

'GENERATOR' Compilation Delay

The release date for the *Children Of The Generator* compilation album has been delayed due to the poor quality of Australian pressings of the record. *Children Of The Generator* was to have been available this month, but both first and second attempts at the pressing of the album were not up to standard, and had to be ditched. The album will be re-pressed and released in early 1989. *Children Of The Generator* features Headless Chickens *Throwback*, Straw People *Hasta Quando*, Black Girls Machine *Asking*, F.T.W. *Way Of The Fist*, Factotum *Miasma*, Graham Humphries & Bevan Sweeney *If God Had A Megaphone*, Straw People *Surface*, Greg Johnson *Half Of Heaven* and Black Girls Machine *Heaven Hell*.

Malcolm Hayman 1940-1988

New Zealand rock 'n' roll pioneer Malcolm Hayman passed away on November 5 after a long illness. More than anyone else, he was responsible for introducing rock 'n' roll to Wellington. Born in 1940 in Rotorua, the singer/guitarist arrived in the Capital in 1955 as a member of the Maori Hi-Fives, and the following year he formed an off-shoot, the Fireflies, to showcase rock 'n' roll. The Fireflies evolved into the Trademarks who, despite an ever-changing lineup, lasted until 1961.

An 18-month stint at the New South Wales Conservatorium was followed by two years on the Pacific trail with various pick-up bands. In 1965 Hayman, a diabetic, came down with tuberculosis, spending 14 months in Noumea Hospital. In late '66, back in Wellington, Hayman formed the Soundells, the blueprint for his most well-known band—Quincy Conserve.

Between 1967-75 an impressive array of talent passed through Quincy Conserve, including Rodger Fox, Bruno Lawrence, Dennis Mason and Johnny McCormick. Brass-orientated, the Quincys served Wellington well with long-term residencies at the Downtown Club and Lion Tavern, and for the first time brought Hayman a national audience. In-house band for HMV Records, Quincy Conserve provided the backing for Allison Durbin, Craig Scott, and many more, and themselves released five albums and more than a dozen singles. 'Ride The Rain', 'Aire Of Good Feeling' and 'Keep On Pushing' display a tight unit, great brass arrangements and Malcolm Hayman's great voice, one of the most distinctive in Kiwi rock.

Following the Quincys' eventual demise, Hayman formed pub band Captain Custard, which took him well into the 80s. More recently, he played low-key restaurant gigs with wife and pianist Margaret Hayman and guitarist Bruce Robinson. Despite his rapidly deteriorating health, Malcolm was still performing two weeks prior to his death. Malcolm Hayman is an important figure in the development of New Zealand rock 'n' roll, and *Rip It Up* sends deepest sympathies to his family. John Dix



Jazz award winner Beaver with pianist Wayne Mason of the Warratahs (Best Country Record).



Singer Peter Marshall of multi-award winners the Holidaymakers sharing a table with presenter Mandy Smith.

NZ Music Awards

WINNERS

- SINGLE 'Sweet Lovers' HOLIDAYMAKERS.
- ALBUM 'Loyal' DAVE DOBBYN
- TOP MALE VOCALIST DAVE DOBBYN
- TOP FEMALE VOCALIST SHONA LAING
- TOP GROUP HERBS
- SPECIAL AWARD OUTSTANDING CONTRIBUTION TO NZ MUSIC -- HUGH LYNN
- JAZZ RECORD 'Live at Ronnie Scott's' BEAVER.
- COUNTRY RECORD 'Only Game In Town' WARRATAHS
- POLYNESIAN RECORD 'Poi E' PATEA MAORI CLUB
- FOLK RECORD "From the Edge" MIKE HARDING
- GOSPEL RECORD 'Strange Logic' DEREK LIND
- MOST PROMISING GROUP HOLIDAYMAKERS
- PROMISING MALE VOCALIST PETER MARSHALL
- PROMISING FEMALE VOCALIST MARA FINAU
- PRODUCER NIGEL STONE (Holidaymakers)
- ENGINEER NIGEL STONE
- VIDEO 'Sweet Lovers' director FANE FLAWS
- TOP INTERNATIONAL NEIL FINN
- SONGWRITER RIKKI MORRIS
- SLEEVE DESIGN LESLEY MACLEAN, 'Pagan In A Pagan Land'.

photos by Mark Kupenga

RUN DMC New Date, Venue

The date and venue for the New Zealand concert by rappers Run DMC, Derek B and DJ Scratch has been changed.

