

# RIP IT UP

COMMONDORES  
SPLIT FROM NEWS



# FREE ROCK PAPER



Robyn Beeche

Left to Right: Rob. Noel, Mr. Timmy, Nigel Griggs, Malcolm Green and Neil Finn

## SPLIT ENZ SHOCK! SCOOP! SCANDAL!

From our London correspondent, Mr Edward Rayner, comes the latest hot news on Split Enz. We print a slightly abridged version of a letter from the Enz's keyboardman.

**On Phil Judd and Mike Chunn's departure:** Primarily both left for the same reason — they both wanted to be able to spend more time with their wives and children. They also both were tired of touring and its trappings. You can probably understand how tiring it can become after virtually 2½ years on the road. I could also mention other factors such as the punch-up between Tim and Phil in Atlanta but I won't.

**On the new members:** Well, unfortunately we've had to recruit another pommie whinger. Nigel Griggs has long been a friend of our drummer Malcolm and so we now have a very close nit(?) rhythm section. The other new musician, Neil is is, of course, Tim's brother. Their parents are, at present, considering whether to leave Te Awamutu and take up Tim's offer to become roadies.

Neil, as you know is a very talented young lad, only 18 years old who we are going to mould and lovingly shape. He is playing mainly rhythm and acoustic guitars, mandolin and he's also singing a lot to thicken out Tim's sprightly poppish voice. Good lad that.

**On the new material:** After the US tour finished Tim and I spent a couple of weeks at his uncle's place in Baltimore where we completed tapes of old unrecorded songs, wrote lyrics and finished enough songs to fill an album. On this present tour the show is comprised of these new songs (about a dozen) plus one or two oldies. We made a conscious effort to keep all the songs down in length (most are 3 — 4 minutes) as we are growing ever more conscious of the need for the Enz to have a top-selling single and *Rule The World*!

**On the U.K. tour:** This is our second headlining tour of the U.K. So far we've done 12 out of 15 dates, playing public concerts, universities, polytechs and small clubs, all of which have been well attended and very successful. The Victoria Palace in London for instance was sold out and was probably the best gig we've ever done here. Split Enz look-a-likes are becoming quite ubiquitous and a fan-club is in the process of being formed.

**On recording:** Immediately after this tour ends, we will spend a few days polishing the potential album material and then we're straight into the studio to record. We're fortunate enough to have Geoff Emerick as producer although it will be more or less a co-production with the band. Emerick has just completed work on the new Supertramp album and is well known for his work with the Beatles and Paul McCartney's Wings. Actually, we've already put down four tracks at AIR Studios, one of which will be released as a single to coincide with our NZ/Aussie tour. The coming LP, due to be released in the Antipodes in October will be comprised of about a dozen or so shortish songs, there will be no "Stranger Than Fiction's" or "Nightmare Stampedes" until the third or fourth albums.

**Future plans:** Of course any of our plans are governed by the criteria of success. Say, for instance, if we started receiving articles TV and radio coverage and rave reviews in Uganda, we would have to don our machine-guns and make our way over there to take advantage of it all. However, we do have a tentative schedule that takes us up till the end of this year as follows.

22nd May — finish UK tour, 1st June — start recording at AIR studios  
9th July — finish recording, 12th July — arrive NZ for rehearsal and tour  
31st July — leave NZ for Australian tour, early September — concerts in Christchurch, Wellington and Auckland, 23rd Sept — leave Auckland for London, late Sept — UK tour commences, mid October — UK tour concludes, mid October — leave London for LA, late October — US tour commences, late November — US tour finishes, early December — UK tour commences etc. etc. etc. Hope to see you in NZ.

Regards, Eddie.

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## New 10 c.c. Line Up

Eric Stewart and Graham Gouldman, the two remaining members of 10c.c., have announced the four new musicians to be added to the band. They replace Lol Creme and Kevin Godley who quit late last year. The new members are: drummer Paul Burgess who has been a regular member of the touring band since 1973; keyboard player Tony O'Malley late of British soul band Kokomo; guitarist Rick Fen; and drummer Stuart Tosh an ex-member of Edinburgh based pop band Pilot. This brings 10 c.c. up to a six piece, again utilising a two drummer format.

The new 10 c.c. album, entitled *Deceptive Bends*, however features only Paul Burgess from the new personnel. The bulk of the album is performed by Stewart and Gouldman alone.



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## LOOSE ENZ

And what of the departed members? Phil Judd's living 40 miles out of London in a house in the country and writing songs for Mushroom Publishing to sell to recording artists. There is also the possibility he may make a solo album, although there is, as yet, nothing definite.

And Mike Chunn? He'll be getting a band together with his brother Geoff, and they're currently shopping for a recording deal. So, expect good things.

## Allman Brothers

The Allman Brothers have, of course, broken up. The individual members are, however, pursuing independent musical careers.

Guitarist Dickey Betts has quit the Capricorn label and signed with Arista, together with his new band Great Southern. The band features the same instrumentation as the Allman Brothers, with Ken Tibbets on bass, Jerry Thompson and Danny Shabono on drums, Tom Broome on keyboards, and Dan Toler on guitar. Their first album *Dickey Betts and Great Southern* was recorded at Miami's Criteria Studios.

Former Allman Brothers Chuck Leavell, Lamar Williams and Jai Johanny Johansen together with

guitarist Jimmy Nalls form new band Sea Level. Their first album, also titled *Sea Level*, has just been released overseas.

Meanwhile, Gregg Allman is working on a second solo album, *Playing Up A Storm* with well-known West Coast producers Lenny Waronker and Russ Titelman. His new band, the Gregg Allman Band, features musicians Willie Weeks on bass, Rick Hirsch on guitar, Bill Stewart on drums, Neil Larsen on keyboards, John Hug on guitar and Gene Dinwiddie on sax. It also appears that plans for a duet album with Cher have been shelved in view of the couples current (and third) separation.

## Breaking Up Is Hard To Do

The world's most successful supergroup has reformed. The trio of **Stephen Stills, Graham Nash and David Crosby** have completed a self-produced album in Miami, and on June 9th begin an extensive tour of the United States. The album is also released in the US on this date. However, it seems there is no chance of **Neil Young** re-joining the group. Young also has an album released in June, it's provisionally titled, *American Stars and Bar* and backing is by Crazy Horse with guest appearances from Linda Ronstadt and Emmy-Lou Harris.

**The Moody Blues** also seem certain to reform. A new album and a reunion world tour are planned for late '77 or early '78. The album will probably take the format of each of the five Moodies doing 'solo' tracks backed by the other members, with all five coming together for the remaining 'group' tracks.

Other reformed groups in Britain include **Quintessence**, who have reformed with 3 original members under the name Quintessence 11. Similarly, **Pentangle** have reformed under the title Pentangle II, with original members, Jacqui McShee and John Renbourn.

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Murray Cammick

Dr Hook are Entertainment and that can't be denied. They seem to be a bunch of hippies who found that people would pay them to act dumb on stage, so that's what they do. A seven man Cheech and Chong with musical instruments, if that helps to describe them.

But to say the least they're a little bit schizophrenic on stage. Five years ago they started as a comedy band with singles like "Cover of the Rolling Stone" and "Everybody's Making It Big 'Cept Me"; but with their excellent cover version of "Only Sixteen" they moved into more serious territory that was consolidated by the "A Little Bit More" single and L.P.

So how do you present these two distinct sides of the band in one show. Alternately, would seem to be their answer. Comedy routines alternate with music, and while the music is excellent, the jokes, like jokes often do, drag on. But I was definitely in the minority in finding them only sporadically funny. A parody blues about eagles shitting in ice-cream sodas had everybody else rolling in the aisles.

