



# David Hollis 'After All These Years'

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## K, in the garage crawlers garage crawlers



released at 45 r.p.m.

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The Reels go for a clean looking stage set-up. Karen makes the contrasting stage costume, while headsets do away with microphones. They were hoping to pick up a computer mix down desk and a computer lighting rig when they went home. Dave feels the headsets enable him to move more freely, but demand more voice control than the normal microphone because you can't move the headset to regulate voice level, and you can't shout too much.

He agrees with the "over 50's" consensus of loud music hurting your ears.

"We have speakers in all four corners. You don't get so many dead spots in a room that way, and people in the back can hear better. It's not loud, it's more present. You don't go home with a headache after that big rock and roll bass boom. We're trying to leave that behind because we don't want to be deaf when we're 30."

Looking for inspiration in the pop area, the Reels all have the Beach Boys in common as a favourite pop vocal group. ("Seventies Beachboys, Beachboys Love You is our favourite.")

"As far as pop songs go, they're all cliches, because they've all been done before. It's virtually a joke. We're also influenced by jazz, country music, and classical. At first we tried to put all that stuff in, but people couldn't accept it, so we went back to playing flat out rock and roll, and slowly developed back to what we were, and audiences understand it better now."

Commenting on differences between playing here and in Australia, Dave points out our telephones are back to front. We are given credit for being more polite, however there is a similarity with Queensland in the numbers of police hanging around at gigs. (The Reels were particularly dismayed when the paddy wagons were loaded up at the end of one Gluepot night.)

"It's just like playing another state of Australia."  
Annlouise Martin

## BRIEFS

Monty Python, *Contractual Obligation Album (Charisma)*

Stop it, it's filthy. Anyway, you're not even a proper woman. And put that albatross down when I'm talking to you. Look, I'm the senior officer here, and I haven't had one decent laugh yet. And I don't care if Mrs Doris Dirt of Tailhipe thinks it's "quite nice." I don't. Well, the blank track they censored is rather amusing, I suppose. But the rest of it is just an affront to ordinary, decent men who dress up as ladies. Like me. And by the way, this was definitely not written by Duncan Campbell. DC *Night, Long Distance (Planet)*

Our own Chris Thompson has been associated with some pretty good radio rock since charting first with Manfred Mann, and "Love On The Airwaves" continues the trend on this second Night album. Nice lyric, fine hook. The support is beefy muscle rock, strongly sung always by Thompson and Stevie Lange. The songs however are little more than competent, skilled direct performance notwithstanding. RC

Moon Martin, *Street Fever (Capitol)*

Martin's credibility as someone who had songs accepted by everyone's favourite underrated genius Willy De Ville takes a bit of a dive on this nevertheless utterly accessible Los Angeles rock exercise. Martin says album three owes more to England and less to Memphis than the two before it. Maybe. Radio rock, the band pumping and feisty, the hooks easy to find. File beside Bob Welch — better than that perhaps, but not better enough. RC

Billy Burnette (*Epic*)

Both Rocky and Billy Burnette are offspring of the Burnette brothers, rockabilly greats of the fifties, but, unlike cousin Rocky, Billy Burnette's debut is less of an attempt at parental necrophilia — more a man with roots, recognising and coming to terms with them. This debut is impressive enough to warrant a second release in spite of (because of?) the man's background. At least he knows what a haircut is. D. McL

## 45s

Newmatics, 'Judas'. Screaming Meemees, 'Can't Take It' (*Ripper*)

A true double A sided single. 'Judas' shows how quickly the Newmatics' material is coming together. Dynamic sax, tasty guitar and pumping rhythm section combine for a truly exquisite song.

'Can't Take It' opens like Elton John, then becomes the tightest song the Meemees have done yet. Vibrant, excitable music for an eighties' pop generation. Together they make by far the best single to come from Ripper.

Pop Mechanix, 'Jumping Out A Window' (*XSF*)

Pop Mechanix surpass themselves on their third single. Eddie Rayner has produced a joyously full sound that includes a brass section. If there's any justice, it will be number one. Flip is the bright 'Way I Dance', and an uncredited acoustic version of the lyrically majestic 'Private Military'. Great stuff.

Swingers, 'Counting The Beat' (*Ripper*)

First Australian single for the Swingers, and it's gone straight to number one. Thunderous piece of swing, instantly memorable, and there is no reason for it not to repeat the success here. The B side is a re-mix of the classic 'One Good Reason'. A real bonus.

Six Impossible Things (*Sausage*)

This is an EP from a Wellington-based band featuring ex-members of Vacuum and Kazipoptico. The four one-take tracks are: 'Moderation', 'Alien', 'Summer On The Nullabor' and 'Dirty And Disgusting'. They are sparse and simple, with a nod to early Velvets. If that's your cup of tea, write to them at 95 Wallace St, Wellington.

Coup D'Etat, 'Permanent Hire' (*Vertigo*)

The Coup follow up their hit, 'Doctor, I Like



Your Medicine' with another reggae-style cut from their debut album. Although it has its moments, it doesn't have the saleability of 'Doctor'. The flip is the latin-influenced 'Allende'.

The Beat, 'Too Nice To Talk To' (*Arista*)

First single from the Beat since their *Just Can't Stop It* album. It's highly produced, with rumbling jungle rhythm beefed up with searing sax. The flip is 'Psychedelic Rockers' the closest thing to psychedelic ska I've heard. It appears the Beat aren't slipping like the Specials seem to be.

Roxy Music, 'Jealous Guy' (*Polydor*)

Bryan gets into the tribute market with a Lennon song that should race up the charts. B-side is a new song, 'To Turn You On', just another indication of how slick Roxy have become.

The Go-Betweens, 'I Need Two Heads' (*Missing Link*)

The Go-Betweens are Australians who have lately been in Britain. This was recorded in Glasgow and released on Postcard Records. Recently voted Single of the Week by *Sounds*, 'Two Heads' is well worth writing to Australia for. Seemingly nonsensical lyrics twist and turn through jangling guitars and thundering bass drums. 'Stop Before You Say It' is equally impressive.

Ray Columbus and the Invaders, 'She's A Mod' (*Epic*)

Classic blast from 1964. Still a great single and handsomely presented in a picture sleeve, with Ray and the boys looking sharp. B side is another old hit, the R'n'B-based 'Yo Yo'.  
Mark Phillips

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