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No.41 DEC 1980

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JOHN LENNON



Clash



Flowers



Coup D'Etat



# Flying the Coup

Coup D'Etat — A violent or illegal change in government according to the book, pronounced *Coo Datah*. The band has an album set for release in January. They produced it themselves. The film clips you've seen on TV are another DIY production. "A poor man's band," Jan Preston says.

Coup D'Etat have been around since March. Jan and bass player Neil Hannan came from New York where they'd been with Red Mole. There are no regrets about the move. Both look upon it as inevitable, being musicians rather than actors they aimed for the satisfaction of full time playing, forming a band which started out light-hearted about fun, but which is now serious about getting it across.

When Jan and Neil were in the States with Red Mole they kept up performances with the Shaky Islanders. This also provided an alternative source of income, and perhaps a base for the current Coup D'Etat.

Harry Lyon on guitar and vocals came from Hello Sailor, and drummer Paul Dunningham was recruited after drummer number one, Steve Osbourne, left the group. Radio stations and record companies are stirring to 'Doctor I Like Your Medicine', Harry's song, and people are whistling it, proof of response ... and something Coup D'Etat's aiming for.

## Expansion

In retrospect, both Jan and Neil think they could've stayed in the States and made it, but the prospect of a Red Mole tour here, and a possible excursion to the South Pacific Arts Festival in Papua New Guinea drew them back home. Now they're here without manager, and without producer, but with Polygram's backing. Problems they share with other bands crop up over and over again.

One is the restriction of playing pubs. You're limited to a 45 minute set, after which you stop, let people drink, and see the breweries walk away with all the profit, while the band hardly covers costs.

Neil Hannan comments, "We had an agent book the tour for us, and it was all done through pubs, nothing creative as far as schools, or halls go."

"I think we should've gone to the South Island after the tour, even though we'd be about ten thousand dollars in debt by now. It would have been worth it in that more people would've heard the band, although it would have cost us to go and play for them, but we got scared off because we're badly in debt now."

"We have to look elsewhere. It's the survival factor, I mean the show we're putting on now we can hardly afford to do."

There are tentative plans for an Australian tour in March, Neil continues, "We have to move into a bigger, more established market where people are used to paying five dollars to go and see a band. Here we still get complaints about a three dollar door charge, and it's just unrealistic."



Coup D'Etat (L-R) Jan Preston, Harry Lyon, Paul Dunningham & Neil Hannan.

Jan points out the US system, works well, giving bands an incentive, and a chance to earn a living by handing over 10% of the bar takings for the evening or afternoon.

Neil says, "Australia to me is just a bigger version of what we do here, and I don't find it very stimulating. I want to go to Japan, there's a lot of people there interested in the sort of music we play."

There is also an Auckland film crew interested in filming the phenomena of a rock band in Japan, and the chance of tying the tour in with it.

## Organisation

Neil says the band is going to need a manager for an international venture.

And Jan says "We'd love to have a manager if the right person came along, and if we could afford it. It's the same with a producer."

"We can't afford to pay one, and unless it is the exact person, who understands what you're doing, it's a waste of time and money. As far as production goes, I think we're learning by our mistakes. Of course we'd love to have David Tickle (with Split Enz to his credit) come over and re-mix our tracks, but one, we're on a limited budget, and two, Coup D'Etat is getting better at producing."

Neil adds, "It's certainly trial and error."

Polygram is taking just as much of a gamble as we are. They're prepared to put some money into us, and see how the records go."

"But we probably won't be wanting to produce our second album," Jan says, "We're very distrusting of anybody in rock and roll, and as far as the music goes I think you have to keep control."

Neil is positive, "We're not making any apologies for our production, because it's getting better fast, and I think it was worth it to people like Polygram to have taken a risk. However, we do need to work with a good producer just to learn more ourselves. I think one fault with recording in New Zealand is we just don't get a big enough sound. I don't know why because all the gear's there."

Jan agrees, "Recording is limited here. The gear's there, but the producers aren't. And you know you sound as good as any overseas bands, but not on record, because you're not produced as well. I reckon you can always tell New Zealand. There are few tracks which rate with say a Bowie, or Blondie production."

## Commitment

Their recent North Island tour has helped consolidate the band, and it appears they'll make it or break it together.

"The success of your band, and how the

band is communicating is very, very, important," Jan says.

"If you're just grinding along year after year, but not really getting through to people, it doesn't matter how well you get on, or how creative you are — you can't keep going."

"And there's the other extreme of course, when a band is going across well, even though there may be internal tensions. And there'll always be tension in any group of people doing anything together. But ... we really want to stick together. I mean, you have to admire bands like Split Enz, who have stuck together, or a core of them at least, through thick and thin, and now they're into the thick, and good on them!"

## Direction

One of Neil's ambitions is to make it out of New Zealand, but he's skeptical of being able to do it right now.

"I'd like to have a recording success from here, but it seems pretty impossible economically at the moment."

Jan reinforces the view on the home front. "We're kiwis you know, we don't want to go careering. We want to play our music to our people, in our environment."

"I think things are slowly changing, but there's still the attitude of all the good bands being the ones you see on TV, and the ones you buy records of, while the ones you go and see, are kiwi bands. And this is where we're probably up ourselves in the worst possible way, but we've played in America, in Britain. Neil and Harry have played in Australia, Paul's never been out of the country, but we know good musicians and good music are the same where ever or what ever the source is."

Both Jan and Neil reject the possibility of being upstaged by younger musicians.

"It's a question of an energy, not of youth, and there's no substitute for energy, and experience. It's not a matter of being upstaged. If they're that good they'll respect you, and you'll respect them no matter how old they are," Neil says.

"Some younger bands criticize us for being middleclass but it's crap," Jan adds. "I'd like to see the bands pit their energies against the breweries, the people who take the profits, instead of each other. But the law is for the younger bands to do anything to get a chance to play, like sticking a poster on top of someone else's current one."

Neil intercepts — "If you did that in New York, someone would come and slit your throat. It's not done."

And Jan goes on, "It'd be good if they got together and approached Kicks, for example, about a decent PA, or a good jug of orange juice instead of having to pay 80 cents for a glass of coke. There is so much which could be changed, but it's every man for himself and in a very small time way."

Maybe it's time for a revolution.

Ann Louise Martin

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CHRYSLER ONE MORE NIGHT OVER MY HEAD  
NOT THAT FUNNY DREAMS DON'T STOP  
NEVER GOING BACK AGAIN OVER & OVER  
I'M SO AFRAID SAY YOU LOVE ME SARA  
LANDSLIDE DON'T LET ME DOWN AGAIN  
MONDAY MORNING THE ARMER'S DAUGHTER

# SMALL STUFF



Adam & the Ants

Replacement for Jah Wobble in **PIL** is Jeanette Lee. The single live album, *Pairs Au Printemps* is released and the band is working on their studio album. Lydon reckons that "everything just plays on dynamics. No time is played, there is no melody going through any song. We just piled a whole lot of instruments in the corner of the studio and thought, what can we do with this?" Lydon also gave a favourable review to the recent live outing. He told *NME*, "it's a hell of a lot cheaper than a bootleg and much better quality." ... **Clash** have three albums in one sleeve this time. It's called *Sandnista!* there's 36 tracks and it was largely recorded in New York ... **Human League** have parted company, as have **Dexy's Midnight Runners**. Dexy's are two now. The rhythm section and the horn players have formed a band while the singer, guitarist and the keyboard player will retain the name, and there is talk of Bryan Ferry producing the next album. Expect

their debut LP out locally by February ... Factory act, **A Certain Ratio** are doing a single with **Grace Jones**, covering Talking Heads' 'Houses In Motion' ... following his USA, Europe and Japan tours, **Bruce Springsteen** will do concerts downunder ... ex Doll, **Syl Sylvain** has a new band, the Teardrops ... **Richard Hell** has signed to Red Star label. His new band sounds similar to the Voidoids ... the **Beat** and **Buzzcocks** are recording albums in January ... Mathieu Hartley has left the **Cure**. They are once again a three piece ... **Dave Edmunds** is producing the next **Squeeze** album ... cover of forthcoming **Crosby, Stills & Nash** compilation is a watercolour by Joni Mitchell ... **Sting** has signed to act in a Robert Stigwood movie ... **Kinks** are recording next in February. Some of the material Ray Davies co-wrote with Chrissie Hynde ... newest **Blondie** single is 'Tide Is High', a cover of a Duke Reid reggae tune ... CBS will record an album with the **Escalators** featuring Talking Head Jerry Harrison and regular offsider Busta Jones ... Geffen Records (Elton John, John Lennon and Donna Summer) have announced three new signings: Mac McAnally, Greg Copeland (produced by Jackson Browne) and songwriter David Lasley ... new albums on horizon — Jam *Sound Affects*, Monochrome Set *Love Zombies*, Ian Dury & the Blockheads *Laughter*, the Fall *Grotesque (After The Fall Gramme)*, Linton Kwesi Johnson *LKJ In Dub*, The Tourists *Luminous Basement*, Poly Styrene *Translucence*, Blondie *Autoamerican*, the debut from Tom Robinson's Sector 27, Adam & the Ants *Kings Of The Wild Frontier* (sold big as an import so Epic are releasing LP in USA), Grace Slick *Welcome To The Wrecking Ball*, Dolly Parton *9 to 5 and Odd Jobs*, Glaxo Babies *Put Me On The Guest List*, Reddings (two sons of Otis Redding and cousin) *The Awakening*, Warren Zevon *Stand In The Fire (live)*, Bad Manners *Loonee Tunes*, Dammed *The Black Album*, Rough Trade sampler *Wanna Buy A Bridge* (Raincoats, Swell Maps, Spizz Energi, Essential Logic, Slits etc) and Boomtown Rats *Mondo Bongo*, Sham 69 *The First The Best & The Last* (compilation), Killing Joke *Malicious Damage*, Modettes *The Story So Far*, Weather Report *Night Passage*, M *The Official Secrets Act*, Chris Spedding *I'm Not Like Everybody Else*, Whitesnake *Live In The Heart Of The City*, Chrysalis reggae soundtrack *Babylon*, Saxon *Strong Arm Of The Law*, Bow Wow Wow *Flick Pack Pop* (eight track cassette) ... by the way **Bruce Springsteen** single from *The River* is 'Hungry Heart' and flip is not available elsewhere 75 second track, 'Held Up With A Gun' ... in the UK new **XTC** 45 is 'Take This Town' a tune they wrote for Stigwood movie *Times Square* ... new **Beat** single is 'Too Nice To Talk To' / 'Psychedelic Rockers' ... paunchy **Joe Cocker** is back on the road in Britain. His T-Shirt says it all — "Rotten Food And Lousy Coffee".

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Tickets at Record Warehouse

**WELLINGTON** Last Resort Cafe, Courtenay Place,  
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Tickets at Colin Morris Records.

**CHRISTCHURCH** Ngaio Marsh Theatre, 11 a.m. University,  
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Tickets \$7.50 Tickets at hifi House & Record Room.

The Goethe Institute is a Cultural Foundation  
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## The Push ON TOUR

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22-24	WINDSOR, KICKS	12-17	GLUEPOT
26-27	WHANGAMATA	22-24	SWEETWATERS
28	RIVERBAR, GISBORNE	25	TERMINUS, WELLINGTON
29-3		28-31	

**Tours**

Returning in February are **Police**. They will do concerts in the centres they missed early this year. They play the Wellington Town Hall Feb 10 & 11 and Auckland Logan Campbell Centre Feb 13 & 14.

**Rod Stewart** is back for two outdoor gigs, February 17 Athletic Park Wellington and Feb 21 Western Springs Auckland. Forget the **Who** rumours. They are touring the UK from January 25 to March 16.

ECM jazz buffs are in for a treat when **Eberhard Weber** and band tour in January. Dates are Jan 19 & 20 at Centennial Theatre, Auckland Grammar, Jan 21 & 22 at Last Resort Cafe, Wellington and Jan 23 Ngaio Marsh Theatre, Ilam, Christchurch.

The lists of acts appearing at Sweetwaters and Nambassa Festivals continue to grow. Headlining at Sweetwaters are **Roxy Music** and **Split Enz** with guests from Aussie including **Cold Chisel**, **Mi-Sex**, **Jo Jo Zep & the Falcons**, **Flowers**, **Reels**, **INXS** and may be the **Swingers**.

The headlining act for Nambassa is still to be announced but **John Mayall**, **Dizzy Gillespie** quartet, **Sonny Terry & Brownie McGhee**, **Kevin Borich** and **Dutch Tilders** will be there.

See respective ads for lists of NZ band appearing at the Festivals. Sweetwaters have a *who's who* of NZ rock'n'roll while Nambassa's mainstage entertainments appear more diverse.



Cold Chisel

Sweetwaters, 1981. The first one only seems like yesterday, and the memories are still vivid. As everyone learns from their mistakes, so did the organisers of Sweetwaters.

"Most of the problems we had this year were site problems," explains Daniel Keighley. "I consider hygiene — toilets, showers and water — were the main problems. They were bound to happen, but they were brought on, as much as anything, by the three weeks of weather we had before the festival."

"This year, we've had eight guys working on the site for most of the year, and I think they've rectified every problem that came about. We've doubled virtually all facilities, and we've marked them out better, so people can't help but find the showers and toilets and so on."

One especially strong memory of Sweetwaters for many people will be the infamous portable toilets, most of which were overflowing by the Sunday morning. Some people thought they were smart camping near one. They soon changed their mind when the smell hit them. These have thankfully been abandon-

ed for 1981, in favour of larger "long drop" pits, which will be properly screened and are much more hygienic.

Water supplies have also been vastly improved. Friction in the pipes put most of the water stations out of action. This time it's all town water supply, instead of being pumped from the stream and then purified. There'll also be more of it.

The layout of the site is much the same, although it was largely determined this year by the floods, which meant people had to walk long distances from the camping grounds to the stage area.

Comfort while watching the bands has also been improved. A bulldozer was put right through the amphitheatre straight after this year's festival. The swamp has been filled in and the whole area re-grassed.

The sound, courtesy of Ron Blackmore, who's just done the Kiss tour, has been increased from 85 thousand to 135 thousand watts, the lighting from 185 to 240 thousand.

Musically, you can count on seeing just about every known New Zealand band, plus a handful of Aussies, and, of course, Roxy Music.

"I think we've finalised the great majority of New Zealand bands that will be appearing," says Daniel. "At this stage, the number's sitting at 42. We're still trying to get the Swingers back from Australia, and two or three other bands that are up and coming."

"Australian bands are still coming in. At this stage, I think we've got eight, and we're due to get a few more. We've finalised Roxy Music and Split Enz, and there's one other international band of the stature of Roxy Music that we're still trying to get."

In addition, there are all the usual sideline attractions, including the Aerial Railway Stage, crafts and children's area, a healing arts area, and a new attraction of a sports area, where you can throw a frisbee, go boating or grass skiing, and do numerous other physical activities, if you're fit enough.

"The craft area will remain the same layout this time, except the people involved in it will have to be practising their crafts on the site. We'll have a portable glass-blowing furnace there, for instance."

"The children's area will be a lot larger, because we're allowing kids in free next year, and we're expecting a lot more."