For the music I can be a lot more enthusiastic. Frontman Dennis LeCorriere has an amazing voice (witness the great ending to "Only 16") and guitarist Rick Elswit has a nifty line in solos. And Ray Sawyer (he of the eyepatch) performs such crowd pleasers as triple and quadruple yodels. Me, I liked the music.

Mark Williams opened the show. Opened is something of a deceptive word, for he's now performing with more confidence and sureness than ever before. He's now undoubtedly the finest singer working in the country and what's more the boys got style.

Not just style in movement but his singing too reflects a new-found maturity. The backing by Rockinghorse was superb, they played with both punch and subtlety. Everyone onstage was clearly having a good time and the feeling transmitted itself to the audience.

A line singer in front of a funky band. Who could ask for more?  
Alastair Dougal

## SMALL STUFF

An album currently arousing (ah-hem) much interest in Britain is *Xaviera!* Recorded by ex-hooker and purveyor of advice to the sexually troubled **Xaviera Hollander**, the record has been described as "a sequence of intimate chats and suggestive sounds". However, it seems there's been a few problem getting the album manufactured (some say that's because the staff at the record pressing plant all stopped work to listen to it) and even more getting it stocked by the more conservative of the record retailers. What's more, the Automobile Association has warned motorists not to listen to cassettes of the album while driving as they believe it could constitute a hazard. . . . **Alice Cooper** has come up with yet another concept album. This one's called *Lace and Whiskey* and features our Alice as a detective in the Raymond Chandler/Philip Marlowe mould. Bogart's probably rolling over in his grave. . . . new band **Rough Diamond** features a few familiar names; including former Uriah Heep vocalist David Byron, ex-Humble Pie guitarist Clem Clempson and former Wings drummer Geoff Britton. They play straight ahead English rock, it says here. . . . another band in on the Heavy Metal stakes are the **Ian Gillan Band**. Joining the former Deep Purple vocalist are Ray Fenwick (guitar), Colin Town (keyboards), John Gustafson (bass) and Mark Nauseef (drums). . . . The things we miss. Last month **Bryan Ferry** toured Australia. His band featured former Roxy Music members Phil Manzanera and Paul Thompson together with guitarist Chris Spedding, bass player John Wetton, Ann Odell on keyboards, and a three piece brass section. . . . something else we'd like to have seen; just completing a British tour is a package that includes Roger McGuinn, Chris Hillman and Gene Clark. Seems each did a solo set backed by his own band and the show climaxed with the three ex-Byrds playing together for the first time in over ten years. They performed such classics as "Eight Miles High", "Mr Tambourine Man" and so on. . . . **McGuinn's** new band's called Thunderbyrd and features ex John Mayall guitarist Rick Vito together with Greg Thomas on drums and Charlie Harrison on drums. McGuinn swears this is not a back-up band but a *real* band. . . . speaking of country-rock, the **Eagles** on their current world tour have been joined onstage by such luminaries as Elton John and Ron Wood. For their Glasgow concert Eagle, Joe Walsh appeared in a kilt playing the bagpipes. . . . **Cosmopolitan Magazine** recently published their choice of the sexiest men in America. The only rock 'n' roller to make it alongside Charles Bronson and Henry Kissinger was. . . . **Bruce Springsteen??** . . . surprise, surprise. Andrew Lloyd-Webber and Tim Rice's rock opera *Evita* is to be made into a stage show. . . . **Rock Follies** has entered its second series in Britain. This time it's Rock Follies of '77 and, yet again, stars (in order of singing ability) Julie Covington, Charlotte Cornwell and Rula Lenska. Songwriter for the show, Roxy Music's Andy McKay promises/ threatens there will be two albums from this series. . . . New **Roger Daltrey** solo album *One Of The Boys* is produced by onetime Shadows drummer Tony Meehan. . . . **Disneyland** will stop using rock acts over this U.S. summer and replace them with big bands instead. Figures. . . . **Sara Dylan** has filed for divorce from her husband of eleven years, Bob. Seems she wants to take their \$2 million Malibu house with her too. . . . Following the massively successful re-release of all the Beatles singles last year, RCA in Britain have decided to try the same ploy by releasing all Elvis's chart-topping singles over again. . . . **Ronnie Spector**, late of the Ronettes and ex-wife of 'mad' pop-maestro Phil Spector, has a new single

Continued on Page 15

## New Beatles Albums

It may be seven years since the Beatles broke up, but two 'new' albums by the 'Fab Four' have just been released overseas.

On the Bellaphon label is a double record of the Beatles live in Hamburg. Recorded in 1962 on a home tape recorder, it features 'rough but energetic' versions of various rock 'n' roll standards such as "Roll Over Beethoven", "Little Queenie", "Sweet Little Sixteen", "Matchbox", "Everybody's Trying to Be My Baby", "Long Tall Sally", and "Kansas City".

Songs associated with the Beatles included are "Twist and Shout", "Mr Moonlight" and "A Taste of Honey". Lennon and McCartney songs, "I Saw Her Standing There" and "Ask Me Why" are included together with such 'oddities' as versions of Marlene Dietrich's "Falling In Love Again", Frank Ifield's "I Remember You" and also "Red Sails In the Sunset". Although, obviously this is an historic package of great interest, the recording quality has been described as 'abysmal'.

Meanwhile, EMI have also released a Beatles live package. Titled *The Beatles Live at the Hollywood Bowl*, it, too, features versions of "Long Tall Sally", "Twist and Shout" and "Roll Over Beethoven" together with "She's A Woman", "Ticket to Ride", "Can't Buy Me Love", "Things We Said Today", "A Hard Day's Night", "Help", "All My Loving", "She Loves You", "Dizzy Miss Lizzy" and "Boys". Recorded in 1964 and 1965 on a three track recorder the tapes have been extensively edited and cleaned up. Produced by George Martin the Beatles play these 13 songs in just 28 minutes and 30 seconds. The album was released in New Zealand on the first of June.

## The Further Adventures of the Sex Pistols

It seems the Sex Pistols, whose recording contract was revoked by EMI for uttering obscenities on a live TV show, subsequently got themselves signed by A & M for 50,000 pounds. So, their new record company threw a party to celebrate the signing of the contract. However, high-spirited lads the Sex Pistols, got a bit excited and indulged in various pranks such as spitting in the company limousine, drawing swastikas on framed pictures, breaking windows and threatening various company employees, while throwing others in the toilet. So, 6 days after they'd been signed, A & M paid them 25,000 pounds to go away. A & M were also left holding 20,000 copies of the groups single "God Save The Queen".

The Sex Pistols now seem certain to be signing with Virgin Records in Britain. Virgin hope to release their debut album and single within the next month. If, they don't get fired in the meantime.



## TOURS

The following tours are confirmed at time of printing:

**Marcia Hines** Top Australian singer Marcia Hines will be in NZ for a promotional tour between 14th and 18th of June. She will return in November for a tour of

public performances. RCA will release her album *Shining* to coincide with her June visit.

**Joe Cocker** British soul singer Joe Cocker tours the 4 main centres and Hamilton between 19th and 24th June. The band Cocker is bringing will be led by well-known sax player Bobby Keyes although other personnel is not known at this stage. However, it is certain that the band will not be Stuff who backed Cocker on his *Stingray* album.

**The Hues Corporation** Returning for their third tour of NZ are US soul trio, the Hues Corporation. They tour here from 20th June to 7th July playing the 4 main centres and many smaller ones. Their new album *Not Too Shabby* is rush-released to coincide.

**Nina Simone** Veteran blues/soul performer Nina Simone tours NZ between June 20th and 24th as part of an Au-

stralasian tour. She plays the 4 main centres and Palmerston North.

**The Chieftains** Traditional Irish instrumental group the Chieftains tour between June 21st and 28th. The exact itinerary is not known at present.

**Renee Geyer** Australia's top lady soul singer Renee Geyer plays Auckland, Christchurch, Wellington and Dunedin as well as Hamilton between July 19th and 25th. Her latest album *Moving Along*, recorded in Los Angeles, will be released within the next month or two.