The three will now play the Power Station in Auckland, one show only, on Tuesday, November 15.

The last-minute change is due to cancellation of the "Tougher Than Leather" tour dates in the Phillipines. Rather than cancel their NZ gigs, the acts have moved the dates forward—allowing them time off before they tour Japan and the Far East.

Tickets for the Tougher Than Leather show are available from all Bass outlets.

Dragon Tour

A new-look Dragon will tour New Zealand in November. The tour is prior to the release of their new album *Bondi Road*, which includes their cover of the Kool & the Gang's song 'Celebration' and the latest Dragon single 'River.'

The current Dragon lineup is Marc Hunter (vocals), Todd Hunter (bass), Mike Caen (guitar), Mitch Farmer (drums), Jeff Bartolomei (keyboards) and Lee Borman (keyboards).

The concert dates are Wednesday 23 Nov (Esplanade), Thursday 24 (Roxoff, Hamilton), Friday 25 (Tutukaka, Whangarei), and Saturday 26 (Power Station).

Et tu, U2

I was a little disappointed to read your article on U2: *The Pricing Dispute* in month's issue of *RIU*.

I work for one of the companies that took Festival to court and followed the case very closely. Our basic principle for proceeding with the action was that we objected to having a wholesale supplier telling us in effect what price we had to sell their product at.

Record retailing is a tremendously competitive business—as everybody in the industry will attest. If our customers thought we were overcharging on a particular item then they could easily go down the road and compare prices.

Festival, however, can charge the retailer what they like for their product, and if we want to buy it (and what record shop could afford to miss out on stocking the likes of U2?) our margins are regulated. We, of course, are not allowed to buy the product they distribute elsewhere.

If the roles were reversed and Festival's wholesale price was regulated by the retailers, I wonder how they would feel?

I also thought it was naive for *RIU* to accept Jerry Wise's implication that Festival were defending their position "for the consumer". Festival have adopted their marketing strategy of cheap records because they think they will make more money out of it that way, not because of any altruism. Retailers adopt their various marketing strategies for the same reasons, but at least we don't try and make out like we're "doing it for the kids."

I applaud *RIU*'s attempt to cover an important issue in the music business, but I do wish that it could have been handled in a slightly more serious manner. Peter Farnon

Shona Abroad

I had the privilege to attend one of our own local talents contests in L.A.—Shona Laing (did I spell that right?), was the support act for Erasure. To me she did a great job although my friends didn't think so—bloody yanks. It was just a great feeling seeing an artist all the way from NZ on these shores. Let us hope more will be up here soon.

As for you guys, keep up the good work. *RIU* is great, may you have continued success for the future. And Murray Cammick, I love your *Land Of The Good Groove* show on Campus Radio! Otis Lio, California

Letters

WRITE TO: *RIU* LETTERS, PO BOX 5689, AUCKLAND 1, NZ

RIU In Review

Your latest issue (October) is good! Not like the last few months with, apart from 'Rumours', more interesting ads than articles—here we have a good interview with Keith Richards, a smart look at all that Gothic suicide crap (at last!), an informative look at the bands from 1979-82 (very interesting—always wondered what happened to Buster Stiggs / Mark H!).

But, why do your live reviewers always miss support acts? And, although Matthew Hyland's article on the Underground breaks refreshing (for *RIU*) ground, I notice from a pic that he's in one of the bands! Also, if the Headless Chickens fit within the normal bounds of *RIU*, where do the brilliant N.R.A. come? Anna Keelwright

Go Thick

Re. 'NZ Gothic', (*RIU*, Oct 88)—I'm sure that you are aware that the band The Cult were previously Death Cult and, prior to that, Southern Death Cult? Thanks for a great paper! Nik Moore, Wellington

The World of Penguin



U2: The Book.

Unforgettable Fire: The Story of U2, by Eamon Dunphy.

From their schooldays in Dublin to the world-wide triumphs of "Live Aid" and the "Joshua Tree" album, the inside story of the hottest rock band in the world! Their politics, their struggle to land a recording contract, the internal conflicts amongst the group, their religious beliefs colliding with the trappings of superstardom! This book is an absolute must for U2 fans!

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