

# Live

## Split Enz, the Chills Dunedin Town Hall

Although Split Enz's popularity was beyond criticism — two consecutive sold out at Dunedin Town Hall testifies to that — few people would deny that their time was up.

The institution was in danger of losing its dignity and Tim Finn's separate career ambitions were becoming patently obvious. Consequently, brother Neil was left to account for most of the songs, a state of affairs that renders side one of *See You Round* a virtual Neil Finn half-solo album.

Anyway, with a new album to tote, the promise that their final

fling was going to be a run through history looked pretty slim. In fact a fitting, moving version of 'Time For A Change' was the only thing lifted from the archives. The rest was predictable. Noel did his guitar and spoon spoof, strobe lights strobed and ball lights balled, sharks attacked and people saw red. Too pat, a night out with Split Enz.

Yet there were moments of magic and they belonged mostly to Neil Finn, whose writing keeps improving. 'I Walk Away', 'One Mouth Is Fed' and 'Years Go By' can line up with his other live stoppers, 'History Never Repeats', 'I Got You' and 'One Step Ahead' and lose nothing.

And don't forget, we owe these guys. In the 70s, when rock 'n' roll was a music degree, Split Enz worked with the world's best and so helped destroy the Kiwi inferiority complex as regards the Great Overseas Myth. They made the grade and encouraged other bands to take their goods to supposedly superior markets. That's got to be appreciated.

So it's exit Split Enz and enter the Chills, tipped by many to be the heirs apparent, they deserve to be. They opened the night and although they've sounded better — Martin Phillipps' vocals were often buried and the band looked nervous in the big occasion — the Chills have the songs to make their own way.

But as to whether the night signalled a changing of the guard, we'll wait and see.

**George Kay**

## Herbs Gluepot, Dec 29

"We couldn't get them on stage at the start of the tour — now we



Willie Hona and Jack Allen, Herbs, Gluepot.

can't get them off" chuckled the Warrior Records person as she leaned against the bar that had closed more than 20 minutes before and watched the Thursday night crowd return to their seats and head for the door. I don't think any of them minded in the least getting more Herbs than they'd bargained for.

Things had begun fairly quietly, with the band running through its ballads and some of the softer songs, sometimes sounding a little too smooth and cabaretish for these ears. The show itself couldn't be faulted — a spectacular light show and colourful stage added up to immediate value for money.

But where Herbs really delivered was in the music department. The night went on, the air got hazier, the band got louder and the whole pub became more like a party. The mix of old and new songs provided an ideal balance in the repertoire; the older songs like 'Dragons and Demons' and the wonderful 'Them's The Breaks' keeping in the punchy reggae feel and songs from *Long Ago* bearing perhaps a more truly Polynesian feel.

The mood was celebratory and Herbs weren't afraid to toss in a few covers, including their own version of Marley's 'Stir It Up' (which even incorporated one well-known TV ad) and even a short 'One Love'. But it was in the final number 'Nuclear Waste' that Herbs really showed their stuff — it was highly significant that they had the crowd dancing and singing along to a song that, given the lyrical content, might have been expected to be sombre. But that's not Herbs.

Could be next year's thing will be having Herbs play your party?  
**Russell Brown**

## Deep Purple, Knightshade Western Springs, Dec 2

Knightshade, making, I think, their Auckland debut, impressed with a great set of twin guitar attack metal that set the scene for a great night.

For the hard core of aficionados it must have been a dream come true to see the classic Deep Purple lineup take the stage. Legions of younger heavy rock fans were present also. And neither faction would have been disappointed with this

show.

Starting with 'Highway Star', Purple played every crowd favourite from 'Space Trucking' to 'Smoke On the Water'. Solos were in abundance, with Ritchie Blackmore's sizzling effort on 'Lazy' probably the pick of the bunch. A selection of tracks from the new album came to life on stage, with 'Nobody's Home' sounding like a Purple standard already.