**Sherbet** also seem certain for a return visit in July.

Tours almost certain for later in the year include:

**August:** Steeleye Span (possibly with support act John Martyn); Jethro Tull.

**September:** Split Enz seem certain to do a 3 or 4 city tour.

**October:** Supertramp.

Many other acts are also rumoured to be coming to New Zealand. We print these but stress that these are not confirmed and similarly, dates are provisional only.

**July America.**

**September** George Benson; Manhattan Transfer.

**October** Fleetwood Mac.

**November** Eagles; Elton John; Little Feat.

**February** Yes; Emerson, Lake and Palmer.

Other acts similarly 'rumoured' but without even dates include: Peter Frampton, Bob Seger, Waylon Jennings, Daryl Hall and John Oates, Bob Marley and the Wailers, George Hamilton IV.



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# JANIS IAN/ PHIL OCHS SURVIVAL IN ROCK

By William Dart

*Stars, they come and go  
They come fast or slow  
They go like the last light  
of the sun, all in a blaze  
and all you see is glory  
But those who've seen it all  
they live their lives  
in sad cafes and music halls  
we always have a story.*

Janis Ian on the vagaries of Stardom. Some make it whilst others, unfortunately or fortunately as the case may be, don't. Five years or so after *Time* did a feature article on James Taylor and his various brothers and sister, we really wonder what the fuss was all about. The rise and subsequent decline in the fortunes of Cat Stevens and Marc Bolan appears mildly meteoric. Bowie seems to be sustaining his career by carefully altering his image as each new album comes out. Survival is the name of the game and it is the prime concern of every artist in the rock industry.

When Phil Ochs hung himself in April last year, it was a tragic end to a career that in many ways stopped before it really began. Ochs was an artist seriously out of limbo with the industry he needed to promote his work. And, considering the highly capitalist nature of the record industry and the unflinching left-wing philosophies of Ochs, it was a situation roughly comparable to Chairman Mao's thoughts being published in Boston or *Mein Kampf* in Tel Aviv. An untenable situation in anything but a Randy Newman song.

Ochs started his career in the mid-sixties writing protest songs such as 'I Ain't Marching Any More' and 'There But For Fortune' which he sang with a straightforward guitar accompaniment. No frills, just a good tune and some fairly hard-hitting lyrics — this was the pattern for all of the songs in his first three Elektra albums. In the late sixties, however, many of the American songwriters realised that a voice, guitar and socially conscientious lyrics were not enough for the new aesthetic. Inspired by the Joshua Rifkin-Judy Collins alliance in the latter's *In My Life* album, Tom Paxton

started using colorful arrangements by David Horovitz and Phil Ochs, now on a new label, wrote some of his most powerful songs.

Ochs' first A&M album, *Pleasures of the Harbour* was released in New Zealand in 1972 as a belated follow-up to Ochs' local University tour. In this album he uses extremely elaborate arrangements from the ironically honky-tonk band in 'Outside Of A Small Circle of Friends' to the high point of the album, an eight minute eulogy on the death of President Kennedy called 'Crucifixion' which uses an effective part-instrumental, part-electronic accompaniment by Joseph Byrd. The other long narrative track, 'The Party' shows a High Society party being invaded and brutally terminated by a gang of toughs. This song is all played against a relentless cocktail piano accompaniment which throws snatches of such hardy perennials as 'As Time Goes By' in between the verses.

Ochs continued this style in his next two albums but his audiences were decreasing. As if his long narrative songs were not enough, his harsh criticism of America at a time when Dylan himself had opted for gemütlich Nashville stylings, must have been a little unsettling for many. In 'The Harder They Fall' he shows the American nightmare in nursery rhyme terms.

*Mother Goose is on the loose,  
Stealing lines from Lenny Bruce.  
Drinking booze and killing  
Jews*

His last album was a projected double album, but A&M only released one half of it in the States. The rejected half was a live album called *Gunfight at Carnegie Hall* and was recorded at Ochs' disastrous attempt at a populist comeback, gold lame suit and all. The album only saw the shop shelves in Canada and Europe.

The other half of this double set, titled *Phil Ochs' Greatest Hits* was an album of new material ironically captioned '50 Phil Ochs Fans Can't Be Wrong'. This is a stunning album with a considerable range of material from hard-core country and western ('Gas Station Woman') to Ochs later more mandarin style ('Bach, Beethoven Mozart and Me'). Some of the songs are rather poignant in retrospect such as 'Chords of Fame' or 'No More Songs' which takes a few side-swipes at Dylan and Baez. Unfettered by Dylan's massive fortune and mana, Ochs did not at any time compromise his own beliefs, but perhaps lacked the ultimate moral strength to carry on his struggle.

Another case of interest is Janis Ian who had a regular success *d'estime* and *d'argent* at the age of 15 with her single 'Society's Child'. Not only did this song punch parents in the guts and preach for racial equality, but Lenny Bernstein himself

promoted the song and the singer all over the CBS television network. Ian's first four albums however showed an alarming downward spiral in her popularity with fans. This was rather ironic because she was refining her craft both musically and lyrically in these albums. And even when she was trying a comeback in 1970 with an attractive new album, *Present Company* her audiences at concerts still only wanted to hear 'Society's Child' and other juvenalia.

This created a difficult situation. As an artist, you can't still be castigating Daddy and Mummy in song at the age of 90 unless you're Dory Previn, and yet Janis Ian's audiences were reluctant to let their idol extend herself as a writer. This creator — audience tension created a certain cynicism in Ian's work, and her songs started to harp on the subjects of 'stardom', the world of the performer and his relationship with his audience. In her fourth album, *Who Really Cares* she is deliberately writing songs with such familiar titles as 'Galveston' and 'Snowbird', and flaunting her musical virtuosity by using every style from Motown to a French cafe waltz. Short of certified cases such as Wild Man Fischer, it is one of the closest things to genuine schizophrenia on vinyl.

A self-enforced two year exile from the recording industry, supposedly

'to study songwriting' ended with Ian's 'Jesse' being a hit for Roberta Flack. Janis Ian's first album after her 'retirement' was *Stars* and had a virtuoso eight minute title track that offered a rather resigned view of the ups and downs of the popularity business.

However, in these recent albums (*Stars*, *Between the Lines*, *Aftertones* and *Miracle Row*) Ian has certainly learnt the craft of songwriting, if by that we mean the ability to create neat and rather pat little songs on emotionally meaningful subjects. In this matter she seems to be approaching the skill of Paul Simon himself. The record sleeves of *Aftertones* and *Miracle Row* offer a visual complement to her songwriting approach. The first has a cautious Janis Ian looking through a broken window, lined by various 'significant' books, and the latter features Ian and her musicians on a plush carpet on the roof of a New York building.

Phil Ochs and Janis Ian are the two sides of the coin of success. The paradox is that in failing Phil Ochs has succeeded, whereas Janis Ian's recent success may ultimately be construed as a failure. As Ochs advises in his song, 'Chords of Fame'

*So play the chords of Love, my friend  
Play the chords of pain  
If you want to keep your song  
Don't play the chords of Fame.*

## Hemmingsen's Column

**Murray McNab Trio** at the Vacation Hotel. Mike Walsh has taken Frank Gibson's place in the drum chair at the Vacation Hotel. Murray and Frank have worked together for many years and Frank will be sadly missed on the Auckland scene, particularly Dr Tree. He recently left for London and we hope to have more news about his soom. All the best in your new job Mike.

**Salty Dogg** have recently reformed and are at this stage touring New Zealand getting their new sound together. Members are Martin Winch — guitar, Bob Jackson — bass, Harri Mulaney — keyboards, Graham Chapman — vocals and Laurie Bently — drums.

They have renewed their contract with EMI and we look forward to a new album soon.

