



LIVE

Neighbours Gluepot, July 31.

A year ago the Neighbours seemed to be an uneasy amalgam. Three vocalists, each with their own style - three different directions for the band to pursue - Sam Ford's goodtime drawl, Trudi Green's pop and Rick Bryant's R&B.

Now, Trudi's vocal delivery is stronger, she sings covers like Gladys Knight's 'Imagination' and Eddie Floyd's 'Knock On Wood' with a vengeance, telling the lyric like it is - paying due attention to the content of the lyric, not just the sound of her own voice.

Sam like Trudi, now sells his songs well, originals 'Don't Stop' and 'Hand in Hand' being stand-outs. And he does a creditable version of Elvis' 'Suspicious Minds', (better than Gary Glitter on BEF).

Rick's versions of Solomon Burke's 'Everybody Needs Somebody' and Toots' 'Funky Kingston' are crowd faves, and on sax, aiding and abetting Chris Green (an impressive soloist), Rick con-

tributes incisively once more.

At the Gluepot they were joined by trumpeter Scotty and vocalist Pete Marshall for Smokey's 'Get Ready' - the horn intro was amazing, Trudi's commitment inspiring, the rhythm section then slipped comfortably into 'Imagination' (the 70s' finest soul song), then two of their best numbers, 'Don't Stop' and 'Watching Westerns'. The latter, the new single, is about trendsetters Ronald and Margaret deriving inspiration from watching cowboy movies on the TV.

*Saddles and six guns
That's how the west was won ...*
Otis Redding's 'I Can't Turn You Loose' followed, then their first single, 'Love Is Never Cruel'. They returned for an encore, Rick with 'Harder They Come'.

As you watch the Jam's live (with horns) special on RWP, bear in mind that though the Neighbours play near fifty percent covers, Weller who once recorded soul covers, now releases albums plagued by scantily covered-up Motown soul. Unfortunate.

Put it in perspective - visit the Neighbours - for horns that ain't icing, some fine new originals and of course, some old sticky soul covers.

Murray Cammick

Gorilla Biscuits Crimson Autograph Reverb Room, Friday July 30.

Some people play rugby on the weekends, some people sing in bands. ASB tells us who think seeing Hammond Gamble at the Gluepot is something to talk about at morning tea on Mondays will probably think Gorilla Biscuits are just it.

Gorilla Biscuits bellow and sweat, bluff and slink and when those two guitars go to town, well ...

Crimson Autograph, who opened for the evening, proved more interesting to listen to if not watch. They're a suburban all star band and it works. The steady thump of Men at Work drums, the thrash of Gang of Four guitar, and space, so much of it - these guys

play with each other not at each other.

Where Crimson Autograph seem still to choose a path, a direction - Gorilla Biscuits embrace and enact theirs. Both bands play well.

They are the kind of acts that the major labels should pick up on - Gorilla Biscuits and Crimson Autograph are the start of a new wave - the middle market bands.
Mark Moss

INDUSTRY

Entries for the APRA Silver Scroll award for original songs close on August 18. Jan 1981 to June 1982 recordings are eligible. The \$1000 award is presented on September 17. Contact: APRA, Box 11-168, Wellington ... RCA have finalized a manufacturing and distribution deal for John Doe's Hit Singles label, first release is 12" Nocturnal Projections EP.

Robyn Williams has left CBS Australia to join RTC Records. Robyn has previously occupied promotion positions with Phonogram and CBS Records in NZ.

Britain's indie labels have formed an association. Independents account for at least 40% of UK record releases according to the new group ... blank tape manufacturers TDK sponsored the Rolling Stones' German concerts embarrassing the band's record company EMI who have been leading the record industry's fight against home taping. NME's comment: Why do the band need sponsors when they made \$8 million from T-shirt concessions in the USA?
AnnLouise Martin

RADIO, RADIO

The latest McNair survey on radio audience listening habits shows IZB again on top with 27.6% of Auckland's 10+ listeners tuning in, streaks ahead of the other stations, particularly during Merv Smith's breakfast show.

Second is Radio I with 19%, an increase of 1.6% from the last

survey. Surprise is ZM's increase of three percent to 17.4% giving it the edge over Hauraki which dropped by .8% to 17.2%.

YA clocks in at fifth with 9.1%, and Radio Pacific fared badly with 6.4%, a drop of 4%.

Radio B figured with .9% but over the 7-12pm time slot picked up 2.2%.

Auckland FM licenses have been granted to Stereo FM and Metropolitan FM.

ZM now faces the government order for it to go non-commercial AM. The FM operators are hoping to be on air in the New Year, but will probably be held up again by appeals against the broadcasting tribunal's decision.

PROGRESSIVE MUSIC STUDIO

Two years ago, with \$1000 in his pocket Terry King set up Progressive Music Studio in Elliot Street, and later shifted to Anzac Avenue. Nine months ago Progressive was established as a non profit company. Government grants and assistant from the PEP scheme have helped.

The studio is equipped with an eight track DBX recorder, a digital delay unit, a 16 into eight channel desk, four-way Phillips monitors, compressor limiters, Sennheiser, Shure and AKG mics, a two track mastering facility, patchable equalization, spring reverb, noise gates, and all round, variable

acoustics. There is one soundproof rehearsal room and two un-insulated practise rooms.

Terry wants Progressive to operate as a complete professional unit, without any weak links. Progressive aims towards the younger bands. Technician John Kuipers plays with Green Eggs and Ham, other part time staffers Bernie Griffin, Richard Holden and Paul Gilbert belong to the Gorilla Biscuits.

In the future the studio plans to offer video, promotional services, and information for anyone who wants it. Space is available for a darkroom. Practical courses in engineering are likely next year.
AnnLouise Martin



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