There were 28 thousand tickets sold for this year's festival, but the actual attendance was closer to 35 thousand. Daniel says that's a comfortable figure for next year, since a third of the site was unuseable this year, because of floods.

Sweetwaters 1981, January 24th, 25th and 26th. Plenty to see and do, and a lot of improvements. There'll also be music going on the Friday night, so the early arrivers will have a bonus.

Mi-Sex are apparently eager to recreate the atmosphere they generated this year, which made them the toast of the festival. To see that alone should be worth the trip. See you there.  
*Duncan Campbell*



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6. THE STREET PARADE

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4. VERSION PARDNER
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6. SHEPHERDS DELIGHT

# RUMOURS

Rainer Bruninghaus, Charlie Mariano, Eberhard Weber and John Marshall.



Yo Yos (L-R), Nancy Kiel, John Purvis, Danny Bennett and Xtine Simpson.

**EBERHARD WEBER**

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TOP SCIENTISTS

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Those who thrilled to the sound of Sam Rivers earlier this year will be eagerly awaiting the appearance here in the new year by West Germany's Eberhard Weber. The tour is organised by Muchmore Associates with assistance from the West Germany based cultural foundation, the Goethe Institute.

Now 40 years old, Weber was born in Stuttgart, the son of a music teacher. His first instrument was the cello, but he switched to bass in his teens after becoming interested in jazz. He played in school dance bands and in local jazz groups, at weddings and parties.

Weber's first major jazz gig was in a trio with pianist Wolfgang Dauner in the early 60's. The trio recorded several albums for CBS. During the day, Weber worked as a commercial film maker and television writer, finally giving these up to devote himself to music.

After leaving the Dauner trio in 1968, Weber worked with vibraphonist Dave Pike, and in the group Spectrum with guitarist Volker Kriegel and pianist Rainer Bruninghaus. He also did extensive session work, with the likes of Baden Powell, Hampton Hawes, Lucky Thompson and Mal Waldron. In later years, he played with Jean-Luc Ponty and Chick Corea.

But he was rapidly getting sick of just holding down the backbeat, or being "the rhythm slave", as he calls it. He accepted an offer from ECM's Manfred Eicher to record an album for the label. The result was the serenely beautiful *Colours Of Chloe*, which freed not only Weber personally from the established constrictions of bass playing, but gave the instrument itself a whole new means of expression.

Weber found the double bass a limited instrument, and so designed his own, now commonly referred to as an 'electrobass.' He used

an old Italian bass he found in an antique shop, remodelling it and fitting special electric pickups. The result is a peculiar five-stringed instrument, the same length as a double bass, but with a tiny sound box that is free of resonance. Weber says the sound is much cleaner and sharper than a standard electric bass.

"I utilise the higher register more — necessarily, because I compose my tunes considering the bassist as a melody player," he explains. "Also, this is maybe one of my specialties — to lead a band while playing. With a bass, you can't lead a band with just playing low notes; if you are not able to make really strong, high notes, with a kind of melody function, you cannot lead from your instrument."

"When I play music with my band, I wouldn't consider myself as a conventional bass player. I would consider me as an instrumentalist, with a bass function sometimes, with a melody function sometimes — whatever."

Weber has recorded three albums under his name for ECM, plus two each with Gary Burton and Ralph Towner, and one with Pat Metheny. His band, *Colours*, comprises Bruninghaus on piano and synthesiser, saxophonist Charlie Mariano and ex-Soft Machine drummer John Marshall.

Don't let Weber hear you refer to him as a jazz musician. The name in itself imposes limitations in people's minds. Weber doesn't acknowledge limitations beyond his self-discipline, and expects the same of his audiences.

"I don't care about these labels," he says. "I'm simply making music — music that I like."  
*Duncan Campbell*

### Christchurch

Nancy Kiel has joined **Yo Yos** (ex *Cornics*), on keyboards and vocals. They are working on new material, including 'Waiting For The Armadillos' and 'Latin Lovers'. "A more exotic type of rock'n'roll," says vocalist John Purvis. The band works the Cook, Rutherford, Terminus and Gladstone before going North.

**Newtones** play University Dec 12 with **Playthings** and **Solitudes**. New tunes include 'New Way', 'Drive You To Tears' and 'Four Ships'. They plan to play a week in Auckland after the release of a four or five track seven inch record, sometime in February. Dunedin dates are also planned.

There's a 3ZM concert at QE2 on February 6. Likely are **Top Scientists**, **Hammond Gamble Band** and the **Androids**. 3ZM will also run a series of 'January Jams' at Masters Theatres — a live band, then a couple of movies. Mark Morgan will take a break for six weeks from January.

The Gladstone will be running early week specials, after the successful **Newtones**' gigs. Emphasis will be on local bands with a contemporary sound. If interested, phone Laura 66-224.

Bands coming include Gordons, Blam Blam Blam, **Newtones**, **Top Scientists**, **Hammond Gamble Band**; **Androids** and **Pop Mechanix**.

New bands in town are the **Strand** and **Solitudes**. **Lollies** may split after Xmas. **Narcs** will play Aranui soon and **Humans** may leave for Auckland. **Cowboys** are getting a good response at the Carlton. They're working on new material and plan to play Dunedin.

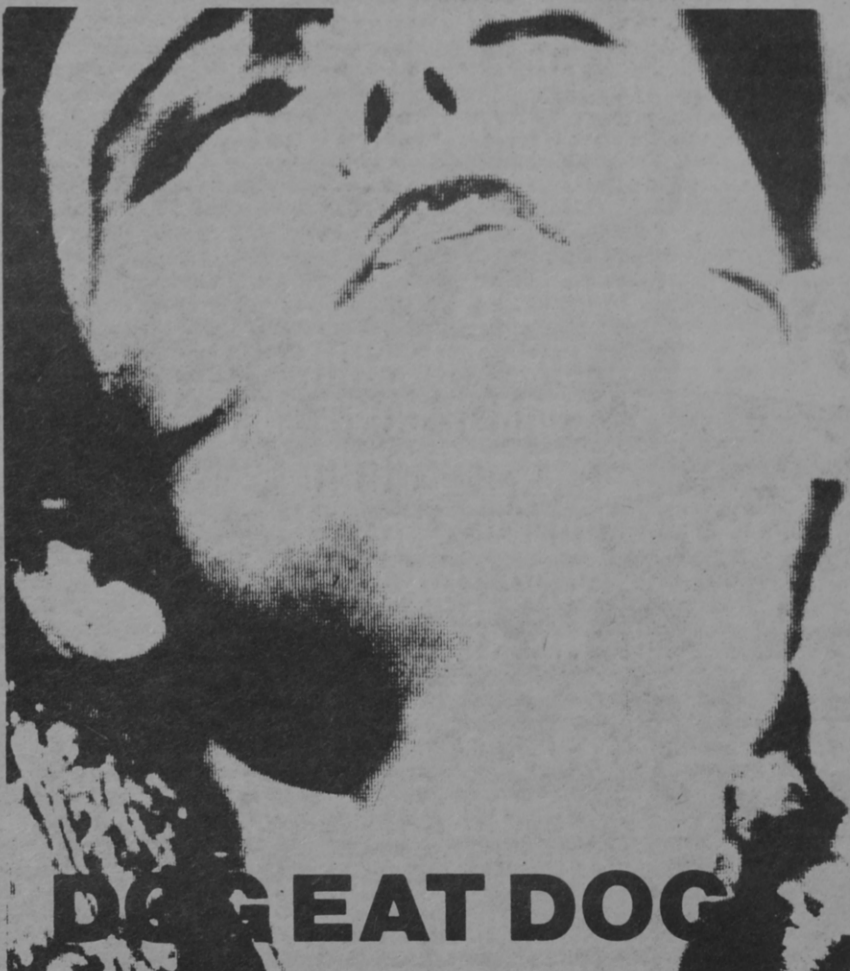
LM & JW

### Wellington

Out now, the long-awaited compilation album featuring **Wallsockets**, **Naked Spots**, **Dance**, **Life in the Fridge Exists**, and **Beat Rhythm Fashion**. An initial pressing of 200 has

CONTINUED ON PAGE 6

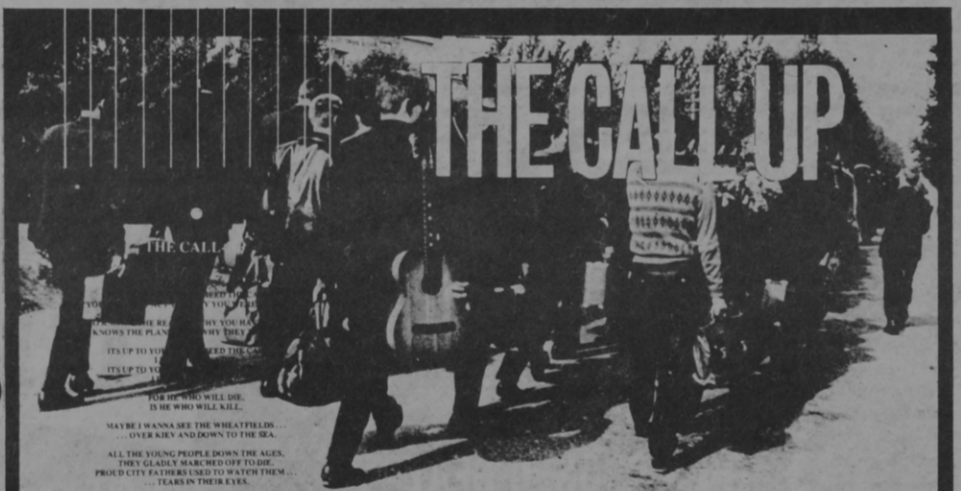
If you listen to the Radio Hauraki breakfast show, or watch Ready to Roll, or drive home to Phil O'Brien's show, or listen to Radio Avon in the evenings, you won't like these . . .



**ADAM & THE ANTS**

**DOG EAT DOG**

Adam & The Ants  
DOG EAT DOG  
/Physical (You're So)



**THE CALL UP**



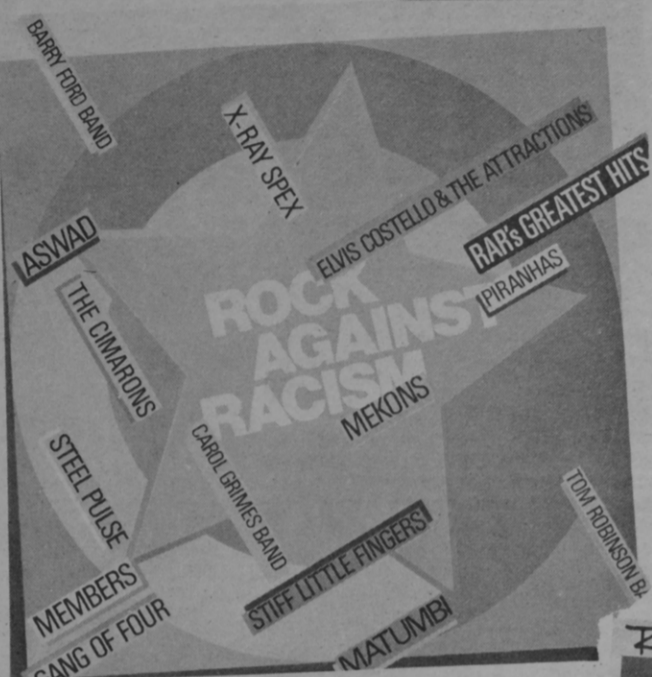
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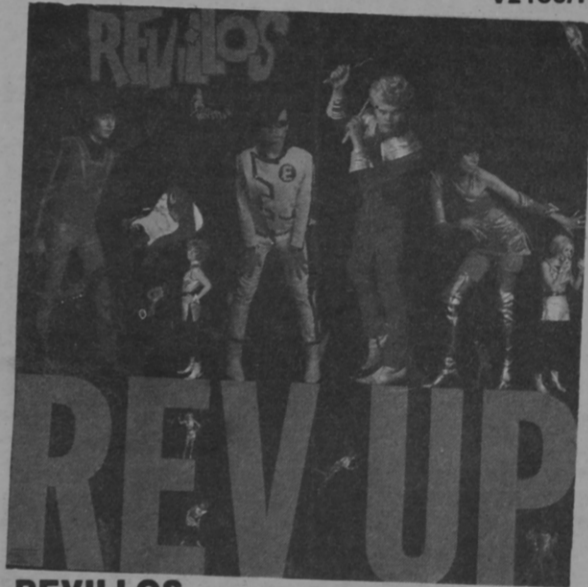


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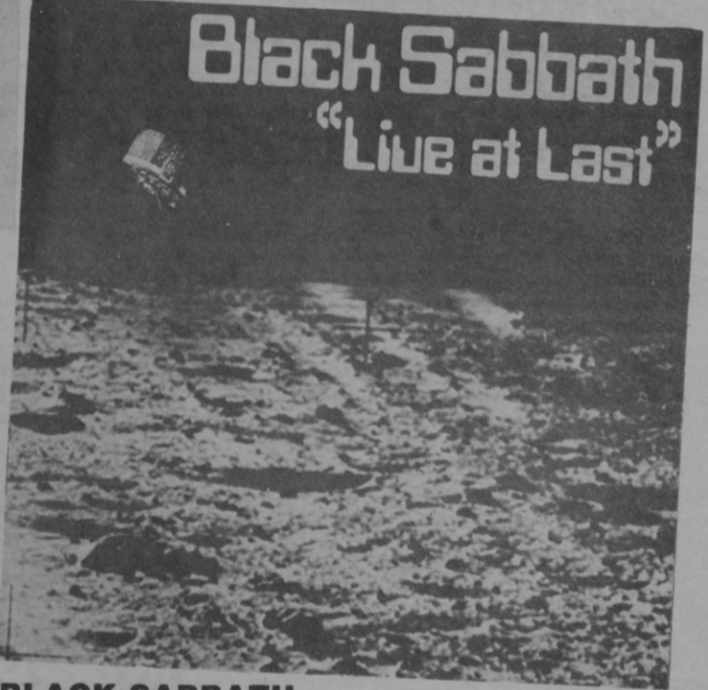
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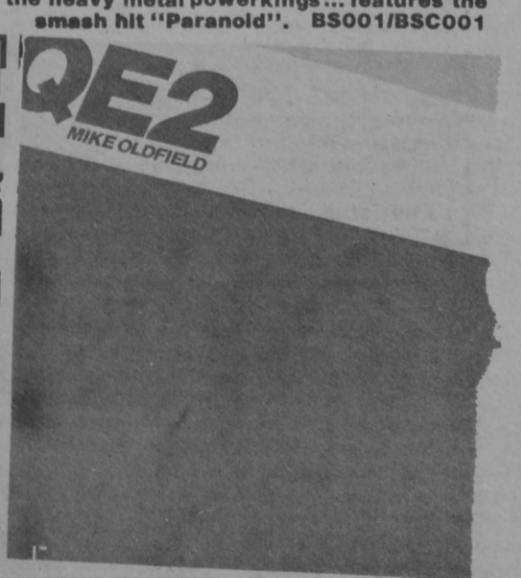
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# HUMOURS

CONTINUED FROM PAGE 4

all but vanished and a second pressing is expected.