**Mandalay, Auckland** a new group formed by bass guitarist **Russell Good**. Now working two nights at the Mandalay.

Ian Fraser — drums, Nigel Lee — guitar, Graham Sinclair — keyboards and Colin Hemmingsen — reeds.

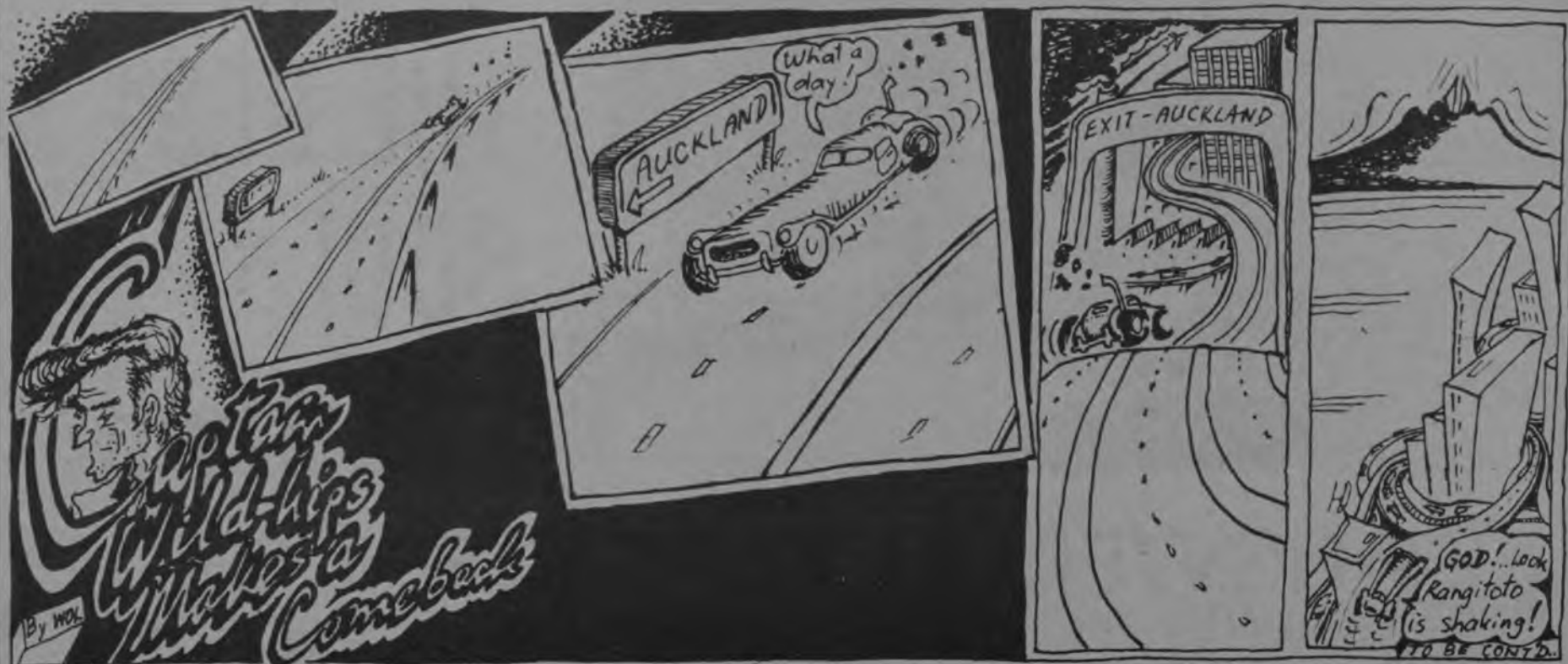
Russell is a fairly recent addition to the Auckland musical scene and we hope to hear a lot more from him.

**El Matador, Auckland** Brian Henderson has made a couple of changes to his long established and well known **El Matador Trio** with Denny Boreham on bass and Daryl Pettus (an American who hasn't been in New Zealand too long) on drums, and Brian Henderson himself, of course, on keyboards. It's good to hear some modern sounds coming from one of Auckland's leading restaurants.

**Riff Raff** Auckland rock group is splitting in two — that is they'll soon have two names. One for their commercial work, and one for their 'original material' group which will be doing concerts. There have also been some personnel changes.

Peter Moore — guitar, Tim Smysar — vocals and some alto, Andy Moore — bass, Ken Hickson — drums and Dave Hickson — reeds.

At this stage they are in the process of changing keyboard players. This is a new column, and if anybody has any items of interest please contact Colin Hemmingsen, c/- Box 5689, Auckland.



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# SUPERTRAMP ON A&M RECORDS & TAPES



# MIKE CHUNN INTERVIEW

## Part 1

Interviewed by Alastair Dougal

**Split Enz left New Zealand in April 1976. Since leaving fourteen months ago, they have recorded an album, toured Britain twice and America and Australasia once. An impressive achievement in itself. But the constant touring interspersed with periods of inactivity have taken their toll, for they have lost three members in this period. First to go was drummer Emln Crowther, followed after the U.S. tour by founder members Phil Judd and Michael Chunn. A few weeks ago, we talked with Michael Chunn about his experiences and reactions to over a year in the wide world of rock and roll.**

Split Enz arrived in Britain, assured that Phil Manzanera of Roxy Music would produce their new album but sure of little else. As Michael explains "we had nothing definite arranged at all, but we were very impatient and we just had to go. It wasn't that we felt that we'd outgrown Australia because we very definitely hadn't. In fact, we were very much on the way out there, but we were just dead keen on going to England. I'd always wanted to play there and suddenly there was the chance. Phil Manzanera was free and we pushed our management company, Mental Management, into it and so off we went."

Almost immediately upon arrival in England they went into the studio. In contrast to the somewhat shabby treatment they felt they'd received in the studios in Australia, recording in Britain went much more smoothly.

Manzanera was very good. Especially after the totally unsympathetic treatment we'd had when we were recording in Australia. The engineer in Sydney thought we couldn't tune our guitars and that we were unprofessional and he just showed total disinterest right through. But Manzanera and his engineer, Rhett Davies, made a very good pair. They'd go all night and had endless energy and they didn't impose at all, as some producers do. So, we basically just did what we wanted to and when it came to the mixing he sensibly filtered out what he thought was superfluous.

Some people still think there's too much in there but that's just us anyway. What's on the record comes out on stage and we were all pretty happy with it.

However, in retrospect, they do have some reservations about the album. One of the things we should have perhaps looked more closely at

was the choice of songs. There's quite a variety in style of songs because we were playing ones that had been written over a long period, so there were obvious stylistic differences. And, in America particularly, we found a backlash against this. They thought that we should have had a more uniform sound. But, we just did what we were, so really you just have to take it or leave it. Because we felt there was no point in rearranging a whole lot of songs that we'd been playing the same way for years just so the whole sound was similar. On the whole, everybody felt pretty good about the album.

But even with the album successfully under way, Split Enz still had no

record company in England. So, part way through the album they travelled to Portsmouth to audition for Chrysalis. This, they did by playing support at a Gentle Giant concert to prove they could be as successful on stage as they were in the studio. As Michael notes, "we went down pretty well. We got an encore and all that sort of hoo-ha. Everybody said it was the turning point, a big break and so on and as a result Chrysalis signed us."

With the album completed and the contract signed, they set about promoting the record. In August, they were booked to play at the famous Marquee Club at an invitation only reception for the press and promotion people. We had only done one warm up for the Marquee and that was at a tiny pub called The Nashville Room which was about the size of the Globe in Auckland. We turned up with a huge PA and everybody laughed at us.

But the Marquee gig went very well. We were terrified and we all got bruised knees they were knocking so badly. There were lots of big names there — 10 c.c., Andy MacKay and others. We'd only played the two gigs in England but that was just too bad, we just had to pull finger and do the job. Although the whole thing went by very quickly, it was a bit like when you've got the ball and you're running for a try. You just don't remember actually doing it."