Deep Purple displayed a real enthusiasm and energy that suggests their reunion could well sustain for some time yet.  
**Chris Caddick**

## Campus Radio End Of Transmission Party Fetus Productions, Able Tasmans, Eric Glandy Band, Freudian Slips Gluepot, Nov 28

Yes, Campus Radio has its FM license, yes it's been a good year and yes, it was a very good night.

Prior commitments meant I arrived shortly after Freudian Slips finished. An aficionado described their performance as a particularly confident and cohesive one, if a little lacking for support from a still-arriving audience.

The Eric Glandy Band's over-the-top country parody is a meeting of musical theatre and theatrical musicianship. Derek Ward, firmly in character as "Eric", leads the ceremonies like a bug-eyed psycho, his gnarled syllables accented with a kind of desperate sincerity. The band of luminaries with him play the licks almost straight — full marks to Rex Reason for maintaining a formica-like smile for the entire performance. The surprise bonus was a couple of really good songs to boot. The act had its thin spots but everyone involved (including the audience) seemed to enjoy themselves mightily, which was the point of it all.

Able Tasmans came on like the fastest dance band around — in fact they may well be the fastest dance band around. They're playing well at the moment and a couple of new songs indicated they're on their way to the progression they have to make. A full dancefloor!

The dancefloor was full for Fetus Productions, too, but this time people were sitting down, gazing

intently at the stage. Jed Town and Serum Fort could have been forgiven some nerves, especially when a few technical hitches started happening. They had been out of the country more than a year and a half, playing in Australia, Japan and Europe and their reputation had, if anything, grown in their absence. A lot of attention was focused in their direction.

Unfortunately, things went wrong at times, the playing fell out of step with the backing tapes occasionally, sounds didn't come through. It wasn't a classic Fetus performance — my friends said this; being a relatively recent immigrant from the South, I'd never seen Fetus Productions live.

I still found its best moments bloody impressive. The awkwardness of the version of 'What's Going On' in a way added poignancy to it. "Just what the hell is going on?" sang Jed Town, and he must indeed have been wondering what was going on on stage at times. But through it all, what continued to impress was the *humanity* of the onslaughts of sound and the impression that these two (while a 'mystery man' drummed anonymously behind a skull mask) were part of their music. I certainly enjoyed it — my friends tell me to wait for the Windsor gigs.  
**Russell Brown**

## Tokyo Gluepot, Nov 9, 10

At last Wellington's latest hard rock heroes hit Auckland — and hit us they did, with two nights of the most powerful, polished 1980s hard rock Auckland has heard in a long time.

Tokyo was put together by Rose Bayonet's former ace lead guitarist Stefan Lavington. They've got it all — excellent musicianship, a vocalist who has to be the best hard rock singer in New Zealand, good original songs and superb covers of Van Halen, Gary Moore, Whitesnake and Judas Priest songs.

The only bad thing about the two nights was the disappointing turnout from Auckland's so-called rock fans, who keep supporting the same tired old bands. Where were those people who queue up outside the Gluepot for second rate overseas bands? Tokyo are first class and deserve more support from Aucklanders the next time they visit (sooner or later). See you all there.  
**John Andrews**

## 'RUMOURS' FROM PAGE 45

New club **Viz** at 58 Fort Street will offer slightly different fare than current hip nitespots. The music is described as "everything from the Birthday Party to Buzzcocks to Omega Tribe to Bauhaus," with lots of NZ Stuff and imports. There's full bar and no cover charge or dress/hair restrictions. It will be open every Tuesday night from Dec 18 and also Boxing Day and New Years Eve ... **Radio Active** are recording a new single, 'Evergreen', at Harlequin, with Paul Streekstra.

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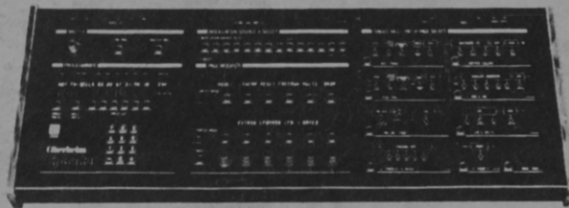
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