Also soon on vinyl are **Puppetz**, who will release an independent single to coincide with early '81 touring ... The **Rodents** are already on the road with three months of touring ahead of them. Initially, they are headed for the South Island, and later as far north as Whangarei ... The **Steroids**, after working in the Capital, are apparently pulling big bucks in the middle of the Island ... Currently gigging is a vastly improved incarnation of the **Protons**.

Dead but not forgotten are the **Subjects**. Guitarist Greg McKenzie is heading north to form a super-group (remember?) with Tim Powles and Warwick Keay of X7. Their farewell at the Last Resort also featured **Condemned Sector** and a cast of millions ... Also defunct are **Backstreet**, with Chris West and Barton Price drafted into **Jason Sad Band Mk II**, who are due to record before the end of summer. Back in tow are the **Red**, but not for long.

Having been pointedly reminded that the last column failed to mention that the Terminus continues to function as a high-class venue with soft lights, wall-to-wall carpet, hot and cold running and so on, I would now like to mention that ...

Smart Girls Go Overseas Dept. Soon to depart is Wallsockets guitarist Fran Walshe ... Looking For Dept. **Domestic Blitz**, a drummer, the **Innocent** a bassist ... Back in town are NZ's most meaningful band, **Shoes This High**. But can you dance to it?  
*Les Crew*

## Dunedin

**Mother Goose** will record their next album in January with Australian independent, Full Moon. While in town Steve Young has formed a temporary band, **The Young and The Restless** with Neil Dobier, Del Contreras and Waka Teriumuru ... Another band is **Rejects** — Jimmy Taylor, Marcel Rodeka (ex-Goose) and two Cruze members on vacation, Robin Young and



Barry McConnachie.

**Back to Back** have split. Dave Hiakita left to re-join duo partner Chas Matthews ... Kevin Lynch has left **Studio** ... **Strictly Blues** will move to Palmerston North with lead guitarist/lecturer Brent Wheeler. Guitarist/vocalist Malcolm Black may not go. He has auditioned for **Axis** ... vocalist Kili Sanerivi has left **Flex** ... Tony Madden has left **Satan's Children** to form his own band, the **Urbanites**.

Ex-After Dark drummer Neville Anderson has returned to Dunedin after a stint with **Tears** in Wellington ... **Static** are planning a N.I. tour. Likely replacement for drummer Matthew Brick is ex-Mother's Ruin, Tony Valentine.

## George Kay

## Auckland

On the last weekend in November, Mainstreet hosted the '1980 Battle Of The Bands'. Winners were **Hattie & the Hotshots**, **Rhythm Method** were second and third were the **Newmatics**. The Hotshots won \$500 and six hours recording time at Harlequin.

Musical chairs: **Dave Spillane** (sax) and **Simon Lynch** (guitar) have left the Valentinos, who have gained **Paul Jamieson** of Flight X7 fame. Ex-X7 keyboardman, **Mark Stanton**, has

joined **Knobz**, while **Jeff Clarkson** will keep the Flight X-7 flag flying with members of 3D.

Back from Oz is main Feature, **Jed Town**. Jed is working with Mike Brookfield on 'Fetus', a show of music and prints at Auckland university's Little Theatre, Dec 15 to 20, 7pm to 8pm each evening. The music was especially composed for the show by Jed and ex-Marching Girl, Ronnie Recent.

The writer of many a Dude hit, **Dave Dobbyn**, has a 45 out soon, 'Lipstick Power'. Expect an album early 1981. Back in town is **Peter Ulrich**. The former Dude now sports a Joy Division t-shirt. Also around town is Alastair Riddell.

The new **Split Enz** 45, 'One Step Ahead', (a Neil Finn composition) is out now. Expect the album by February. In the meantime amuse yourself with a *True Colours* laser etched pressing.

There are lots of pretty shapes and colours in the vinyl. Enz do three big shows in Australia in December for Paul Dainty Corp., then they head for NZ to play Sweetwaters.

Expect **Clean** in Auckland early 1981. **Androids** are already here and looking for work. **Push** are looking for a new drummer. Phone 565-631 if you are interested.

New in town are the **Flying Doctors** — Mike Farell (guitar), Liam Ryan (keyboards), Mike Ab-

bot (drums) and John Dodd (bass). They all sing ... the **Kim Hart** single 'Love At First Night' has gone gold in Australia by selling 48,000 copies ... next **Tigers** single is 'Heart Don't Stop' with two tracks on the flip, 'Any Weekend' and the Oz mix of 'Red Dress'. The Tigers will move to Australia late February after an NZ tour coinciding with the release of their debut album ... **Split Enz** have gone Platinum in Canada and sold over 150,000 *True Colours* in the United States.

Prestigious independent, Fast Records will release the **Marching Girls** single 'True Love' in the UK ... the **Furys** are playing the Rumba Bar Xmas week, Dec 22-24 ... **Kim Fowley** is still clearing his mail looking for the cassette of his dreams. Tape yourself or your band and post to Kim Fowley c/o 6000 Sunset Boulevard, Hollywood, California 90028 USA.

Late news is that headlining at Nambassa is the **Charlie Daniels Band** from the USA, and the Oz band that is breaking the Angel's door records, **Midnight Oil**.

Artists on the Radio Hauraki record are Hattie & the Hotshots, Top Scientists, Rhythm Method, Screaming Meemees, Valentinos, Little Finger, Memos, Merly Yvonne & Jess Hawke David, Loose Change, Hit & Run and Rob Skiffington.

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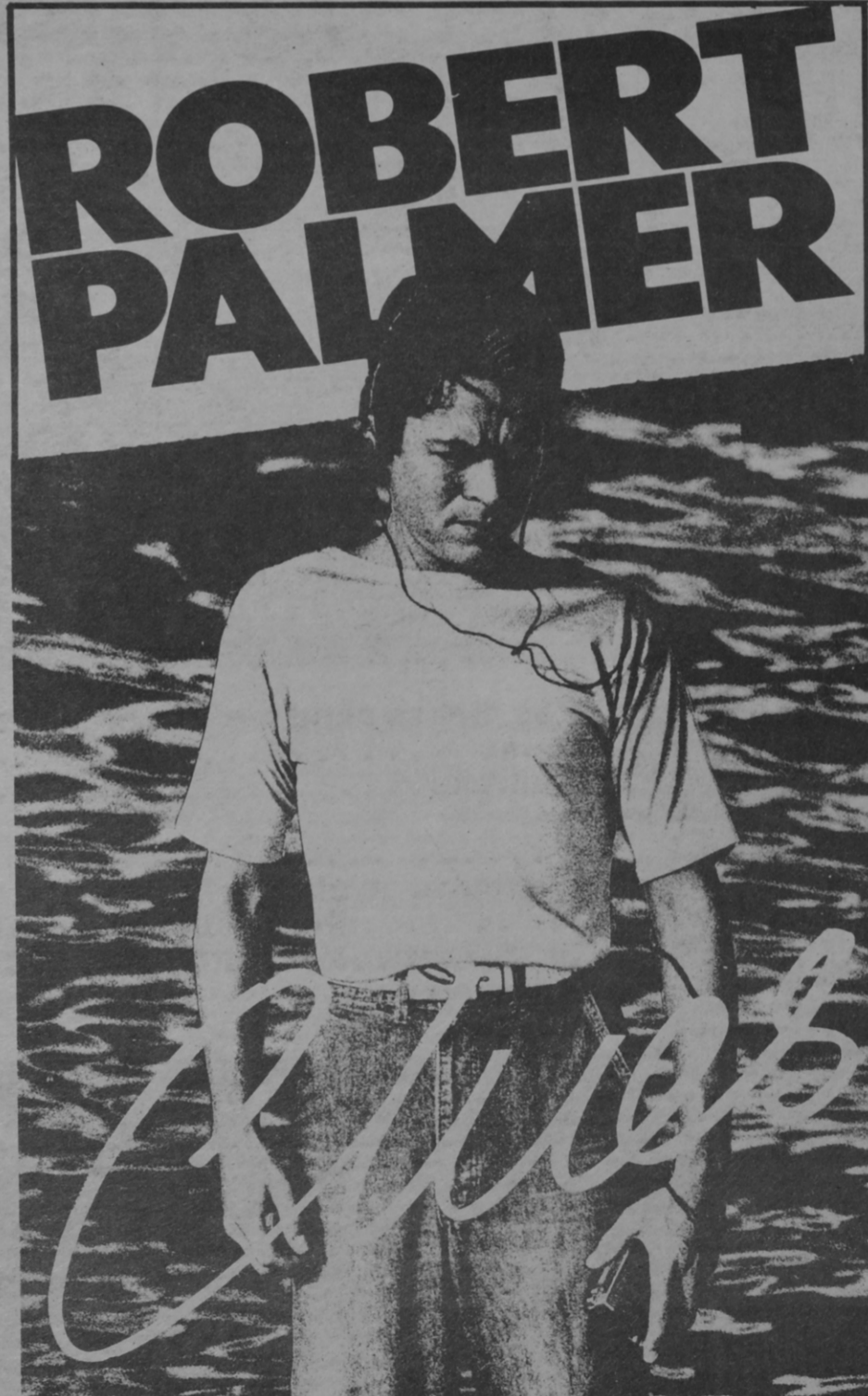
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*John Lennon (9.10.40) — (9.12.80)*

I was born too late for Beatlemania, but early enough to remember a Beatle-dominated world, where everything they said or did was reported and analysed in detail.

The first record I bought was *With the Beatles* and the first song I was totally effected by was 'I Am the Walrus'.

Ten minutes ago, I was told that John Lennon had been shot dead. It's hard to know what to say. It's bizarre, and I can't see the justice in it. For me, John symbolised not only the Beatles, but the sixties as a whole, with all that naive but endearing idealism, humour and fervour. It was the decade when the post-war babies grew up with fresh attitudes and enthusiasm. That was all personified in John Lennon and I doubt if I'll ever listen to a Beatles record in the same way again.

And it has become more and more obvious over the last decade that Lennon was the major part of the most influential and commercially successful artists popular music has produced. The Beatles introduced the concept of the album and the single as separate entities, album covers as more than a portrait, the artist as songwriter, and generally pushed forward at such a rate that everybody followed at a distance. Almost singlehanded they dragged rock and roll out of the fifties to artistic limits which have yet to be passed.

Even as a solo artist, John Lennon remained one of the most important performers of the seventies. Bowie has repeatedly acknowledged his debt to him,

and even John Lydon owes more than he would like to admit. In fact, it's quite easy to draw a parallel between much of the early post-Beatle music and some of the more progressive English new wave bands of the present day.

The essence of his genius lay as much with his performance as with his writing. He had a voice which could tear me apart. He could take other people's material, even classic and often-covered songs, and give a definitive version, seemingly with little effort.

His personal honesty and frankness were obvious, and he suffered because of it, saying what he thought and watching the critics go to town. As early as 1965, he was condemned for saying the Beatles were more popular than Christ. Ironically, it was probably true.

He came out of the Beatles decade a very confused person who was smart enough to see through the whole Beatles star facade, but who didn't know what to do about it. In trying to get out of it, he only seemed to confuse himself more and latched onto any radical cause with childish innocence.

The most tragic thing is that Lennon finally seemed to have found some sort of happiness. He had a settled private life and had returned with a confident album.

As I said in a recent review of the album, most of Lennon's fans are totally fanatical. I must admit to being one of them. John Lennon's death means the door has been closed on part of my youth.

The Dream is over.

*Simon Grigg*

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Flowers (L-R) Anthony Smith, John Lloyd, Iva Davies and Keith Welsh.

In June this year when Aussie rock'n'roll media could be expected to focus almost solely on the new albums by the Angels and Cold Chisel, newcomers the Flowers released their first single, 'Can't Help Myself' on Regular records. It was a hit.

'Can't Help Myself' is not foolish pop music, it's simple, cool and distinctive eighties pop and fortunately it got the TV, radio and press coverage it deserved.

On Regular Records (the Mental As Anything label), the 45 was produced by Regular producer Cameron Allan. The company showed its commitment to the song by pressing it as a 10 inch 45. On one side is an edited version and on the flip is an extended version and 'Send Somebody'.

#### Sweetwaters

With the single on the NZ charts, the band playing Sweetwaters and their debut album released, *Rip It Up* spoke to Iva Davies, the Flowers' singer, guitarist and songwriter. He is not worried about the band getting an unwanted 'commercial pop' label.

"The next single, 'We Can Get Together' is a lot less poppy than 'Can't Help Myself' and none of our other songs have a disco flavour.

"In Australia we are well known on a live basis. Most people know us by our live act and judge us by that."

Davies wanted the 10 inch disc as he didn't want to waste the song.

"It was a special effort for our very first single. It did attract a fair bit of attention because it was a 10 inch single. I guess it worked, as usually first singles are passed over. I think that's a waste of a song."

For *Icehouse* the producers, Cameron Allan and Davies himself, remixed 'Can't Help Myself'. I for one prefer the sparse original, but Davies sees the album's sound as being "a lot more full."

"The album is a lot richer. There is a lot more in it."

For those of you who have been thinking about the mixing of the two versions on the 10 inch single, Davies denies that there is any difference.

"The extended version is not a different mix, it's just not edited."

To confuse matters, Davies reminds me that the live version is different again. "More ska," I think were the words he used.

#### Live

The Flowers are Iva Davies, John Lloyd (drums), Anthony Smith (keyboards) and Keith Welsh (bass). They are well known on the Oz pub scene. They started in Sydney as a covers only band, earning themselves the label 'new wave jukebox' though their repertoire extended from T. Rex to 'Pretty Vacant'. Our very own Johnny Volume once described Flowers as "a Sydney band, doing neat T. Rex covers".

In Australia the 60 minute weekly music show *Countdown* (equivalent to *Ready To Roll*) is crucial for bands to get to an audience beyond the live circuit.

The Flowers video was very effective. The band edge their way through the song, not directly lit but surrounded by a blaze of coloured neons.

Did the band contribute ideas to the video?

"No," says Davies, when you do something like that you just go along with their set-up. It's their show."

On stage it of course is their show. The set list a few months back was remarkably similar to the *Icehouse* track listing plus a couple of covers and the singles' B sides.

Live, frontman Davies dominates, his vocals and effective guitar playing focus the band while the ever creative rhythm section, Welsh and Lloyd, drive the band. For me, sometimes the keyboards add but often they detract from the arrangements.

Their encore at Chequers was rightly introduced as "a song by one of the best Australian bands ever." They delivered a powerful version of Easybeats' finest two minutes 32 seconds, 'Sorry'. A great encore.

Their material is diverse, as their performance or *Icehouse* prove.

#### Big Vinyl

Like the Toy Love album, *Icehouse* was recorded at the EMI Sydney Studio 301. It took three weeks to record. Some mixing took place later.

The album is a bit of a surprise. Keyboards are more dominant than live and 'Song', 'Nothing To Do' and 'Not My Kind' allow Davies to flaunt his ability to sing respectively a la Bowie, a la Reed and a la Numan. Very curious.

Davies explains: "Every song is a product of a shortlived fascination with one area of music or another. That's why the songs are so different."

"I haven't been writing songs that long. We've covered a lot of ground, moving quickly.

Flowers have just completed an eight week tour of Australia. They are still on the move — January they play Sweetwaters.