Bruised knees or not, it was a great success. The next day we had a press reception and the interest from journalists was really incredible. I remember thinking that we'd finally got somewhere at long last, because

**"When we started playing we lost even more because it cost us more to play than we earned."**

there were journalists from France, Holland, Japan, Belgium and Italy as well as Britain and we got big articles as a result.

But even with such publicity, Split Enz still had no agency in England and what's more the agency they were trying to get demanded they do an audition. As Michael recalls bemusedly "They asked us to audition by doing a concert in a rehearsal room which was about 30ft by 40ft. So, there were just these two people at one end of the room and us at the other all dressed up in the tuit suits and there wouldn't be any clapping when you finished a song. It was just terrible and then they said No."

Meanwhile, the band were getting very bored. We'd just been sitting around, playing tennis, swimming, sleeping, and getting fed up. We knew we had to get an agency and the agency we wanted had turned us down and so we were just waiting. We were on a wage system from our management company of \$70 a week and we just went into the red more and more because all those months we weren't earning anything. In fact, when we started playing we lost even more, because it cost us more to play than we earned. So last year we would have lost over \$50,000. We got advance royalties on the album, and that was a reasonably large sum, but that all went straight away.

It was in this boring interim that drummer Emln Crowther was fired from the band. Michael explains "We all felt we needed a simpler drummer or at least one who fitted in more with the style of music we were playing. Crowther also got extremely frustrated at not playing live, he always wants to play live, whereas I'm not really a live musician. For me, it honestly was like a hobby that suddenly got a bit big. Even though I was full of ambition it was nothing I'd



Murray Gamrick

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# COMMODORES





It was definitely an ethnic evening. We arrived at the Auckland T.H. in various states of disrepair to find ourselves in the minority — the funky pakeha in search of a better groove. The People was Dressed to Destroy and Ready to Rock and Roll — a good sign in Auckland, the city of the apathetic audience. It was a blast to see a different set from the usual concert crowd.

The Commodores are mostly dismissed by detractors as "disco", largely as a result of single-type numbers such as *Do the Bump*. Like all categorisations, this label enables instant dismissal of what is a great and diverse band, one of the least MOR acts to emerge from Motown. There is a vast difference between slick studio disco with string riffs and clichéd hooks, and Genuine Funk played by good musicians. After all, rock n roll started out as dance music.

A brave (who would want to be openers for such a formidable band?) but inadequate band called Riff Raff opened the show. While they were competent musically, their copies of AM soul were lifeless, and their singer lacked the confidence to handle a large venue. Part of the problem with the local scene is that bands that sound good in clubs can sound bad at concerts, mainly from lack of experience with large audiences. The result is that the opening act at a good concert can be a trial to sit through.

The Commodores opened with a middle-aged black dude working up the audience with a rap that was largely incomprehensible through the abysmal P.A., but which seemed to work anyway. The audience was already in heat by the time the band started playing (in the dark). They went crazy when the lights flashed on. It was a devastating opening — the four front men, all in black jumpsuits overlaid with white asymmetrical patterns and layers of beads, all riffing and dancing in perfect time. Poetry in motion. They boogied solidly for about a minute and then launched a vocal attack. Five of the band sing as well as play, so they produce a solid vocal punch to match their brilliant rhythm section. In addition they had an extra two horn players and a

very young (but good) rhythm guitarist to fill out the sound.

Their own horn section (Lionel Ritchie and William King) were able to play, handle much of the vocal load, and dance solidly all evening without looking short of breath. Guitarist Thomas McClary seemed a bit off/on in his approach — almost too concerned with his act to keep rhythm guitar under control. Ronald La Pread would have been one of the best bassists I have heard or seen, while the drummer (Walter "Sweet Orange") was inspirational — an amazing cat who did some fine singing as well as flashing the shiniest set of choppers in the business. The band relies on keyboards for most of their fills, and the role was adequately filled by Milan Williams (giant green specs and all) as well as additional keyboards played by William King.

The P.A. was atrocious. Maybe they lost their high frequency horns somewhere on the road. There was so much midrange that most of the vocals, although well projected, were indecipherable. It was the band's playing and stage act that carried the whole concert, although people who knew the songs had a definite advantage.

After the initial funk opening, lead singer and sax player Lionel Ritchie worked into a slow section, songs such as *This is Your Life* and *Sweet Love*. His singing was as good onstage as it is on record, and his command of the audience was thoroughly professional. The audience responded enthusiastically, although at times the responses seemed a trifle programmed.

The band wound up with another stretch of dance music, numbers like *Slippery When it's Wet* getting the people on their feet. It was a shame there was not more room to dance. They returned for one encore after a literally explosive finale.

The Commodores are probably one of the best bands around for sheer funk and tight composite sound. If you missed them, tough luck. You can always pick up on their albums. Who knows, with a few listens, you might even get to feel sanctified.

**John Malloy**

**Procul Harum  
Something Magic  
Chrysalis**

I imagine the British press gave this album a rough time considering the current teenage movement there and let's face it, Proculus Harum have been around for ten years or more. However, this is NZ\$5 and anything with more gusto than a metronome tapping is worth mentioning in the hopes that the insipid strains of the banal disco-fad will be drowned out.

*Something Magic* is an overstatement as a title, although the side one chooses to listen to first does have a bearing on this conclusion. I strongly recommend you listen to side one first and if it appeals to you, stick to it. It consists of five songs, intelligently structured, with some nifty though stylistically dated orchestration. The band never really takes off but with keyboard-based music like this, any raving usually results in loss of detail and murky production.

Within the limitations imposed, drummer, Bernie Wilson, introduces some interesting counterpoint work, complemented neatly by Chris Coppings' bass.

Side two is a contrast, consisting of a work entitled, 'The Worm and the Tree', a philosophical treatise that will be widely interpreted, I'm sure. I will avoid pointless derision of the lyrics; let me just say that I read them to my one-year-old son and he was not impressed. I will have to say that 'The Worm and the Tree' is conceptual corn but then 'Michael and the Slipper Tree' is corny and I love it. I feel this album, due to its quirky characteristics, is strong enough for most people's taste to make it worthy of consumption. Eat up.  
**Mike Chunn**

**Gong  
Gazeuse!  
Virgin**

*Gazeuse!* follows much the same pattern set by Gong's previous album *Shamal* which, in turn, was a radical departure from the group's previous style. Gong now plays a Soft Machine-type avant-garde jazz-rock with an emphasis on the percussion talents of Mireille Bauer, Mino Cinelou and Pierre Moerlen.

But Gong has had an awkward past and, although none of the original members remain in the present group, the past has left its mark. Gong was founded by David Allen, then a refugee from Soft Machine, who created the idea of the planet Gong, inhabited by psychedelic dwarfs. The idea evolved into a whole Gong mythology, a mythology which the group naively adopted on stage and record. When Allen left, Steve Hillage (then Gong's guitarist) carried on the tales of Allen's weird imaginary world. It wasn't until he left in late 1975 after his solo album *Fish Rising* that Gong dropped all reference to Allen's fantasy.

For all the excellence of *Gazeuse!* and the band's dogged persistence, the scars of that fantasy still remain. Many people must still feel, as Pink Floyd's Nick Mason confessed prior to producing *Shamal*, that Gong is 'woolly hats with maybe equally woolly heads'.

**Jeremy Templer**

**Disco Magic  
Phonogram**

*Disco Magic*, is a well-packaged and thoroughly marketed collection of disco cuts. Its the sort of record that keeps record companies where they belong — in business. But it's not likely to score with your average music freak, no matter what kind of stuff he may be into. The problem is that collections encourage indiscriminate listening. They are designed for the undiscerning. If you can tell the difference between one song and the other, then you needn't buy the record.

