), Cook Street Market at David Lane, Upstairs Cafe and Sunshine Books. **Hamilton** — Heart and Soul Handcrafts, 70 Ward St. **Tauranga** — Khala Sutra Craft Market, 12 Wharf St. **Coromandel Peninsula** — Whole Earth Food Shop, Coroglen. **Christchurch** — Spins and Needles, 3 Oram St, New Brighton. **Whangarei** — Musicor Records, James Street Arcade. **Wellington** — Chelsea Record Bar, 71 Manners St. **Postal Address** — Nambassa Mother Centre, Box 113, Waihi.



**SPLIT SCREEN**

**Time** — 1900 Hrs. 22 October, 1977

**Place** — BBC 2 Television/Radio 1 Studios

Right you lot, pencil the above information into your diary as proof indeed of the coming of age of New Zealand rock music.

Here we have a dyed-in-the-wool NZ rock group displaying their manifold wares to a vast TV and radio audience for a full 30 minutes.

A little background — *Sight and Sound* is a 60 minute live rock concert broadcast on both radio and TV from 6.30 every Saturday evening throughout the UK. A key time indeed, for the masses are at home after the afternoon's soccer, and before the Saturday night's drinking, concert, or movie-going activities.

This sort of exposure is certainly a blessing to any artists striving to succeed in the most competitive rock market in the world, and the choice of Split Enz for the programme indicates the steady progress they're making on the international scene.

It could not be better timed either as the recent release of *Dizrythmia* has brought the band much critical praise.

On Saturday the 22nd, then, groups of Antipodeans all over Britain crowded around their tellys eager to watch our lads prove to the Poms that we can produce real music and not just that Helen Reddy/Olivia Newton-John bland-out stuff.

The boys come in on Tim's chant of "Tahi, Rua, Toru, Wha", straight into "Bold as Brass" from *Dizrythmia*. A good opener, with its immediately compelling hooks and Eddie's tasty synthesizer touches. It's apparent already that the group is fully conscious of the importance of this gig. You can see determination written under their rouge.

Tim's typically witty between song patter — "If music be the food of love, Split Enz be the silverware" — leads into "My Mistake", the latest single. The appreciative

roar at the end vindicates its choice.

Let's see, if 5% of the radio and TV audience buy it, maybe it will reach the Top 20, but sadly I don't believe the musical climate is quite that suitable yet.

The vaudevillian eccentricities of "My Mistake" gives way to the raunchy feel of "True Colours". Aurally, the concert is being recorded excellently, but we can now spot a few deficiencies on the visual side.

No fault of the band, they look predictably stunning, but the leaden camera work just isn't doing them justice. Tim's manic rushes around the stage obviously unsettles the cameramen, and their shooting makes his movements look awkward.

These misgivings are soon dispelled by what to me is the set's highlight, a devastating version of "Charlie". This song exemplifies Tim Finn's much-improved vocal prowess, while the instrumental break gives the others a chance to stretch out. "Crosswords" is next, followed, predictably, by "The Woman Who Loves You", the oldest song of the night. Noel Crombie's spoons solo obviously pleases the crowd but, at the risk of incurring the wrath of silverware strikers everywhere, I must say I find that after the first time it becomes as deadly dull as most drum solos.

But the song is great, and its closing gives Tim a chance to introduce the band, who then line up, produce spoons, drop them, and walk off. They are deservedly recalled for an encore; "You're My Best Friend", (not the Queen song, thank God) — the crowd claps along, the credits roll, and that's it.

And we all had a chuckle when the first ad after the concert was for a series of Mozart piano concertos.

Just what would Wolfgang Amadeus thought of Godzorte's finest?

Kerry Doole

**CRUIKEY DICK!**

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