Murray Cammick

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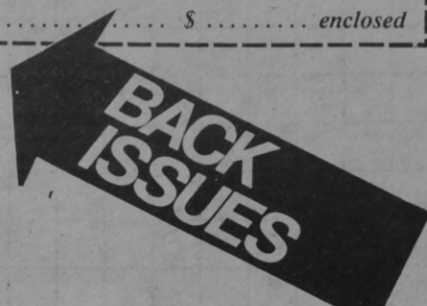
#### BACK ISSUES AVAILABLE

- 2 Mark Williams, Joe Cocker, Mike Chunn Interview (about Enz in UK) Part II, Frankie Miller.
- 19 Steely Dan, Sire Supplement (Ramones, Talking Heads etc), Malcolm McCallum, Hello Sailor Bandfile, Kim Fowley.
- 21 XTC, 5 bands (Toy Love, Terrorways, Sheerlux, Hookers and Havoc), Eddie Money, Beserkley, Mi-Sex and Jazz History Part I.
- 23 Th'Dudes, Phil Manning Band, Talking Heads Interview Part I, Jazz II, Street Talk Bandfile.
- 24 Dragon, Talking Heads Part II, CB, Swingers Bandfile.
- 26 Devo, Knack, Mi-Sex, Wellington Supplement, (Short Story, Crocs, 1860 band).
- 27 Bob Geldof, Kids Are Alright, Cheap Trick Supplement, Sheerlux Bandfile, Ry Cooder, Radio Radio.
- 28 Cheap Trick in NZ, Toy Love, British Invasion Supplement (Police, Joe Jackson, Blondie etc.), Terrorways Bandfile.
- 29 Graham Parker, Members, Radio Radio II, Sweetwaters, Mother Goose.
- 30 Sweetwaters Issue (programme, Elvis Costello, John Martyn, NZ Band Profiles etc), No Nukes and Squeeze.
- 31 Sweetwaters Report, Swingers, Mi-Sex, and Writer's favs.
- 32 Police, Split Enz Interview, Poll Results, Sharon O'Neill and CBS.
- 33 Fleetwood Mac, Crocodiles, Ellen Foley, Russell Morris and Marching Girls.
- 34 Tom Petty Interview, Street Talk, Virgin Records Supplement, Mi-Sex\*USA, Whizz Kids and Pop Mechanix Bandfiles, NZ 45s.
- 35 Kevin Stanton Interview, Quadrophonia, Bob Geldof, Newz and Flight X-7 Bandfiles.

- 36 Neil Young Supplement, Jo Jo Zep & the Falcons, Ray Davies Interview, Stones and Cure features.
- 37 Magazine, Toy Love in Oz, Newz, Ramones.
- 38 Howard Devo to Interview, CB Return, Flight X-7, Tim Finn on Enz plans.
- 39 XTC interview, Lip Service, Motels.
- 40 Martha Davis (Motels), Dave McCartney, Doors, David Byrne Interview, Hammond Gamble, Bruce Springsteen.
- 41 Coup D'Etat, Clash, John Lennon, Flowers, Elton John, Sweetwaters.

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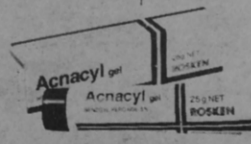
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"Everything we've done so far has come to nothing," said a very depressed-sounding Joe Strummer recently. "As far as business is concerned, I've given up trying to be idealistic."

Sour words indeed, from a man of very high ideals. The Clash have had a tough year. *London Calling* finally broke them in America, but back in Europe, a wall of cynical contempt was being erected by people still entrenched in 1976.

Strummer and other people with vision have long since discarded punk ethics, but the Clash recently ran head-on into the legacy of what they and others started four years ago. In Germany, hard-core punks abused them onstage, accusing them of selling out. Strummer refused to back off in the face of a hail of cans and bottles, and finally assaulted a member of the audience with his guitar.

"It was only afterwards that I realised I'd almost gone completely over the top," he said. "I nearly murdered someone, and it made me realise that there must be another way of facing violence... you just can't face violence with violence. It just doesn't work."

### Violent Days

In the early days, violence was an integral part of the Clash sound, preached hot and hard in songs like 'White Riot' and 'London's Burning.' Their debut album was open revolt set to music. The Sex Pistols preached chaos for its own sake. The Clash wanted to organise something, in the hope of change for the better.

The politics of revolution continued on *Give 'Em Enough Rope*, especially on tracks like 'Tommy Gun' and 'English Civil War', though by now, the Clash were more aware of the senselessness of violence. But they were still naive, and Sandy Pearlman's heavy metal-type production only served to obscure the band's virtuosity. Over-production is something the Clash have never needed.

*London Calling* made much more sense. It was the product of four young men who had grown up very fast. Musicians much longer in the tooth have still to reach the kind of maturity evinced on this album. Strummer's world-weary vocals on the title track, and the lucid putdown of pathetic heroics on 'Death Or Glory' were the words of people who had avoided the insular, sheltered life of the average rock musician. The best aspect of Clash music has always been its sincerity; it sounds as if it was made by breathing, thinking, sweating human beings.

### No Split

As said earlier, 1980 has been a hard year. The strain of constant touring has brought all members of the band to breaking point, leading to many stories of arguments that have led to fist fights, and rumours that a split was imminent. Strummer denies them emphatically, saying all personal differences have been sorted out. The band has severed ties with Bernard Rhodes, and in the process has learned a lot about how not to get screwed.

"We all had high ideals but they've been well and truly trampled in the mud," says Strummer. "I've still got the same basic values, it's just that I've now learned to temper them with a bit more realism."

As if to firmly knock any bust-up speculation on the head, the Clash have just released their most ambitious work to date; a three-album set going under the title of *Sandinista!*

The title refers to a group of Nicaraguan freedom fighters who successfully overthrew the Somoza regime. They've had numerous problems since the takeover, and the Clash want to draw attention to their struggle. Their

ideals, it seems, are still worn on their sleeves.

The direct reference is made on a track called 'Washington Bullets', a Latin shuffle, complete with marimba backing, which refers not only to Nicaragua, but also to the right-wing coup in Chile and the Cuban revolution, and specifically the role of the CIA in those conflicts.

### A Monument

*Sandinista!* is a sprawling, monumental work, covering 36 tracks with an overwhelming variety of musical styles. It's been barely 12 months since *London Calling*, but the progress made in that short time is astonishing. The experimental nature of the Clash's work is more evident than ever before.

They refute any claims that they're going soft with the opening track, 'The Magnificent Seven'. Set to a racing beat that's almost disco, with sizzling hi-hats from Topper, it's a catalogue of working class life, from the morning hangover, to clocking in, to bar brawls, to budgies being accidentally sucked up in vacuum cleaners. The common man's dilemmas. They echo Jimmy Pursey's "Whatta we got?" call, and the response is left unsaid.

In contrast, 'Hitsville U.K.' is pure Motown, strongly reminiscent of the Supremes' 'You Can't Hurry Love.' With sweet female voices behind them, The Clash sing of a musical Utopia, where there are no A&R men and the charts are never hyped.

'Ivan Meets G.I. Joe' chronicles cold war tension in hectic, urgent fashion, to the background of computer war games. 'The Leader' is rubbery rockabilly, done much more authentically than such ersatz as perpetrated by the likes of Major Matchbox.

### Racists And Rebels

'Something About England' sneers at those who long for the return of the British Empire, who blame immigrants for most of the crime, and who roam the streets in packs, reinforcing their views with violence. 'Rebel Waltz' is a surprisingly gentle song, but the lyrics are desperate, as the rebels dance and sing, awaiting their deaths at the hands of an advancing army, knowing their cause is lost. This is followed with some old-fashioned boogie, a cool, sleek version of Mose Allison's 'Look Here'. Very un-typical Clash and not at all bad. Nice piano, too.

'Somebody Got Murdered' is another anti-violence song, filled with bewilderment at public apathy. Strummer sings:

*I've been very tempted to grab it from the till,  
I've been very hungry, but not enough to kill.*

Throughout the album, the vocals are understated, less harsh and strident, more melodic. The fervour is conveyed through the lyrics. The Clash no longer have to shout to be heard.

'Lightning Strikes' and 'Up In Heaven' are songs about New York, where much of *Sandinista!* was recorded. Aspects of the frantic heartbeat of one of the world's most charismatic cities contrast with the tedious, cubbyholed lifestyle of the high-rise apartment. The New York atmosphere is continued in the slower, more reflective 'Corner Soul', questioning the need to carry a gun to stay alive. It's perhaps the loveliest song the Clash have written. A tender, affecting melody and certainly the first time Clash music could be called beautiful.

### Crazy People

'Let's Go Crazy' is Latin rock, interspersed with the ravings of one of the many street-

corner loonies who inhabit New York. Such people are merely a symptom of an environment gone mad. The city has clearly had a profound effect on the Clash.

Switching moods again, they dish up a slice of old-time gospel with 'The Sound Of Sinners'. It's almost sincere, until you hear the preacher at the end calling for big bucks in the collection plate, at which point the tongue goes firmly into the cheek.

'Police On My Back' is more traditional Clash, an all-stops-out, raucous rocker, written by Eddie Grant. Actually, this would have made a better single than the sombre 'The Call Up'. For reasons only they know they've done remakes of 'Guns Of Brixton' and 'Career Opportunities', both sung by children. Maybe it's their way of showing how far they've come since.

Two discs down, still one to go, and the good tracks just keep coming. 'Lose This Skin' is written by someone named T. Dogg, possibly connected with the '60's American duo, Family Dogg. It's a sort of rock 'n roll hoedown, with sawing violins everywhere and vocals by Ellen Foley. Quite a stunner. 'Charlie Don't Surf', of course, borrows its title from the immortal line uttered by Robert Duval in *Apocalypse Now*.

### Dread Control

There are eight reggae tracks, three of them written in collaboration with Mike Campbell/ aka Mikey Dread/ aka Dread At The Controls. He was also largely responsible for 'Bank Robber', and his influence gives Clash reggae a quality far beyond the token efforts of most other white groups. Especially good are 'Junco Partner', where Jones gets a very creditable Rasta inflection in his vocals, the Burning Spear-like 'One More Time', which is followed by a floor-shaking dub, the slow and sweet 'If Music Could Talk', and 'Living In Fame', featuring Dread on toasting.

So much music, so much variety. Strummer can't have been serious in putting down the Clash's achievements like that. In a year of excellent albums, *Sandinista!* damn near beats the lot. And once again, it's selling at cut price, an example more should follow.

"Every group should only be allowed to become so successful," says Strummer. "Once they've reached a certain level, they've got to cash their chips in."

The Clash's chips are far from down. What a group.

Duncan Campbell



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# RECORDS

## John Lennon/Yoko Ono Double Fantasy Geffen

"As for Lennon, he was a roughneck ... By the time he got to Art School he'd grown into a professional hard nut, big-mouthed and flash, and he rampaged through Liverpool like some wounded buffalo smashing everything that got in his way ... He was rude to almost everyone, he was loud and brutally funny and his put-downs could kill. A lot of people noticed him."

(A Wop Bop a Loo A Lop Bam Boon, Nik Cohn)

That was the Lennon of the sixties, the personality responsible for the most vicious, hard-nosed rock'n' roll available. His caustic wit and acid tongue continued into his solo career in the seventies until personal confusion forced him into a protracted semi-retirement. Basic parenthood responsibilities and other domestic commitments have also kept him from the studio since his last album of original material, *Walls and Bridges* in 1974 and his back-to-the-roots *Rock'n'Roll* a year later.

But now we have *Double Fantasy*, a fifty-fifty and successful collaboration with Yoko. The album is a positive and important affirmation of the Lennon's current domestic stability and it is also notable for the maturity of much of Yoko's material particularly 'I'm Moving On' and the impressive 'Every Man Has A Woman Who Loves Him'. She has certainly graduated far beyond her initial primal screams.

Lennon himself is more organized and contented than he's ever been and this settled frame of mind is obvious on songs as strong as 'Woman' 'Watching the Wheels' (the album's 'Imagine') and the single 'Just Like Starting Over'. Of the others only 'I'm Losing You' refers to past insecurities and it runs neatly into Yoko's 'I'm Moving On', her explanation of their bad old days.

*Double Fantasy* has its low points; Yoko's 'I'm Your Angel' is weak vaudeville and Lennon's 'Dear Yoko' is a touch too precious, but otherwise the album is a cohesive insight into the relationship of John and Yoko, two people who have, it seems, at last found a little peace of their own.

George Kay

## Echo & The Bunnymen Crocodiles WEA

A friend who spends two-thirds of his lunch-hours auditioning new albums in record shops told me he gave Echo & The Bunnymen a try, liked the first track, passed on the next two, and left the shop accompanied only by the manager's glower. A shame. Had he hung on just one more song he would have had his ten



dollars on the counter without further thought. That fourth track, 'Monkees', is a fine one, and when you add that to the opener 'Going Up' and the first four on side two, you have a spectacularly good debut.

Echo & The Bunnymen spend some of their time in the darker terrain mined most memorably by Joy Division, but overall they work on an intensity level a lot closer to Magazine. The debauched 'Villiers Terrace', musically the most accessible thing here, is something else again, but basically the writing is more positive than Curtis, and more believable than Devoto.

Occasional Jim Morrison sound-alike Ian McCulloch is a real plus, excelling on 'Monkees', drummer Pete De Freitas attacks each song with carpenteric precision, and the guitars of McCulloch and Will Sergeant surprise you every time. Like all worthwhile guitarists, these two know when *not* to play.

Any band that plays its two strongest hands on the second last cuts of each side has got to be real different. And real good. Five stars.

Roy Colbert

## Various

\*\*\*\*

### Sausage Records

Recently, the underground bands of Wellington seem to have flourished. Despite an almost total lack of venues, these groups have continued to play. Occasionally, as in the case of Shoes This High, they venture north. The majority, however, choose to remain in the capital, and accept what little work they can get.

\*\*\*\* is the combined effort of these bands: Like in the Fringe Exists!, Wallsockets, Naked Spots Dance, and the Beat Rhythm Fashion. All

have two things in common — a sparse sound and a militant stance.

Opening the first side are Life In The Fringe Exists!. They have three songs, of which 'Have You Checked the Children?' is the best; a medium tempo rocker with good lyrical ideas. 'First Death Take' resembles the worst of Toy Love, while 'Peter the D' is an unnecessary piece of total boredom buried in noise.

Wallsockets (what death threat, Phil?) have some interesting moments in their four songs, but somehow they don't come off as well as might be hoped. 'Snerl' has a great melody, but is let down by the words. 'Euthenasia' and 'Blue Meanie' just need tidying up, but 'H & C' is almost past tidying.

Naked Spots Dance also get four tracks, two of which are wasted on the dumb 'Banana Baby' and 'Secrets'. Their other two, however, more than make up for them. 'Crescendo/Circle Moon' shows plenty of promise, and 'Subtractions' comes close to being highlight of the album.

That honour goes to Beat Rhythm Fashion. With only two songs, they have to make it count. 'None in the Universe' is excellent with a riff in the Swingers mode. It grabs hold and doesn't let go.

Not Necessary' is slightly messy, but still shows great potential.

Due to economics, only two hundred copies of \*\*\*\* were pressed. All have been snapped up, and hopes are high for a second pressing. My major criticism is the low-budget mix.