However, this one does have its good points. It includes several funk classics such as Hot Chocolate's 'You Sexy Thing' and Natalie Cole's 'Sophisticated Lady'. There are a couple of good tracks from the Bar-Kays, a band that dates back to the days of Memphis Soul and Stax Records, and a quality Ohil Players number. There are two good percussive tracks (Osibisa and Kalyan), both unfortunately marred by fairly trite lyrics. And then there's a bunch of instantly recognisable Top 40 songs by the likes of Shirley, Gloria Gaynor, and Wild Cherry.

There's some really gross stuff on it too, studio disco of the assembly-line variety. Its this uninspired and mindless stuff which gives disco a bad name. But it sells. The four or five examples (Silver Convention, Symphonic 2000, Billy Ocean etc) of this commercial shit detract from an otherwise reasonably palatable album.

# RECORDS

But even with Process Soul, there are no absolutes. For instance, the Bee Gees are placed with a solid, danceable cut on side one, and a track on side two that could be a parody of the genre. So much for initiators.

From my point of view, the main fault of *Disco Magic* is its sameness. There are no highs or lows. Good soul music (or any good music for that matter) can take you from one end of the emotional spectrum to the other, and back again. Unlike records by people like Al Jarreau and Rufus, *Disco Magic* has no dynamics.

Which is why it's good business. Its probably going to get played at parties till its coming out of your eyeballs. At least half the tracks are downright funky — the rest you'll probably tolerate just because they're there. And in twenty years time, when your kids ask you what you used to dance to, drag out your copy of *Disco Magic*. That'll show 'em.  
**John Malloy**

**Bee Gees  
Children of the World  
RSO**

Other points of merit aside, you have to admire the shrewdness with which the Bee Gees have relaunched themselves at the public. From the appearance of singles 'Nights on Broadway' and 'Jive Talking' the boys have assailed the market with a new and cunning blend: enough funk to appeal to disco devotees, enough vibrato to rouse old fans and even enough tune to take in a more demanding soul audience.

But not till I listened to *Children of the World* did I realise how prolific they've been over recent months. A good proportion of the songs I recognise from the radio, and of course there are others off the previous album that've had chart success. Well, good luck to them; such new found energy is enviable, especially when the product is good.

same attitude, the Gibbs have placed the voices right down into the mix which gives things an unfortunate flat quality. Never, as in your true soul classic does the vocal line punch its way forward. A pity. What's more this principle applies to everything; not even excellent guest sax man Gary Brown gets to be heard. It's a bit paradoxical that the uniform, made-for-disco sound should at the same time re-establish this band and hold them back. It's a good record, but it could have been better.  
**Bruce Belsham**

**Emerson, Lake and Palmer  
Works  
Atlantic**

When rock first met the classics it was with an embarrassed smile; rock had come to steal or to borrow. Keith Emerson was still at school, just a normal kid whose mother had him taking regular piano lessons from the age of seven and entering piano competitions (which he mostly won). You can bet he was also good at science, general knowledge and maths and never cheated. When he began to compose his own piano concertos and to write his own arrangements of the classics, rock was able to meet the classics with respect and an air of near-forbidding seriousness.

After he left the Nice, Keith Emerson teamed up with Greg Lake and Carl Palmer to form the most serious, grandiose and technically accomplished group working the terrain of 'classical rock'. After a three year spell away from studio and stage, ELP has re-emerged with its most mature album yet. But, like most truly experimental albums, it is only partially successful — and the experiment is not always interesting.

*Works* is a double album set which gives a side to each member and a fourth side with Emerson, Lake and Palmer together. Emerson's self-composed con-

## Taking It All In Stride

**Mark Williams  
Taking It All In Stride  
EMI**

Mark Williams is undoubtedly the finest solo singer working in New Zealand today and *Taking It All In Stride* proves that more than adequately. He's always been a good singer but he's no a lot better and the range of material tackled here affirms that. From the Marvin Gaye styled funk of 'A House For Sale' to the slower songs like 'Rock and Roll Widow' and 'Taking It All In Stride', he handles the lyrics with taste and power and proves the breadth of his talent.

The basic backing unit of Redeye play with muscle and overall the production is very fine. I find the synthesised strings a little overbearing at times but that's only a minor grumble.

Particularly notable are the two new Zealand penned songs. Malcolm McCallum's 'True Love' (Is Never Easy) is treated as a funky ballad and the long-time Blerta show stopper 'This Is The Life' is finally given the exposure it deserves.

I'm happy to say that the product is good. The Brothers Gibb are writing good songs — better songs than they used to write. 'Nights on Broadway' was a real goodie, and on *Children of the World* are a few more. 'Love So Right' is a pleasant soul ballad, as is 'Love Me'. 'You Should be Dancing' pushes along, and the rest more than bear up. Unlike certain other disco bands, the Bee Gees are not tune hoarders. The average song runs to such extravagances as verses and choruses, or at least to 3 riffs in place of the standard one. With tolerable variety and tasteful arrangements this is a pretty fair collection of material.

BUT to tell you the truth, I'm not at all sure the songs are done justice. I never could get used to that distinctive Bee Gee's sound, and there are moments here when the vocals cease being merely reedy and take to a sheep-like bleating. Oh well — a matter of taste.

Mind you, almost as if adopting the



Murray Cammick

What can I say? It's the finest New Zealand recorded album in God knows how long and it's doubly significant in that it marks the emergence of Mark Williams as more than just a good singer. It's released June 1st, so check it out, you might be surprised.  
**Alastair Dougal**

certo is in three movements, performed with the London Philharmonic Orchestra, Emerson playing a Steinway Grand piano. Greg Lake's five songs are in direct contrast to Emerson's classical opus. The ballads work, 'C'est La Vie' is strangely like 'From the Beginning' on *Trilogy* but employs a choir, an orchestra and piano accordions with Lake's acoustic guitar. Lake's vocals often seem too wooden and even operatic, as in 'Pirates' on the final side, but are not out of place here. 'Hallowed Be Thy Name' and 'Nobody Loves You Like I Do' are unfortunately marred by Peter Sinfield's lyrics (*You can change the world/But if you lose control/They will take away your T-shirt*) and orchestral arrangements which sound awkward.

On the third side Carl Palmer plays percussion to orchestral and big band arrangements, including an orchestrated arrangement of 'Tank' which originally appeared in unorchestrated form in *Tarkus*. 'LA Nights' features Joe Walsh's

lead guitar and scat vocals in one of the few exciting moments on the album.

But it is Emerson's arrangement of Aaron Copland's 'Fanfare For the Common Man' on the final side which is the most dramatic and impressive track. Ironically it was the result of a studio jam during a soundcheck.

*Works* is sub-titled 'Volume One'. That's not just hesitant optimism for ELP has indeed regained confidence — but in moving further to the classics the group has left its original rock audience for an audience it has yet to find. *Works* may well finish what three years' isolation had only started.  
**Jeremy Templer**

**Cliff Richard  
Every Face Tells A Story  
EMI**

When I first listened to this album I thought 'Hey, this guy sounds like Elton John! Then I thought, 'well, maybe Elton John sounds like Cliff Richard?'. I was confused, and I'm not sure who sounds like who now. Nevertheless, beyond vocal similarities the arrangements here do tend to suggest the Captain Fantastic himself, in that they range from imitations of his good time rock style to his string laden and anguished style. But I still like it.

After all, Cliff's a good singer whose considerable talents have too often been buried in Eurovision boom-a-bang songs. Here, he gets some neat little tunes that sit comfortably in the pop-rock vein, and the punchy arrangements courtesy of producer Bruce Welch push everything along with generally just the right amount of uh... oomph.

However, at times, Cliff does seem to play it just a little bit too safe. The formula becomes a little too restrictive and things tend to veer towards an overdose of blandness, with smooth vocals and snappy commercial backing all the way.

