

teev too.  
So that's it, a pretty good night on the whole. What's that? Oh, yes — Nicaragua Must Survive.  
**Fiona Rae**

**Heavy Metal Special**  
*Galaxy, August 2*

Saturday night, and the Galaxy is invaded by 500 Auckland Metallers for what was a night of pure metal mayhem. First to rock the Galaxy was Auckland band Confessor, who gave us one-and-a-half hours of no holds barred Judas Priest-style metal (including a couple of excellent Priest covers). Confessor have become a tight metal outfit, but have a weak spot in the vocal department.

Next up amongst the dry ice and flashing lights were south Auckland's Stonehenge. Much in the same style as Confessor — loud fast metal at its best. Over the last three years, Stonehenge have become a solid, experienced metal band, but once again they lack the gutsy metal vocalist.

Without the power of a Glen Hughes or Ian Gillan, the metal voice can become just a scream.

An all-too rare occasion, with the Galaxy being an ideal venue for metal. Let's see some of the Wellington bands up here, like Tokyo or Strikemaster ... and let the best band win!  
**John Andrews**

**Alpaca Brothers, Crunchy Something**

*Rising Sun, March 15*

Good pub, the Rising Sun. It's kind of quaint, new to this rock 'n' roll business, a little cramped up the front on big nights, the bar's not exactly comprehensively stocked — but it's got a little magic that the Windsor and, more especially, the Gluepot can't hope to achieve. It's capable of producing a Really Special Night — Goblin Mix, Bird Nest Roys and most recently the Headless Chickens have all played up to their very best at the Rising Sun.

First up were Crunchy Something, two guitarist-singers and a drummer. They began rather nervously, at first rarely rising above the intrinsic bottom line merit of their melodic, jangly, tangled sound. But when the soundman was prevailed upon to turn the guitars up, the two instruments started to bounce off and intertwine

with each other and produce something more special. If both guitarists become more confident and the drummer branches out a little it won't be long before Crunchy Something develop their own distinctive character and add further to this year's Auckland rockery. Just don't be timid!

You couldn't accuse the Alpaca Brothers of timidity. Nic Wilkinson (bass) and Bruce Bleucher (guitar) play great big nasty riffs LOUD. This time they had help from LBGP's Lesley Paris and Bird Nest Roys' Peter Moerenhout on twin drumkits (the more the better!), who meshed in quite startlingly well.

But it's the two Brothers up front who make the sound. Wilkinson sounds like someone who worked on his bass sound for about two years till it was perfect. He pushes the riffs through an overdriven amp, occasionally tossing a chord over the notes for good measure. Bleucher has a guitar just like David Kilgour's and sometimes he echoes that rhythmless tubed howl that the Clean had live. It's a lovely noise. Both, especially Bleucher, sing like they mean it.

In the course of an afternoon, there were flat spots when the noise battered rather than stimulated the listeners, but on the whole the Alpacas don't just make noise, they hammer it out. The last two songs (including the one about driving round the Otago Peninsula that I can never catch the name of) were both the loudest and the most impressive.

Anyway, if you didn't like the volume, you could always have sat and gazed out across Auckland from the back of the pub (one of the beauties of the place). For the musician-dominated audience, it was just another affirmation that the Rising Sun is a bit special. See for yourself.  
**Russell Brown**

**On Tape**

**The Incidentals**

**Hope**  
(\$7 from P Cook, Box 2783, Christchurch)  
Turn on the tape. Listen as the Incidentals "investigate" a site in Rope Street. Be bored as they quietly bash bits of steel amongst

themselves for an hour. Cheer as they finish. Bullshit as art.

**Hitler's Cock**  
(\$2.50 from 112 Sandwich Road, Hamilton)

This is much better than *Hope* — industrial noise used a bit more effectively. Only two songs, one an "instrumental" and one a quite amazing adaptation of Philip Larkin's poem 'The Explosion' with super-erie violin. Not quite the awesome aural experience that Hitler's Cock were in their few live performances, but rather neat anyway.

**East Coast Musicians Handle With Care**

Eleven bands from the East Coast gathered together on tape by Maurice Priestly, who engineered them all at his Capture Studio in Gisborne. The pleasing thing here is the local flavour that most of the bands manage to achieve. Some of the contemporary rock is a bit standard, but Ha Ha Bonk's 'Dangerous Love' and 'Tolaga Bay Sunrise' by Freeway stand out.

**Ralph Bennet's Fat 'n' Sassy**  
81-84 (\$8)

Designed to fill the Fat 'n' Sassy catalogue for the period up to the recent release of their album, this tape is culled from *Daze in the Country ... Nights on the Town* ('81, Imahitt) and *Sitting in Silence and Air Aces Live* ('83-'84, Industrial Tapes). The soul band is in its live environment, with Jimmy Reed's 'Big Boss Man' jus' gobblin' everything else up.

**Vagrant Fishley Hedgehog**  
(\$5 from Colin Peacock, Ying Tong Productions, 161 Park Vale Rd, Karori, Wellington)

I wasn't overly impressed with most of this, except for the last two songs, 'Troubled Man' and 'Jellied Eels'. Where is all the promised feedback? They say everyone else will get a better quality sound than the one I got cos they've got a new machine. Send money and receive "cassette and freaky labels and cover and silly (but neat) poster and whizzy letter on amazing homemade paper."

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