There is no way that \*\*\*\* could be deemed a great album, maybe not even a good album, but it does show how a little initiative, and plenty of enthusiasm can overturn any barriers in the way of bands who want to make records.

Mark Phillips

## Ry Cooder Borderline Warner Bros

Ry Cooder finally reached a wider audience with the R&B-orientated *Bop Till You Drop*. *Borderline* should gain him new friends.

It treats a similar path to *Bop*, reworking R&B and pop from the past — Wilson Pickett's '634-5789', the Cadillacs', 'Speedo', Billy Joe Royal's 'Down in the Boondocks' — and including originals from Cooder (the instrumental title tune) and guitarist John Hiatt (the ballad 'The Way We Make a Broken Heart'). 'Never Make Your Move Too Soon' from B. B. King's *Midnight Believer* album closes the album — stunning, looser than B. B. but just as rewarding.

Again, the album was recorded digitally. It goes without saying that the playing throughout is superb. The sound and feeling follows the pattern of *Bop*. Cooder continues to improve as a singer and his taste in choice of material is unsurpassed. However, I'm not sure the album cover, a painting of a naked woman matador, is so well-chosen. Still, it's the sound that counts, and the sound is quite wonderful.

Chart success has been a long time coming for Cooder, but *Borderline* should prove the success of *Bop* was no fluke.

Nice picking, Mr Cooder.  
Ken Williams

## Linton Kwesi Johnson Bass Culture Island

Simply, *Bass Culture*, like its predecessors, *Forces of Victory* and *Dread Beat and Blood* is a very good album.

Over all, it is a stylish continuation from these two, although it is bound to receive criticisms of repetition of their radical lyrical stance. This is a very superficial accusation. This album is a departure in theme, and is altogether both musically and lyrically more adventurous.

With the exception of 'Reggae fi Peach' ('the SPG, dem a murderer, we can't let them go no further, dem kill Blair Peach the teacher'), the material is far less specific in its targets, although it points the finger no less. There is even a tender love song, 'Lorraine'.

'Two Sides of Silence' is a Brixton equivalent to a 1962 Greenwich Village beat poem, with a superb scat trumpet and percussion backing. Once again, Johnson and co-producer Denis Bovell have created an aural treat.

Bovell is one of Britain's top producers (check out the Slits' 'Cut'), and the way he uses dub techniques is hypnotic. Listen to his brass arrangement on 'Reggae fi Peach', or Vivien Weathers' great bass sound throughout.

I find it hard to fault *Bass Culture*. The sounds, the words, the cover, the production, the arrangements and even the pressing (Australian) are super. Now for LKJ in dub.  
Simon Grigg

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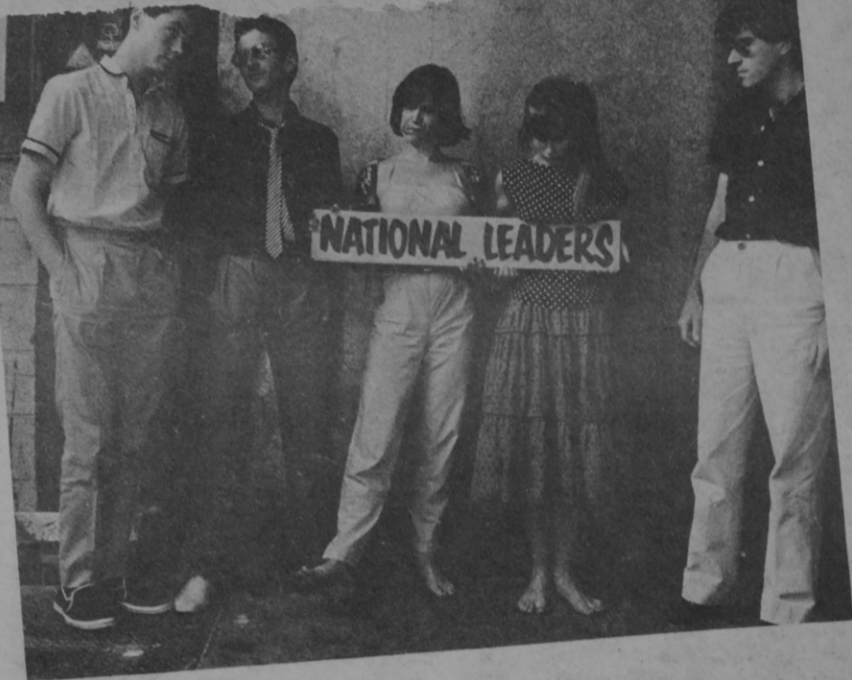
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Crocodiles (L-R) Ian Gilroy, Tony Backhouse, Jenny Morris, Tina Mathews and Peter Dasent.



The Revillos

Mark Knopfler, Dire Straits

## RECORDS

### The Specials More Specials 2-Tone

The Specials produced one of 1979's great singles, 'Gangsters', and followed it with an album which seemed mediocre at first, but to which I took rather a strong liking later. Still, it left me wondering what they could do next.

It seems the Specials were also wondering that. On the evidence of *More Specials*, a very confused band is tangling itself up, trying to equal the debut album, but without repeating itself. It's a strange mishmash of material. Side One is more like the older material, but apart from 'Do Nothing' and the marvellous 'Rich Girl' it's pure filler.

Side Two is more adventurous, but is confusing in its range of styles. I assume this side is the result of Jerry Dammers' infatuation with muzak. However, it does contain the second classic Specials' single, 'Stereotype', an ironic song about your average bloke, based around a hypnotic drum machine beat. Here, it is presented in extended form and is the high-point of the side, along with 'I Can't Stand It', which sounds like a Phil Spector and Lee Perry co-production of the Four Seasons.

Unfortunately, 'Holiday Fortnight', 'International Jet-Set' and 'Enjoy Yourself (Reprise)',

which complete the side, fill up the grooves, and no more.

This record would have made a great EP, but even on an album, the good tracks are outstanding, and that in itself is a good enough reason not to write the Specials off.

Simon Grigg

### The Revillos Rev Up Dindisc

The Revillos are a super new pop group from Edinburgh, swinging Scotland, where else fans? Those of you who are in touch and switched on will remember the Rezillos, a really neat group who had big hits with songs like 'Top of the Pops' and thousands of others.

Anyway popsters, the Rezillos broke up and the fab Fay Fife and Eugene Reynolds, who both sing, have formed the Revillos and they look even more snazzy than the Rezillos. The group are really into gear and Fay looks every inch A Star in her gorgeous thigh length silver boots and blue mini-skirt. Rocky Rhythm, who's the drummer, is so cute in his red space suit, and guitar player, Kid Krupa and Eugene look so racy too!

With a group looking so *now* it comes as no surprise, readers, that their music is terrific. Love songs like 'Bobby Come Back To Me' (please do Bobby) and 'Hungry For Love' make

me think of the Shangrilas, and 'Rev Up' and 'Motorbike Beat' are so rocky.

There's so much more fantastic pop music on this Revillos LP that I just can't stop playing it. And neither will you.

Signing off until next month.

George Kay

### The Crocodiles Looking At Ourselves Foolish/RCA

A more unified album than the debut with stylistic direction now seemingly sorted out. There's still the feeling with the Crocs of older people making music for younger people while trying to retain credibility with older people (*hien?*) but the tunes are eminently catchable, snappy, and always direct without ever becoming Joe-90-simple.

'Telephone Lover' is the obvious single, a good song, it looks great on TV. Side One even has a namecheck for the Librettos, while Side Two hangs together with special resilience, from the single on through the hooky 'Learnt It From An Expert', the rock'n'roll ballad 'First Date' (I expected a nick from Floyd Cramer's 'Last Date' to be sneaked in here after hearing a snatch of 'The Lonely Bull' on album one) and Peter Dasent's tale of the faceless Mister Big's 'Gangland'.

Musically, the Crocodiles' bottom is a light one still, but instrumentally they're thoughtful, skilled and well arranged. Their ultimate strength is Jenny Morris, who, as live viewing will attest, is as visually vital as she is aurally valuable.

Roy Colbert

### Van Morrison Common One Mercury

*Common One* may create more division among Van Morrison's followers than any previous album, except perhaps the generally derided and, in my opinion, generally misunderstood *Period of Transition*. That view may indicate where I stand on the issue.

Some will find *Common One* inflated and self-indulgent (two songs clock in at over 15 minutes), too samey in its music, and its literary name-dropping ("Did you ever hear about Wordsworth and Coleridge? They were smokin' up in Kendal by the lakeside") positively squirmy.

However, I'm prepared to grant the very talented the occasional lapse — I didn't like the Brando-Steiger-Rembrandt name-drops on *Hard Nose the Highway*, either — and to my ears *Common One* is one of Morrison's very best albums.

This is where *Wavelength* and *Into the Music* were heading. The storming *Wavelength* meets the introspection of *Into the Music* to fuse into a stunning portrait of the artist.

Here is Van in all his shadings, from Them

through *Astral Weeks* (David Hayes' bass playing smacks of Richard Davis's magnificent contribution to that early album), the Caledonia Soul Orchestra and the Irish roots of *Veedon Fleece*.

If there is a masterpiece here it is the gospelly 'Satisfied' which matches Van's inspired vocals to pulsing horn riffs. No white singer has used horns better than Morrison, and here he has as collaborator jazzman Pee Wee Ellis. Throughout, the horns are superb, and Peter Van Hooke on drums and David Hayes lay down a muscular but flexible rhythm groove. The album was recorded in the South of France and the production has marvellous presence.

The mood of the album is pastoral — but not in a dippy-hippie sense. The serenity here is the peace that comes of turmoil and struggle. Not that it should be assumed that the often turbulent Morrison is finally at peace. In the final song, the meandering 'When the Heart is Open', Morrison's wordless groan rises to a howl that would stir a graveyard.

If there is a companion piece to *Common One* in the Morrison catalogue it may be the live double album *It's Too Late to Stop Now*. *Common One* is Van Morrison rocking and introspective. Highly recommended.

Ken Williams

### Dire Straits Making Movies Vertigo

Jeez, talk about snatched from the jaws of defeat! Another album like *Communiqué*, and Mark Knopfler may have had to drag out the typewriter and start working for a newspaper again.

Knopfler, producer Jerry Wexler and the boys in the band had got so *tasteful* with the songs on *Communiqué* the album had the sting of an Andy Williams' greatest hits collection.

*Making Movies* brings in a new producer, Jimmy Iovine, who was at the panel for Tom Petty's *Damn The Torpedoes*, and Roy Bittan, Bruce Springsteen's piano player. Both make life-saving contributions. Iovine provides a rough, interesting mix, which washes away the instrumental predictability that had become so boring. Bittan's beautiful rock and roll keyboards virtually become the lead instrument, giving Knopfler the freedom, which he seizes, to get away from all those recycled J. J. Cale licks.

To top it all, Knopfler has got some bite into his singing, and written songs that avoid cleverness in favour of plain feelings. The tired edge of disgust he brings to Juliet's quote in 'Romeo and Juliet' — "Aw, Romeo, yeah, I used to have a scene with him" — packs more emotional punch that all the songs on the first two albums.

Listen to any track on *Making Movies* and prepare to be startled and delighted.

Phil Gifford

# ULTRAVOX



MIDGE URE



WARREN CANN



CHRIS CROSS



BILLY CURRIE

Side 1

1. ASTRADYNE
2. NEW EUROPEANS
3. PRIVATE LIVES
4. PASSING STRANGERS
5. SLEEPWALK

Side 2

1. MR. X
2. WESTERN PROMISE
3. VIENNA
4. ALL STOOD STILL

# VIENNA

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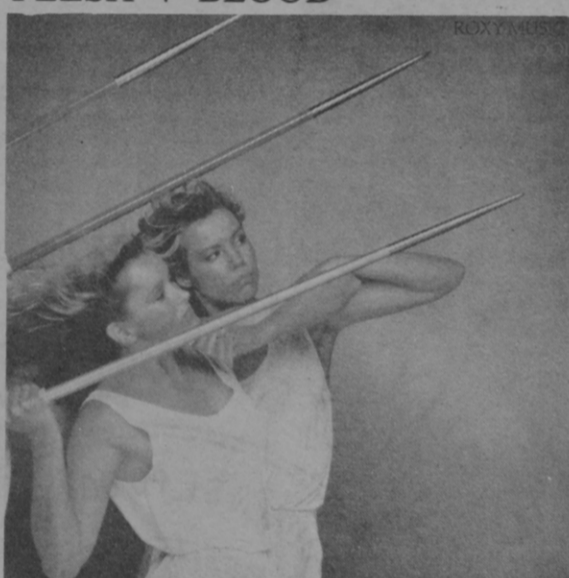
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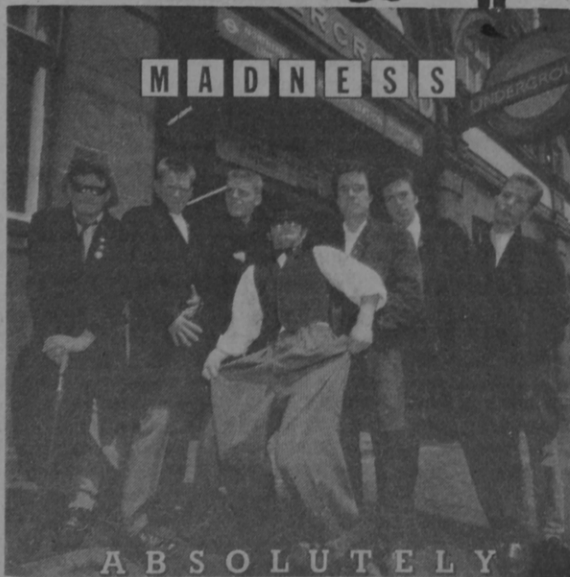
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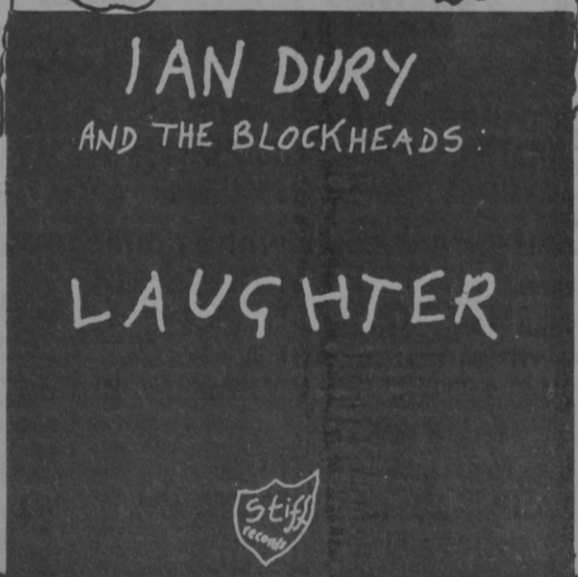
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# RECORDS

## Various Artists Rock Against Racism Virgin

Rock Against Racism was formed as a foil to the insidious bigotry which has surfaced in Britain in recent years, through such obscenities as the National Front and the British Movement.

During 1977, 1978 and 1979, RAR organised a series of nationwide concerts, featuring artists who've never been afraid to take an overtly political stance, and whose sympathies conformed with those of the organisers.

RAR's banner has not flown as strongly in 1980, so this album serves as a reminder of what they were fighting for. The stars of all the shows are featured, and the royalties go to RAR. A noble gesture on Virgin's part, and not a bad slab of plastic either.