But over a few weeks of consistent listening, it has stood up. There's not a disposable song on the album and some are outstanding. The rocker, 'Every Face Tells A Story' proves Cliff can still move it with the best, while 'Try A Little Smile' shows the way to handle a ballad with just the right balance of anguish to pop sensibility and the soul influenced 'It'll Be My Babe' showcases a song the Average White Band wouldn't be ashamed to be seen with.

There's not too many artists in rock 'n' roll still prepared to take chances after 18 years and, while it would be nice to see him rock out a little more bravely on his next album, it's good to have him back. And I, for one, hope he lasts another 18 years.  
**Alastair Dougal**

**Ohio Players  
Angel  
Mercury 6338 787**

This is the first Ohio Players album I've heard, and it wasn't instantly accessible to me. At first listening it appears slick, polished to a sheen, and just a mite too clean to be true. But it ain't necessarily so. It improves with listening. The Ohio Players are an 8-man band with a lineup that includes three horns, a keyboard ace (of course), and guitars, bass and drums. Their songs are polished to the point of being seamless, and they specialise in falsetto harmonies (even smoother than the Pips). It's a dangerous game though, being that good. It's like the feeling you get watching the Doobie Brothers live. Initially, their technique can dazzle, but after a while they can seem like a machine — well oiled, faultless, and impersonal.

But behind the O.P.'s surface polish lies at least some discernable feeling. Lyrics that appear trite at first can get imprinted on your brain, largely through the rhythmic and melodic emphasis on them. In fact, their simplest phrases are their best, such as the backup voices on the title track singing 'Send Me Down An Angel'. It's all in the way they sing it. Likewise, the song 'Ohio' consists of one word sung repeatedly as part of a solid instrumental, and its very simplicity works.

Their songs with more complex lyrics are a different bag altogether. For starters they are all about love (the storybook kind). It's been said better, and worse yet, said before. 'Can You Still Love Me' (Now That We've Made Love) is a trifle teenage for my taste. The spoken rap on 'Faith' is downright corny.

However, the cats that buy it may not be listening to the lyrics. The playing is consistently good. The rhythm section is solid, but never as punchy as that of the Commodores for example. The horns add in some crisp fills, and the guitarists have those percussive licks down pat. I could stand a lot less of the ARP string ensemble.

ble, though. In fact I'd like to hear the keyboard man without his electronic kit-bag. Maybe he can really play.

I guess it all comes down to what you like. It is sophisticated, overtly sexual music, from the naked woman on the cover to the true-love lyrics and what's between the grooves. But it's sex without sweat, a minimum of body movements. It's got a place in my record rack and maybe its got a place in your heart.

But I would like to see them get nasty.

John Malloy

#### Can Flow Motion Virgin

Controlled monotony is a favourite rock device from bands as diverse as the Allmans to Pink Floyd. Other areas of music have utilised this notion, starting as it does from the silences examined by John Cage, through to the electronic technology of Stockhausen. Closer to home, Terry Riley and John Cale overlay simple repeated patterns to gain a tapestry of sound. Changing slightly like water flowing, always the same, always different.

The band members of Can were classically trained by that electronic magician Stockhausen, but were influenced by the all persuasive sound of rock music. Can took rock forms and filtered them through the German classical experience to create metal music that sounds like a mad watchmakers version of rock music.

Most of Can's music is highly electronic, with simple bass and drum patterns endlessly repeated till they become a pulse, without fills or trills. The guitarist, Michael Karok, plays short percussive licks using no sustain and the sound separation is so clear that each line is audible. Compare this to the Stone's mix, where the voice is deliberately mixed back into the instrumental lines. This clarity carries through into the melodic lines where you get a number of conventional American styles in weird combinations. For example "Laugh Till You Cry" has a 2/4 reggae guitar pattern and a fiddle line, both of which are, however, put through an effects board so they wow and flutter. "Cascade Waltz" with its insane ukelele guitar rhythm sounds like the auto-destruction of a waltz; while the banal rock melody of "Babylonian Pearl" sounds as if it was played by numbers.

It is clear that Can are into a different trip entirely from the USA-English rock syndrome, they start in a sense where John Lennon and "Number 9" left off. If you are into nervous system music then the German bands will make sense to you, remember a change is as good as a holiday?

Jae Renaut

#### Little Feat Time Loves A Hero Warner Bros

Where Little Feat once sidled now they're strutting. If their previous albums were showcases of laid-back funk this one is out to kick you in the guts. Take the opening track, "High Roller", opening on Bill Paynes chattering keyboards and scythe-like chording from Paul Barrere, a blast from the Tower of Power horns and it swings into the most energetic thing the Feats have done since "Tripe Face Boogie". And that's the initial impression one gains of this album. *Energy*. Seductive funk isn't exactly out the window but it is temporarily pushed aside for a harder edged and rockier style.

And is that a gain? Well, yes and no. On the plus side is "A Day At The Dog Races". An instrumental it ventures into the kind of territory normally covered by the likes of Weather Report and beats them at their own game. It builds from its funky basis to a full-scale paint-blistering attack from Payne on piano. You may never have thought Little Feat were an avant-garde band but on the basis of this track they deserve to be taken seriously as such.

The second thing one notices about *Time Loves A Hero* is that there's a distinct lack of Lowell George on it. He produced the previous three albums but this one's produced by Ted Templeman. Whereas previously George has been credited with guitars, on this one he plays slide guitar only and there's barely a note of it on the album. Where previously George has seemed to be the band's main writer, here he co-writes one song and writes only one himself. Where previously he's been the band's strongest singer (in fact I would vote him one of rock 'n' roll's great voices) here, he sings precisely three out of the album's eight tracks. And as a final insult the instrumental "A Day At The Dog Races" is written by everybody except George. Now, what exactly is going on here?

The answer is, Lowell George has been



## Sophisto Rock Strikes

#### Supertramp Even in the Quietest Moments A&M

John Helliwell, Supertramp's saxophonist, describes this, the groups fourth album, as sophisto-rock. I won't beg to differ; beggars aren't choosers and I'm going to be choosy.

It seems to me that there are two types of song-writers in rock music. There are those whose music and lyrics reflect a certain period either in the outside world; (political/early Dylan, social/early Who,) or in their heads; (spaced/Pink Floyd, "I'm depressed"/Brent Parlane, Joni Mitchell.) Then there are those upon whom God bestowed a certain style that is impervious to social and mental climate. To some extent, Genesis are like this; AC/DC, God bless them, are the epitome and, if by chance you're not aware of AC/DC, the Eagles will do.

From the former type come the great names of rock — Beatles, Led Zeppelin, Bowie, Dylan etc. All their albums have been progressive whether good or bad and this development always kept Mr Listener on his toes. As far as the latter category is concerned, unless you are endeared to a certain artists style, you are never going to like their music.

Supertramp are in this category and although they are repetitive in style, I won't cop out and suddenly finish off with the usual cliché, "This album is a must for all Supertramp fans"; such a statement is pointless as a fan is going to buy this album regardless of what I have to say.

Supertramp make music for the imagination and although their black and white lyrics are often annoying in their 'abstract for abstract's sake' style,

*Even though the sun is shining  
I can feel the rain*

the Tramps have put enough thought into arrangement and production to ensure that Mr Listener is kept on his toes, which for music riddled with clichés is certainly an achievement.

The album consists of six songs and one ten minute 'epic'. The songs are based on either acoustic guitar or piano around which the rhythm section, in very firm style, gets a good grip. Helliwell's woodwind is predictable though competently played. I'm of the opinion that in today's rock music, I repeat rock music, the only instruments which are being played in the solo role to any really high standard are the guitar and piano. Helliwell's playing does nothing to change this. He blows along relying more on reverb (which this album is full of) than melody for effect.