On one album, you get several slices of heavy reggae, courtesy of Steel Pulse, The Cimarrons, the Barry Ford Band, Matumbi and Aswad. Elvis Costello contributes the appropriate 'Goon Squad', X-Ray Spex recall '77 with 'Oh Bondage Up Yours', and Stiff Little Fingers get abrasively militant on 'Law And Order'.

The Members spit on the 'G.L.C.' (Greater London Council, ace legislators against rock), the Mekons and the Gang Of Four challenge established boundaries, Carol Grimes gets very soulful, and Tom Robinson's 'Winter Of '79' wraps up the package with a big left hook.

Rock against racism, smash it ...

Duncan Campbell

## Rockpile Seconds of Pleasure F-Beat

Take four guys who love playing together, a brace of Nick Lowe songs, selected tasteful covers (Joe Tex, Chuck Berry — is there actually a Chuck Berry song that hasn't been covered?) — add an excellent production, not too fat, not too thin, and what have you got? Rockpile's *Seconds Of Pleasure*, their "first solo album".

This is an excellent record, loaded with good humour and great playing and potential hit singles.

'Teacher, Teacher', the American single, is this album's 'Girls Talk'. 'Heart', a Nick Lowe/Rockpile credit, has been written a thousand times before, but in the hands of Dave Edmunds, Nick Lowe, Billy Bremner, and Terry Williams it sounds just as fresh and vital as ever. 'Knife and Fork' sounds like Edmunds did it in '71/'72.

'Wrong Way' appears to be the English single, a strange choice, as this Dillford/Tilbrook (of Squeeze fame) song is the album's weakest moment. It's strong enough to grace and complement anyone else's album, but it's got stiff competition here. 'When I Write The Book' sees an Attractions' organ sound



Athletico Spizz 80

(played by Edmunds), under Nick Lowe's vocal, on a great little pop song that really shows up the faults on 'Wrong Way'.

The album finishes strongly with 'You Ain't Nothing But Fine, Fine, Fine' — pure Edmunds' guitar, rock'n'roll for the fun of it. Makes you want to go straight back to the start.

So Rockpile finally record together under their own name — it could have easily been a mishmash of disjointed songs under the guise of democracy, but it ain't — it's a great record. Buy it, play it loud, stare at the great gatefold sleeve, marvel at the production, but most important of all, dance!

Dave McLean

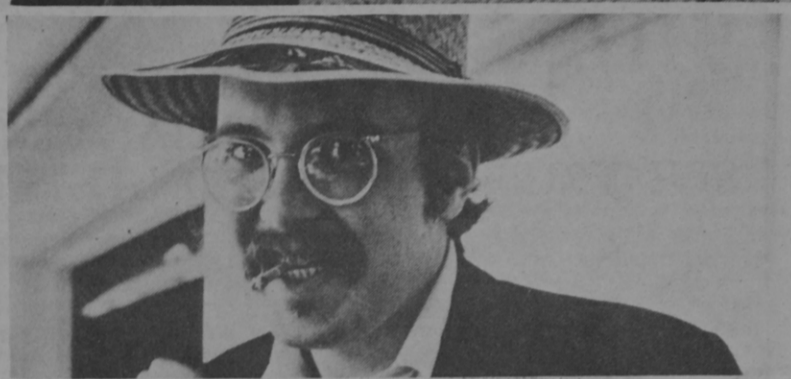
## Athletico Spizz 80 Do A Runner A&M

It's just a matter of where you are really.

If you happen to be a good English band, and you are signed to a major label, chances are that someone 12,000 miles away will end up reviewing you.

It's not that I don't like this record — I do. It's just that there are local bands who are equally talented, and even if they do get a record out, they are lucky to have it played on the radio.

Gripes aside, *Do A Runner* is a fine, if flawed album. It contains some great rhythmic guitar, especially on Side Two, although, on 'Airships' a little economy would have helped. It's a



Walter Becker and Donald Fagen, Steely Dan Bun E. Carlos, Cheap Trick.

logical follow-up to their Rough Trade singles, but it is a pity that some of the humour has been lost in the transition to A&M.

For the record to live up to its full potential, it has to be played loud. Loud enough for the bass to thud through you, to make your ears ring, and the neighbours sell up and move to Australia.

The only weakspot is the variable quality of the lyrics. The impotent anger of 'European Heroes' and the Numan imagery of 'New Species' don't work at all.

But fortunately, the overall sound does. And give it more than a few plays. Like decent wines, it takes time, but it's worth it.

Simon Grigg

## Steely Dan Gaucho MCA

Donald Fagen and Walter Becker certainly look like guys who have made a pact with the Devil, or somebody not a lot different.

Their records, as Steely Dan, are so slinky and seductive the bars in the lyrics sink in painlessly until one day all the bland on bland radio stations are playing a song 'Babylon Sisters' about going to bed with two underage girls, when the Barlett crowd thinks the real dirt is "if it don't fit, don't force it."

Musically *Gaucho* is as seamless as anything released by Steely Dan. In many ways the brilliance of Fagen and Becker is best appreciated in the performances they get from session musicians, who with other rock stars resort to the same old rent-a-riff. Not much chance of that here. Fagen and Becker apparently write charts for most instruments, and their approach to music is possibly the reason the only non-original they've ever done was a Duke Ellington song. Ellington, too, was an exciting arranger.

Musical progression is not really a point to be made with Steely Dan. The jazzy Latin feel to so many Dan songs has always created its own space and time, and *Gaucho* has that same atmosphere of timelessness. No tricks, no gimmicks, just endlessly interesting and intelligent composition.

Lyrical they have always been clever, sneaky little punks. They got sacked from Jay and the Americans for offering a song with the catchy chorus, "throw out your gold teeth and see how they roll", and how much they enjoy seeing critics trying to read the signs in the entrails of their writing was shown when their last album, *Aja*, arrived, like Dylan's *Blood On The Tracks*, with a review as liner notes.

If there is a theme in *Gaucho* it's a glide through the world of drugs and drug deals. "It's a glamour profession/The L.A. concession" croons Fagen, "illegal fun/Under the sun." It's a world of "Cuervo Gold" and "fine Columbian" where love is a "spasm, like a Sunday in T.J." Life is "cheap, but it's not free." Violence is near the surface. "I loved you more than I can tell/But now it's stomping time." On the last track on the album, 'Third World Man', the violence spills over.

I saw the fireworks I believed that I was dreaming

Till the neighbours came out screaming

He's a third world man.

Belong exciting as well as intelligent is one of the hardest balancing acts in rock. Fagen and Becker have pulled it off again.

Phil Gifford

## Stevie Wonder Hotter Than July Motown

A female Shakespeare of your time  
With looks to blow Picasso's mind  
Your body moved with grace and song  
Like symphonies by Bach or Brahms ...

Hello, Stevie. Or is it Michael Franks? It's getting hard to tell the two of them apart now.

Wonder's saving grace is that he can still turn out a good dance number. In fact, *Hotter Than July* contains some of the sharpest foot music he's put down in a long time (witness 'Master Blaster').

But the lyrics! A random sample is quoted above, and the rest aren't much better. Wonder these days seems unable to avoid either gooey sentimentality ('Do Like You') or drippy politicising ('Master Blaster' and 'Happy Birthday').

The melodies are all you come to expect from Wonder (pick any album), and his ear for a tune certainly hasn't deserted him. His backing musicians are of the highest calibre, including

David Bowie's drummer, Dennis Davis, to my mind one of the best stickmen alive today. The credit list is yards long and the whole shebang is, of course, digitally recorded.

There's even the address to write if you want to join 'Stevie Wonder's Universal Family.' I have been trying very hard to avoid using the word 'pretentious', as it's one I've abused a bit lately. But Stevie Wonder just begs for it. At least he doesn't go on about plants this time.

Duncan Campbell

## Cheap Trick All Shook Up Epic

Rick Nielson worked Cheap Trick so hard through the late 1970's it was a surprise only one band member (Tom Petersson) finally cried enough. It was that determined relentless work schedule that enabled the Trick to claw their way into America's first division. The body of *Dream Police* was purportedly done before Trick hit the big time, but the record nevertheless sounded like a band desperately trying to make music concomitant with their new-found status: music for football stadiums.

*All Shook Up* faces similar problems, and the opener 'Stop This Game' is a particularly bad example of Trick at their most desperate and overblown. Things fortunately get back to the jukebox fire and re-rum Move moves of yore through the rest of the first side — until the laboured 'World's Greatest Lover' — and occasionally again on the second side — but the creative spark is definitely on the wane. There is definitely no 'Surrender' here.

The last track here even clones 'Tusk'. As one of the most accomplished plagiarists of all time, Nielson should really be mining finer sources than this.

Phil Spector used to talk of the importance of contributing to rock, as opposed to just riding alongside it. Cheap Trick have rarely threatened to contribute, but they do entertain. The less weighty moments of *All Shook Up* definitely deliver in that area — and 'I Love You Baby But I Hate Your Friends' is a title worth smiling at.

Roy Colbert

## Rod Stewart Foolish Behaviour Warner Bros

After the creative low point of his career, the *Blondes Have More Fun* album, Rod Stewart redeems himself with *Foolish Behaviour*.

After a brief quote from an old, old British radio comedy (*Hancock's Half Hour? The Glums? God, it's driving me crazy*) theme, the album jump starts with 'Better Off Dead', a lurking rocker that has more than a hint of the Rolling Stones' 'Rip This Joint'. But that's only a prelude to the album's big production, 'Passion', perfect for the dance halls and already getting plenty of radio play. Carmine Appice's bass drums are so up-front that the unwary listener can be purred.

But while this is the pivot of the album it is not the sole distinguishing feature that 'Do Ya Think I'm Sexy' was on *Blondes*. Stewart seems to have rediscovered his sense of humour and, more importantly, his sense of melody. There are songs here to rank with his best earlier work. For those with long memories, listen to 'Oh God, I Wish I Was Home Tonight' and hear the shade of *Gasoline Alley*, with Jim Cregan doing a guitar part that could almost be an ode to Woody (Ron, not Guthrie). Much as I like 'Passion', the simple emotion of Stewart's delivery (reminiscent of the great 'Mandolin Wind') makes this song a personal favourite.

Stewart's regular group is on most tracks. Guesting here and there are Valerie Carter (vocals), Colin Allen (drums) and Tim Bogart (bass).

It's not a *Gasoline Alley* or an *Every Picture Tells a Story* — and Stewart has yet to match those early peaks — but *Foolish Behaviour* is more than enough reason not to write the old rocker off.

Ken Williams

## Tom Waits Heartattack And Vine Asylum

This album is a desperate mixture of triumph and tragedy. Triumph in its heartfelt brilliance, tragedy in marking another chapter in the personal downhill slide of Tom Waits.

CONTINUED ON PAGE 20

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**P.S. Last year Street Talk won MOST PROMISING GROUP OF THE YEAR and ALBUM OF THE YEAR, and I produced it. After being involved in FIVE AWARDS IN TWO YEARS, I should have a third band to work with ... but I can't show up until I hear you!**

# RECORDS

Waits is the original downtown stumblebum, hand around a bottle and foot on the throttle. He doesn't just act it out, he lives it. Nobody could write such lucid visions of life and love on the rocks without having experienced them personally.

Sadly, the lifestyle seems to be overtaking him. His voice, never a thing of beauty, is now beyond repair, victim of too many bottles and Old Golds. He's just turned 31, but he sounds 60.

The music on *Heartattack* is written for a movie called 'On The Nickel'. From the sounds of it, it's a chronicle of Skid Row. The movie's title track is a tearjerker picture of old men dreaming of the bottle they've just finished and the next one to come.

By contrast, the album's title is Waits at his raunchiest. 'Downtown' and 'Mr Siegal' work in a similar vein, but they're artificial highs. A sense of melancholy fills the rest of the album, and hits much closer to home.

*Heartattack And Vine* is a musical milestone. But the lasting impression is of a dying flower. I only hope I'm wrong.

Duncan Campbell

## The Kinks

*Kinks*  
*Kinda Kinks*  
*The Kinks Kontroversy*  
*Pye*

A vital missing link in the rock chain is restored with the re-issue, in original mono, of the Kinks' first three albums from 1964 and 1965.

The debut album is a treasure trove of rock trivia. Here is the original version of 'Stop Your Sobbing'. There is 'You Really Got Me', with the distorted guitar Jimmy Page claims to have played, though Ray Davies says it was his brother Dave.

Most of the non-originals are taken at a pace, and with about the level of skill, that would have slotted in perfectly with the first wave of punk. Johnny Rotten could hardly have sounded more tortured than Ray Davies trying to slug his way through 'Beautiful Delilah'.

*Kinda Kinks* is a halfway mark between the raw enthusiasm of *Kinks*, and the dawning of the more familiar Davies' sophistication on *The Kink Kontroversy*. *Kontroversy* is the only album of the three that doesn't need historical or nostalgic backing to be worthwhile. Especially good is the song Bowie covered on *Pin-Ups*, 'Where Have All The Good Times Gone'.

The most interesting thing in 1980 about the Kinks of the mid-60s is that of all the groups of the time the Kinks show more ties to today's bands than any of the others.

Phil Gifford

## Gruppo Sportivo, Copy Copy (Ariola)

Translated means Sports Group, a Dutch band who have been plugging away these last few years with an infectious brand of throwaway satirical pop. Catchy and clever with a humorous lyrical bent, their music en bloc however, is far too pleased with itself without reason. A slight, flippant and insubstantial album. GK

## Huey Lewis & The News (Chrysalis)

San Franciscan rockers with tenuous Angloid links — Huey has worked with Dave Edmunds and Nick Lowe, writing for the former, and Sean Hopper played keyboards on the first Costello album. They play bouncy effective pop-riff-rock, occasionally recalling a younger Nils Lofgren (before people started telling Lofgren he was a guitar hero). The first side hardly misses, and 'Hearts' on Side Two is real good. But Huey and the boys are working in a densely populated area, where 'reasonably good' means 'forgettable'. The surfboard pic on the back won't help them either. RC

## Jethro Tull, A (Chrysalis)

Ian Anderson's album for the 80s really falls a little flat on its face. Songs about the Iranian Embassy siege and imminent nuclear holocausts don't really come off, and the most effective track for me is the folkie-flavoured 'Pine Marten's Jig', although even this is really just a trek back into Fairport Convention country. WD

## The Blues Band, Ready (Arista)

The second Blues Band album is, as you would expect, very competent, lovingly-played blues, both standards ('Hallelujah, I Love Her So', 'I'm Ready') and originals ('Noah Lewis Blues', 'SUS Blues', 'Can't Hold On'). The playing is faultless, but hardly very striking, with singer Paul Jones, who has an excellent voice, continually imitating black styles, instead of using a little of his own distinctive phrasing. I imagine they'd be a great band live, though. DMCL

## Japan, Gentlemen Take Polaroids (Virgin)

There was a time when Japan played semi-heavy metal and did New York Dolls' impressions. The make-up is still just as thick, but on their fourth album they venture into the fashionable world of electronics.

Vocalist David Sylvain croons his Ferry-derived voice over a sometimes dreary, bass-heavy beat. The result is not far removed from Eno-period Roxy Music, without the wit.

The album does rise to a few highlights, notably the title track and the disco-driven 'Ain't that Peculiar'.

## Alan Parsons Project, The Turn of a Friendly Card (Arista)

The hands of the clock are turned back to the late sixties and the American studio group, Neon Philharmonic. Alan Parsons' new concept album is fairly predictable and polished on its own terms, but ultimately lifeless and trite in its lyrics and music. No, Virginia the song 'Games People Play' is not by Joe South ... would that it had been. WD

# LIVE

## Kiss, Techttones

Western Springs, December 3.

"Something to read while you're waiting," says the friendly young Christian in the car park. "Kiss aren't the only instrument of Satan — we all are" informs the pamphlet. This is the last thing we want to hear — there are 20,000-plus Aucklanders here tonight, all hell-bent to ride the back of the beast. If Kiss don't shape up as 24-carat stooges of Satan I'm sure I won't be alone in my disappointment.

The Techttones appear undaunted by the massed Kiss Army, providing what must be one of the best support sets ever at the Springs. They finish with 'That Girl', drowning the scattered moans of "We want Kiss", and leave the stage amid a healthy round of applause.

A lengthy break while the stage is thoroughly swept (a stray jelly baby on the boards could prove lethal to a platform-booted bassist), then unveiled to reveal a somewhat larger version of the type of set of which Gary Glitter was once so fond. Now a cascade of dry ice engulfs the front ranks of the audience as the four emissaries of the pit rise into view on hidden elevators, and a large segment of the crowd screams in anticipation of the mayhem to follow.

So this is a Kiss concert. Four guys dressed as Japanese monsters from outer space who sing about such healthy subjects as firehouses, conversation, and teenage lust. Paul Stanley's introductory patter is probably identical to that used by the likes of Van Halen and Wet Willy — i.e. they are gonna rock, party, and kick ass 'til the cows come home. The show roars on, studded with explosions, costume changes, gouts of flame, and more dry ice. Gene Simmons is the obvious monster-in-residence, a virtuoso on the platform boots, but a somewhat minimal bassman. New drummer Eric Carr does everything expected of a megadeath skinbasher, including two equally boring drum solos (or is it one with a hole in the middle?).

Ace Frehley is the surprise of the night, with an unexpectedly entertaining guitar solo, complete with rockets which appear to shoot from the neck of his instrument. His own song 'New York Groove' is the musical high point of the show, followed closely by a heavy metal mind-grind treatment of the Stones' '2000 Men'. Four carefully choreographed encores culminate in a massive fireworks display, leaving the audience feeling meek and cheerful. Kiss are good clean boys who eschew the use of tacky gadgets such as lasers and synthesizers. No chickens were beheaded, and if they do have the neutron bomb they didn't use it.

Joe Wylie



Gene Simmons, Kiss.

## Mockers, Innocents

Support band, the Innocent are partially knackered on the night by a peculiar mix, which buries the guitars under a booming bass and drums. Their usual biting, Clash-style rock and roll is left a little toothless. They can, and usually do, perform a lot better and given time to assemble more originals they could become top-drawer artistes.

The Mockers kick off with 'Speechless'. Curtis, Mannell and Monaghan, the workers, thump out the long instrumental intro. But the fans are waiting for the star of the show. And he comes out right on cue, wearing the supercilious leer of a school boy straight from his first naughty behind the bike shed, the one and only Andrew Fagen (cue squeals from the young ladies).

For the rest of the evening the irresistible brat holds the audience's attention. Add Mannell's Moonish agricultural drumming, Monaghan's distinctive guitar and Curtis' bass and organ to hold it together, and you have an uncommonly well-matched combination. Highlights of the set are 'Watching You', 'Human Gap', 'Trendy Lefties' and 'Good Old Days'. All good, no-bullshit pop.

A potentially great band. It's about time they stopped farting around, went full-time and wrote some new songs.

People with less talent have made millions.

Les Crew

## Yo Yos (Comics)

Gladstone, November 15.

The passes said "Comics" but the advertising opted for the Yo Yo bit as well. The reality is that the Comics are no more. Front-man John Purvis and bassist Xtine Simpson have now joined forces with Nancy Kiel and Danny Bennett under the banner of the Yo Yos. That much sorted out, this week at the Gladstone marked their first outing.

We arrived late to the accompaniment of the opening strains of 'White Rabbit' of days gone by. The prospect was hardly promising. If ever there has been a song with latitude for dreadful cover versions it is this one. But after a diffident start, these Yo Yos provided a very pleasant surprise. Nancy Kiel gave her voice full rein from behind her keyboards, and the result was magnificent.

As the lights bathed the stage in colour, the parachute backdrop and John Purvis' long hair and granny glasses made it hard to believe that this was Christchurch in 1980. What I am told was a more than creditable version of Eno's '801' thing followed and the Yo Yos were doing pretty well.

From then on, however, limitations began to appear. The Yo Yo's approach is cover versions of songs we're supposed to know and love interspersed with the occasional original. As far as original numbers go, 'Portrait Of the Artist...' sets the tone; workmanlike and competent but never inspiring and never transcending influences. Put uncharitably, they reek of tokenism, but it's probably more accurate to say that too much effort has been expended in getting the non-originals down pat, and as long as that continues the Yo Yos are going to be standing dead still.

For me, those cover versions are also a bone of contention. 'White Rabbit' was obviously one off the bottom of the pack, because the remainder are mind-numbingly obvious. Songs like 'Fire In Cairo', 'Heaven', 'Baby's On Fire' and especially 'Private Life' are over-exposed to the point where bands playing carbon copies are wasting everybody's time. There is more to life than dancing, but if you want to go for covers, surely less obvious material can be found.

In my opinion, the Yo Yos are selling themselves well short by approaching their craft in such a pedestrian manner. They have the musical ability and the resources, especially Nancy Kiel, to do a lot better.

Michael Higgins

## Swingers

Hearts, Melbourne, November 15.

It's now five months since the Swingers left New Zealand and headed for the land of Things To Do.

Currently, they are on about the same level financially as they were in New Zealand. But while, here, they were one of a handful of top touring bands, in Melbourne alone they were just one of one hundred and twenty playing this particular Saturday night.

Have they changed? The coloured shirts still feature; Buster's hair is longer; Phil's is shorter, and Bones now sings a song. There are five new numbers, and perhaps the same

CONTINUED ON PAGE 22

# BRIEFS

## Velvet Underground, 1969 (Mercury)

As the title suggests, this double album was recorded in 1969. It features the Velvets performing in clubs in San Francisco and Texas just prior to the recording of *Loaded*.

Released overseas in 1974, it has taken six years and a chronic deterioration in sleeve quality for it to surface here. The sound is poor, but the songs are nothing short of superb. The material spans from the first Velvet Underground album to Lou Reed's solo debut, and includes many numbers otherwise unavailable here.

To call this a classic live album would be an understatement. Now, how about releasing the rest of the band's unavailable catalogue? MP David Hollis, 'En Zed Musical Animals and Things (It's kidstuff)

Background: Hollis used to be on television in Stu's show. Hollis plays guitar and sings. Test marketing: one weekend on a nine-year-old. She now knows all the words to a song called 'Wottenwood Weka' and can keep up with the fast bits in 'The Rigger'. The verdict: The most popular kids' record at our place since Spike Milligan's *Badjelly The Witch*. PG

## The Ruts, Grin and Bear It (Virgin)

In July this year Malcolm Owen, vocalist and lyricist with the Ruts, died of a heroin overdose. This signalled the end of the first phase of the band, a phase epitaphed by an album of odds'n'ends, *Grin and Bear it*.

It contains a few strong-arm, partisan punk, boot boy dramas, namely 'Staring At the Rude Boys', 'West One' and 'Love In Vain', that rise above their rough but solid ordinariness. And as a vocalist Owen was certainly distinctive in the Joe Strummer angst and rasp mould, but it's a pity that the band couldn't, in their brief period with Owen, have produced a more accomplished repertoire. Their songs were always too self-consciously revolutionary, too honed to the brainless boot boy market. Who's grinning? GK

## The Roches, Nurds (WEA)

The McGarrigle Sisters of New England, the Roches' folkie feel has slipped back on this second album as Roy Halee throws a bit more into the backings — the very English-folk of 'Factory Girl' standing as an intriguing exception. Sharp, vocally nifty razzmatazz with the expected lyric hilarity ('The Death Of Suzy Roche', 'The Boat Family' and 'This Feminine Position'). The Roches' peak remains the excellent Side One on album one, but *Nurds* still has some lovable moments. 'Louis' and 'One Season' are nice, and the cover's great, but two albums might just be enough from these ladies. RC

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**Adam and the Ants, 'Dog Eat Dog' (CBS)**

When Malcolm McLaren ran off with the original Ants to form Bow Wow Wow, general feeling was that Adam Ant would fade into obscurity. Adam, though, had other plans. Out now overseas is an album from his new band, called *Kings Of The Wild Frontier*, and this single comes from it. I can't say enough about 'Dog Eat Dog'. It rises higher and higher to a marvellous catch line, and has a chant-along worthy of Gary Glitter. It deserves to be number one, but you can guarantee never to hear it on day-time radio. The flip, 'Physical (You're So)', is a slice of Iggy Pop stylisation that the Androids should add to their list.

**The Beatles, 'Back In The USSR'/'Twist And Shout' (EMI)**

Nobody really needs to be told what this sounds like. Released in a nice picture bag with a colour shot of the fab four on the front. For my money 'Twist And Shout' is the most exciting, but then how can you fault brilliance?

**Stray Cats, 'Runaway Boys' (Arista)**

Now this is a strange one. Nice slap bass leads into a slice of eighties electro-rockabilly. The lyrics are a bit old hat, but the riff is superb, and with the right airplay it could be a huge hit. The other side is more traditional, a Dorsey Burnette song called 'My One Desire'. Although they are originally from the States, the Stray Cats are getting a lot of hype in Britain, and on the strength of this it's all justified.

**The Clash, 'The Call Up' (CBS)**

Where the Clash would go after 'Bank Robber' was anybody's guess. I'm pleased to say that 'The Call Up' is a definite return to form. Medium tempo, with some nice jangling keyboards, the song is an anti-draft piece. 'Stop The World' on the B Side isn't such a good tune, but it too is political with a demand for nuclear disarmament.

**The Jukes/The Motivators, 'Top Of The Class' (Result)**

Both these bands hail from Australia. The Jukes are a standard pop band of 'older' musicians, including Kiwi expatriot Colin Bayley. ('Thought I'd) Let You Know' and 'We All Know By Now' are both trite and instantly forgettable. The Motivators fare slightly better. 'So Scared' is a reasonable attempt on the singles market, but their second song is a cover of Lou Reed's 'Kicks', and the less said about it the better.

**International Exiles, 'Let's Be Sophisticated' (Missing Link)**  
A bit of fun. More Aussies, this time with a female vocalist. There's a nice hook running all the way through, coupled with rather silly lyrics. It could start a new dance craze. The

other side is 'Note To Roger'. I just hope he's listening.

**The Reels, 'After The News' (Mercury)**

The Reels provided one of the better Australian singles of this year with 'Pre-fab Hearts'. 'After the News' employs the same toytown keyboards, but somehow lacks the impact. 'Media Themes' on the B Side is an expedition into the world of muzak. Eno does it better.

**Split Enz, 'One Step Ahead' (Polydor)**

Here's someone you've all heard of. Another Neil Finn composition with Beatle overtones. Maybe not as instantly memorable as 'I Got You', but definitely a Class A song. It slowly builds through some lovely playing from Eddie Rayner. It should withstand the radio thrashing it is in for. On the back is one from Tim, 'In The Wars'. Again the playing is superb, with some nice crossover electronics. Take a bow Mr Rayner.

**Techtones, 'That Girl' (Propeller)**

If you haven't already heard this on your local radio station, write and complain. The Techttones are something that this country has been lacking, a good no-nonsense pop band. 'That Girl' is their debut single, and it thoroughly deserves to be a huge hit. It has a nice melody, good harmonies and is guaranteed totally inoffensive. Turn it over for 'The Silencer', an instrumental with, dare I say, Shadows influences.

**Pop Mechanix, The Ritz (RCA)**

The second single from this Christchurch outfit now based in Auckland. Once again it is an old song dating back to Splash Alley days. The hook is blatantly obvious, lodging itself in your brain so you go home humming it on the bus. The production lacks a bit, and the lyrics aren't always the best, but nonetheless a good single. The B Side is 'Brains' and 'Talking' — the former a full-on rager, the latter slightly more tricky and very intriguing.

**Coup D'Etat, 'Doctor I Like Your Medicine' (Vertigo)**

Another second single for a local band. Coup D'Etat's first effort, 'On My Radio', had the worst mix I have ever heard, and fortunately there is a vast improvement this time. The song, written and sung by Harry Lyon, has a reggae feel, but its bounce is rather marred by an extremely lightweight organ sound. It does, however, have excellent chart potential. 'Heart Attack' on the flip, has Jan Preston singing, and although rather ordinary, it's still better than the first single.

**Features, 'The Perfect Features Exposed E.P.' (Propeller)**

Taking out all prizes for presentation, this twelve-inch EP has four songs contained in a wondrous sleeve. Side One is totally occupied by 'Victim'. Slightly messy (a Features trademark) it comes across as a good idea inadequately finished. It's on the other side that the Features show the promise they possessed. 'Party' is short and frantic. Its lyrics sum up Auckland to a tee. 'Here We Come' twists and turns a lot and comes close to losing itself. Somehow it just makes it. 'Mirror' is by far the most accessible track and would make a fine single in its own right. It's a pity the Features split when they did, as this E.P. shows there was more to them than their live performances suggested. As it is, this is a fine posthumous release.

**Gordons, 'Future Shock' (Gordons)**

Great as it is to see so many bands (especially those south of Auckland) doing self-released singles, I can't help thinking that some of them are wasting their time. 'Future Shock' sounds terribly dated. It locks into one solitary, boring riff, throws in some inaudible lyrics, then finishes. On the other side is 'Machine Song'. It is slightly better, and shows the Gordons do have a direction. The third song, 'Adults And Children' should have been the A Side. It is the best on the record and gives hope for the band's future.

**Reel To Real, 'Time To Leave' (Ripper)**

Debut single from this Auckland-based Wellington unit. Packaged in a very trendy bag, 'Time To Leave' is plodding, loose, and all in all, boring. The flip is 'Can You Ever Be Right', a piece of mid-weight metal that would go down great in Tauranga, but for anywhere else, forget it.

Mark Phillips

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# LIVE

number of old songs dropped. Bones sings 'More', and far from being a throw-away party piece, it opens up a new direction for the band. Bones' voice is strong, leaving Phil to extract amazing sounds from his white Rickenbacker.

The best of the new songs is 'Wild Life' — catchy without being trite, the guitar snarling under a foot-tapping beat that's as danceable as 'Shona', and as solid as 'Jinx'. The band like the song, and will possibly record it as their third single. 'One Good Reason' will appear on the flip of 'Counting the Beats' which is out in both Australia and New Zealand in January.

Bryan Staff

### George Benson

Mt Smart Stadium, December 7.

Another new venue for Auckland, and it looks like being a popular one. The precious greyhound track is carefully covered, the stage is set in the shadow of the main stadium, and 20 thousand gather on a warm Sunday afternoon.

Benson's mellow fusion of jazz and soul couldn't have had a better setting. He has his detractors, mainly jazz purists who remember his younger days, but there's no denying the man's abilities. What's more, he can still play up a storm.

Backed by his own superb eight-piece band, plus a 30-strong local string session, Benson was as soothing as a summer breeze, while still getting funky enough on occasions to drag people to their feet.

Thumb picking is no easy skill to master, especially for a jazz man. The only other person to make any real success of it was the late Wes Montgomery, whom Benson obviously learned much from. His soaring fretboard runs on the faster numbers were dazzling, more than making up for such slop as 'The Greatest Love Of All'.

Not a rage, just a happy Sunday cruise. And a nice opening for a very pleasant venue.

Duncan Campbell

### Billy and the Blue Flames

Station Hotel, December 3.

For the uninitiated, Billy and the Blue Flames are a rockabilly band. They are purists, and play only material from fifties' greats like Elvis, Gene Vincent and Carl Perkins.

Tonight, a Wednesday, they have competition from major bands at all the pubs, and Kiss at Western Springs. By eight o'clock there were eight people in the bar. Guitarists Mike Cooney (ex-Furys, Snipes) and Peter Mesmer (ex-Terrorways) put on their best 'we don't

mind' air, and take to the stage.

Looking magnificent, (lurex shirts, boot lace ties, quiffed hair), they leap into action with 'If I Had Me A Woman'. The Blue Flames have borrowed the Furys' PA tonight, and this adds body to their sound. Bassist Struan Knuckley decides there isn't enough room for him and vocalist Bill Hood, so he shifts his pink double bass onto the dance floor.

Songs like 'Twenty Flight Rock', 'Lonesome Train' and 'All By Myself' get the treatment from Kerry Buchanan's slap drumming. The feel is irresistibly toe-tapping, and the crowd, now numbering fifty or so, are up on their feet.

In the past few years, Tom Sharplin has been making a lot of money playing early rock and roll. The Blue Flames, although more raw, have a sound that makes Sharplin seem a pale imitation of the real thing.

Mark Phillips

### Cheap Trick, Angels

Hammersmith Odeon

Cheap Trick arrive at the Hammersmith Odeon in two black limousines, the Angels in a small bus. Check out the modus operandi. Cheap Trick travel in style and stay in the best hotels. They don't move into a venue, they occupy it.

For the Angels, who have been touring overseas for just one year now, it's a far more personal operation, with both managers, John Woodruffe and Ray Hearn currently on the road, plus a small but dedicated road crew who are not only long time employees of the band, but friends.

A late sound check means there's no time to get back to the hotel. After a half hour wait, The Angels go on stage with the 3000 capacity venue already filling up.

Everyone in the place is what Neilson calls a 'hard core Cheap Trick fan'. Besides shirts and sweaters purchased in the foyer this evening, Cheap Trick buttons and hats — residue from past tours — are also in evidence. The small logo is stamped on everything.

For the almost unknown Angels this performance is a fight.

"England reminds me of when we first went to Melbourne," reminisces Neeson later. "They stand there and look at the band with their arms folded and analyse the thing — decided on whether it's art or farce, until they realised it was okay to enjoy themselves. I think it was when we turned the bass drum up..."

The present set is hard and fast, pared down to the gutsy essentials of their blitzkreig rock. The songs are a collection of old and new beginning with 'Straight Jacket' and 'Take A Long Line'.

Doc clambering over the speaker box. As the band move quickly into gear, he becomes quieter and like everyone else in the filled venue, has eyes glued to the frenetic front men. Doc has a badly hurt ankle, but the pain doesn't slow him for a moment. The band leap into 'Marseilles', and Doc begins his spoken serenade, 'Voulez vous promenade avec moi ce soir' to two unlikely mademoiselles wrapped in scarves and cigarette smoke.

After 'Shadow Boxer' the band leave the stage, returning to perform 'Can't Shake it' as an encore. Strong applause from the most difficult to please audience in the world.

Then it's Cheap Trick's turn. The crowd roars as they leap onstage. Pretty Robin Zander is dressed tonight in an immaculate pink suit; last night it was immaculate baby blue. Neilson's in his perpetual black and white to match the chequered speaker boxes and back drop and on the other side of the stage is new bass player, Pete Comita looking nervous on his first major performance with the band. It's the first time Cheap Trick have had a line up change in their six-year career, and Comita, a West Coast trained guitarist, just changed to bass, has had little time to fit in.

There's also a new album to introduce, the George Martin-produced, *All Shook Up*. Like The Angels, Cheap Trick are opting for impact. "It sounds Like London" yells Zander after the band have whizzed through openers, 'Hello' and 'Clock Strikes Ten'. Although the sound is not perfect, it's loud and the audience love this crazy, naughty rock and roll. They are already familiar with some of the newies like, 'My Baby Loves To Rock' and 'I Love You Honey — But I Hate Your Friends', and enjoy the covers, the Moves' 'California Man' and the Beatles' 'Daytripper', for which Neilson drags out his Fab Four guitar.

The show builds towards the hits, 'Surrender' and 'Dream Police' for the inevitable encore. With the audience screaming for more, Neilson discovers English rocker, Alex Harvey next to the bar — where he's obviously been for some time and gets him onstage for a pretty version of an old rock standard. It's an uncomfortable ending to a good show, but England is not Cheap Trick's most comfortable market. They tread very carefully through this land.

Miranda Brown

### Visitors, The Clips, Hit and Run

Kicks, December 6

At the door of Kicks I was met by a bouncer who informed me, "Rip It Up" aren't playing here tonight. "No, no, *Rip It Up* is a magazine." The cashier just looked blank, but someone, somewhere at Kicks has heard of us and I made it into the tiny nine o'clock crowd.

First up were Visitors, who turn out to be Tramp with a new front man. Guitarists Paul Gilbert and Mark Manning, bassist Tony Dugan and drummer Mike Faris began with the aptly-titled instrumental, 'Sound Check'. Carey Peterson joins in for the second number and

the band sets about demonstrating how far they are on the way to achieving their stated aim of a totally original sound with a largely original set.

Formed last weekend for the 'Battle of the Bands', the Clips are two thirds Lix and one third Golden Harvest. Bassist John Catmill, guitarist Dave Wilkinson and drummer Mervyn Kaukau look like another Swingers in their co-ordinated black and white shirts, sewn by respective mums.

The Clips already have a smattering of originals, including 'Public Servants', with a great hookline. My only criticism is that the vocals sound strained and almost nervous. Their ambition is to still be playing next week. If they are this good after one week, next week they'll be brilliant.

'Battle of the Bands' finalists Hit and Run were headlining. Vocalist Paul Andrews (ex-Hookers and Furys), guitarists Wayne Ferris (ex-Electrabeat), Keith Moyle (Picture This), bassist Kim Fordham and drummer Tony van der Patten (P'zazz, Torpedo), all good musicians, played two sets of tight, bluesy rock, but with something missing.

Having their own sound and lighting crew should be an advantage, but instead it turned into something of a competition with the lighting coming out on top. Their list of covers was all-too-predictable, including the Clash, Tom Petty and Australian Crawl. A third of their material was original, but none really stood out, although 'What Does It Take' has been chosen for Hauraki's Homegrown.

Karen Stevens

### Willie Dasent Blues Band

Globe Tavern, November 17.

Wakefield Street's Globe Tavern has undergone a few dramatic changes recently, not so much in decor as in the type of entertainment offered. What with poetry and dramatic presentations throughout the week, and live music of a specialist nature on Saturday nights, and now, every Monday, 'Monday Blues Night'.

For this first dose, most people seem to have come through "word of mouth" advertising, which says much for the reputation of the Willie Dasent Blues Band. Led by English-born guitar player Willie Dasent, this is one of the few blues bands I've seen that actually live up to its Chicago '50's roots. From the opening 'How Many More Years', with its extended intro and (deliberate?) key changes, to the closing 'Feel So Good', it's conviction and white-hot playing all the way.

The double-edged attack of Dasent's guitar and Brian Glamuzina's vocals/harmonica breathes fresh life into old standards like Jimmy Reed's 'Baby, What You Want Me To Do', and the old Elmore James' staple, 'Dr. Brown'. The sound is raw, the equipment so minimal it wouldn't power Hammond Gamble's monitors, but it's great!

Monday night looks like being fun in Auckland again, with footstompin', real blues being the prime catalyst.

Dave McLean

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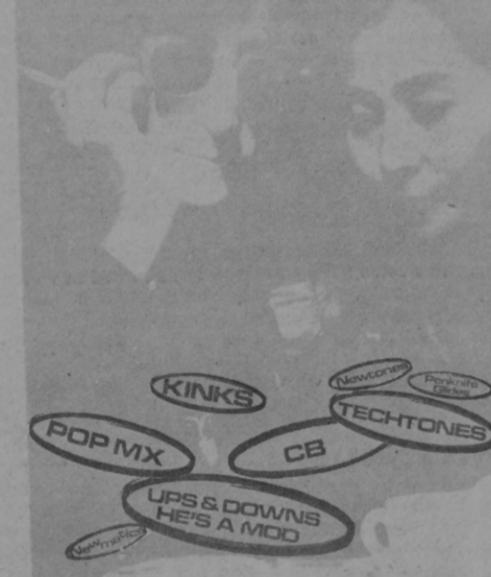
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# LETTERS

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The venue for the Elton John press conference is one that I have never heard of. Called Greydene, it turns out to be an old villa in Takapuna. A quick glance at the assembled faces, and the battery of microphones tells me that this is no ordinary press conference, this is a place to be seen.

Ten minutes later, three limousines pull up the drive. Mr John and party have arrived. Looking like something out of *Dallas*, Elton strolls into the room wearing a black tasselled, embroidered jacket and a huge stetson.

Since his last visit, in 1974, Elton has been through a slight watershed in his career. Only recently has chart success again become standard for his albums. Why has he come back to a place he is rumoured to have left for good?

"I never said I had no intention of coming back," he says. "I would have loved to have come here on my two-man tour with Ray Cooper, but I was too tired. That show with Ray started as a small thing and blossomed into a full world tour. It was that which helped me get the confidence back to do the tour we are on now."

It was on that tour that Elton played his much-publicised visit to the USSR, an experience he will never forget.

"On the first night, all the kids got up and danced to the music. The second night, however, was totally different. About half-way through the show we began to wonder why all we were getting was polite applause. Then we found out that throughout the crowd were men in blue suits. Every time that a kid got out of his seat, a man in a blue suit pushed him back into it. I'd like to go back to Russia, but not under the present circumstances."

This tour is scheduled to last well into next year, with a break for recording a new album that should be released around July.

Two of the members of the band have solo careers in their own right. Drummer Nigel Olsson has recently released an album titled *Changing Tides*. Olsson sees the tour as a chance to play to much larger crowds than he could draw on his own. During a costume change in the middle of the show Olsson gets a chance to show case two of his songs. Unfortunately, guitarist Tim Renwick is too recent an addition for a similar chance for him to do material from his first, self-titled, album. Renwick is not disappointed at this, and says just being in the band is ample reward for his efforts.

After the conference, the band go out to do a polished show at Western Springs before one of the largest crowds of the tour. The average has been around 10,000. Just in case you might think that's a sign of waning popularity, you should know that they played to a crowd of around 400,000 at a free show in New York's Central Park. Now that is pop.

Mark Phillips

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## XTC COMP.

Winners in the XTC 'Black Sea' competition counted 23 gulls, 44 masts and 50 moons. Winning an autographed copy of 'Black Sea' are Greg Dodds Gore, Alfred Wallis Huntly and Melanie James Dunedin.

Readers to win 'Black Sea' posters are Juan Azpinal Howick, Rose Kelly Pakuranga, Rodney Buck Papatoetoe, Alan Liddle Morrinsville, Paul Anderson Remuera, Lynda Hull Cambridge, Rob Wilson Lower Hutt, Terry Banbury Onehunga, Catherine Delzainne Lower Hutt, Andrew Macky Ohaupo, Glenda Cowan Mt Roskill, Alistair Howes Lower Hutt, Geoff O'Donoghue Titahi Bay, Stephen Barclay Hastings, Jim Lander New Plymouth, Jim Hall Rotorua, Suzie Maugham Papatoetoe, Glenn Lust Lower Hutt, Rosemarie Leilva Manurewa, E.J.Candy Dunedin, Angela Van Der Putten Mt Roskill, Graeme Brett Onehunga, Karen Percy Te Awamutu, Kevin Palmer Mairangi Bay, Sheree Haggerty Hastings, Paul Rose Parnell, Prudence Grandison, Louise Mudgway Tokoroa, Erena Williams Whakatane, John Wilkinson Dunedin, Myles White Dunedin, Steven Lucas, Juanita Ellery Waiuku, Louise Luker Hamilton, J. Bennett Point Chev, John Evans Westmere, Usha Chima Wellington, David Johnson Wellington, Andrew Fyfe Kohi, Grant S Clegg Papakura, Donna Smith Whangarei, Julie Rolls Hamilton, Jackie Berix Te Awamutu.

## 41 DEC '80

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I was deeply moved by Jimmy Page's letter, decrying *Rip It Up's* meagre John Bonham obituary. You're so right Jimmy, why don't we go all the way?

Let's have a John Bonham national day of remembrance. Let's have John Bonham badges, ties, endorsed drum sticks, posters, pinball machines, scooters and colouring books.

Let's have a nationally co-ordinated funeral march... LET'S WALLOW IN IT.  
Martin Quinn Remuera

I looked forward to getting the November RIU, expecting to see Thin Lizzy on the front. There was not even a mention of them on the front and not even a live review inside.

I know you are *new wave* oriented, but Thin Lizzy did score fifth best group and third best album in the 1979 RIU poll. Come on, how about something in December.

## Lizzed Off

Where is Mark Phillips coming from? In his attempt to rip the Steroids apart, he only succeeds in blowing his own credibility.

Firstly he states that they are musically and visually drab and uninspiring, and then goes on to say that their Gang of Four and Cure covers are perfect in every detail. Well any band that can cover the Gang of Four and the Cure perfectly, can't be going wrong as far as I can see.

Secondly he states that they lock into '77. It's obvious that he never even made it to 1977, by stating that the Steroids show flashes of lyrical genius on 'Stay Glued To Your TV'. The song is in fact a Wire song off the album *Pink Flag* and is titled 'Ex-Lion Tamer' (one of Britain's top selling LPs in 1977).

C'mon Mark, remember the old proverb, people in glasshouses don't get undressed.  
Ulritch Robin Dunn Lyall Bay

If you do not persuade EMI to release the Dexy's debut soon, dire consequences will result.

You have been warned!  
A Young Soul Rebel Papakura  
P.S. I hate Toy Love and Mi-Sex.

In your October issue you mentioned a group called Relax. Who are they?

Also what happened to Craig Emery of the Aliens?

Curious Auckland  
EDITOR: Relax is now known as Youth For A Price and Craig is in Australia and now known as Rarely.

How could anyone in a band like Rebel Truce, call themselves "Bones II", it's an insult to the name. Rebel Truce, putting it mildly, are a load of s\*\*t. I think the real Bones is adorable and I hope to see the Swingers back in NZ, to bring a bit of interesting music back on to the scene.

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