The singing by Roger Hodgson and Rick Davies is good although at times a little strained. I think in a couple of songs, the key could have come down a couple

of tones thus relieving the strain on their vocal chords.

The opening song of the album, "Give a Little Bit," is a strum-strum job which builds nicely — though the sax is mixed out a little too much for my liking. "Lover Boy", has real deep production with plenty of kick. They avoid overplaying the song which is not easy and Hodgson's electric guitar work sounds good (it isn't played particularly well).

The title track is the most impressive song. The melodies are memorable and the arrangement is particularly good while Hodgson's voice comes on strong with some interesting inflections. Side one's closing song "Downstream" is the drummers favourite because he finds it so personal and pure.

*You are the reason I was born*

It rambles on in its purity with only piano and vocals and leaves little impression.

"Babaji" opens the second side. Hodgson explains in an interview somewhere that Babaji is a very high spirit a la Christ and Krishna. At least he's in good company. The song lacks any development apart from a climax of some high-pitched "Babaji's" that remind me of the backing vocals to Helen Shapiro's songs.

The next song, "From Now On," is much better. The lyrics portray a gentleman with his Walter Mitty dreams. Helliwell on sax gives his best performance of the album although his question-answer episode with Davies' singing at the end is... well, dopey?

And then the epic, entitled "Fools Overture". On hearing it I was reminded of the superb "Suppers Ready" on Genesis' *Foxtrot* album but this never achieves the quality of that performance. It opens very well with sound effects of crowds stirring, speeches and political overtones which build well. Particularly good are the trumpet fanfares that creep through this section. The effects fade as the group comes in and even though the best part is over, the remainder of the song provides some real substance in comparison to some of the prissy stuff on the rest of the album.

Although never as evocative as Genesis, Supertramp sound better and to a lot of people (especially those with nice big stereos in their offices) this is a very important factor in deciding whether or not to listen to an album. The production is excellent though I do think they played with the reverb a bit much but then reverb is what majesty is all about.

Let me finish by saying the Tramps have not let slip with the old "We've done all right, let's plop out another record to get some cash". There is a genuineness to the album and a steady feel that never falters. I don't think it's brilliant, I think it's good. But then I'm choosy.

Mike Chunn

or "Day and Night") there are fewer high spots.

I think my problem is that I was expecting the definitive Little Feat record and this isn't it. Little Feat still make better music than 99% of the bands in the world but the problem with a great band like the Feats is that you always expect that little bit more than just the very good. And anyway, I miss Lowell George.

Alastair Dougal

#### Jefferson Airplane Flight Log Grunt

The Airplane was the archetypal American acid guitar band with complex vocal lines, heartfelt lyrics and a mad scientist for a bass player. Even at their powerful best they never boogied, but lurched

This two record set covers the years 1966-76 and is a fairly representative selection of the socio-musical changes of the band and its era.

The bands first period is well represented by the standards, "White Rabbit" from *Surrealistic Pillow* through to "Somebody to Love" from *Bless Its Pointed Little Head*. The changes from an essentially acoustic feel through the electric explosion of *After Bathing at Baxter's* is well covered. The classic, Airplane formula of a three part vocal leading to close harmony lines over bass and drums, ending in a climax by repeating a vocal riff over a simple repetitive rhythm pattern is demonstrated clearly in the track "Won't You Try Saturday Afternoon" from *After Bathing at Baxter's*. The sound is very good and I suspect these tracks may have been remastered.

Stage two, reaching from *Volunteers* to *Blows against the Empire* saw the Sci-fi-revolutionary feel of Slick and Kantner dominating the band as Marty Balin, the group's candy centre dissolved more into the background. His vocal lines in the Crosby, Stills, Kantner classic "Wooden Ships" show the Airplane at its best. Complex vocals sung with control as well as feeling, over an instrumental texture that complements rather than completes.

The next stage reflects the personal and musical chaos of the early 70's. The tracks taken from this period include the hit "Pretty As You Feel" from *Bark* and "Milk Train" from *Long John Silver*. On both tracks the defection of Balin in 1970 has left an uneasy balance between the vocal pyrotechnics of Kantner-Slick and the hotlicks of guitarist Kaukonen and bass player, Casady. The end finally came when the latter pair left to form Hot Tuna, a blues roots band here represented by tracks from *Hot Tuna*, 1970 and *Burgers*, 1972.

The present stage of the band as Jefferson Starship, has founders Slick and Kantner along with David Freiburg (ex Quicksilver) teamed with a band that paradoxically is musically tighter than earlier versions of the Starship, but is less interesting. Craig Chaquico is a fine guitarist but lacks the bite and originality that was Jorma Kaukonen's trademark and despite his tendency to forget his drummer, the rich full bass sound of Casady's playing was so much an Airplane trademark that to listen to Slick and Kantner without them is like having the left side of your stereo system unhooked — something is somehow incomplete. Tracks from this period are taken from *Baron Von Tolbooth*, through to *Dragon Fly* and include the classic "Sketches of China".

The Airplane-Starship was more than any other single band the embodiment of a particular way of looking at the world typical of the radical optimism of the late 60's. This double album set enshrines the band — lumps and all, in its place in the aural history of modern American electric music and as such is recommended both for those of us senile enough to feel nostalgic and anyone who missed out, on one of the more exciting periods of rock 'n' roll.

Jae Renaut

#### Billy Paul Let 'em In Epic

#### The Miracles Love Crazy C.B.S.

On the Miracles' album Billy Griffin raps, "Hey Pete, why do we write songs like these man, people are not going to change." Meanwhile in Philadelphia, Billy Paul's album is produced by Kenny *there is a message in the music* Gamble and Leon Huff of Sigma Studios. Presently, both the Miracles and Billy Paul are into heavy lyrics and fairly light music.

On their fine *City of Angels* album, Miracles Pete Moore and Billy Griffin, for the first time, wrote the songs. The Miracles have now left Motown records and Pete Moore (a veteran Miracle) has produced their latest album.

When Smokey Robinson left the Miracles, (Billy Griffin replaced him as lead vocalist), few would have imagined that they would successfully develop their own independent abilities in writing and production. *City of Angels* was a concept album about a Los Angeles music star from which came the popular singles "Love Machine" and "Night Life". Compared with *City of Angels* the material on *Love Crazy* is energetic but otherwise disappointing.

Part of the achievement of *City of Angels* was that it was a serious album but not slow, dull or laboured. The Miracles jumped right into songs like all Motown acts but the new album is different. Good material is made less accessible by slow take-us-seriously introduc-

tions to several tracks that add nothing but playing time to the record.

Unlike the Miracles, Billy Paul continues to record safely within one of the big black music companies. Most of his material is provided by the Sigma Studios writers and producers. The backing is of course by the very competent M.F.S.B. Billy Paul does not write his own songs but his material is good. The arrangement of Paul McCartney's 'Let em In' with civil rights speeches added is commanding. Though the songs range from punchy soul numbers to the middle of the road ('Without You'). Billy Paul's vocal style keeps the album together. His best vocal performances are on Sigma Studio material, however his version of the Badfinger song, 'Without You' is weak.

Billy Paul's album, made in the security of the Gamble and Huff set up, is less adventurous but a more successful recording than the Miracles *Love Crazy*. But look out for the Miracles as they are one of the few black vocal groups not dependent on the big black music producers (Curtis Mayfield, Thom Bell, Norman Harris etc.) for material and direction.

Important messages (education, C.I.A., changing the world around) rarely make important recordings. Before the Miracles and Billy Paul can 'change the world around' with their music they will need to work with more appropriate forms from the black music tradition. Compared with the best of sixties black music, current soul is too often lightweight and unable to bear substantial lyrics.

Murray Cammick

**The Four Seasons**  
**Helicon**  
**Warner Bros**

**Beach Boys**  
**Love You**  
**Warner Bros**

Long ago in 1962 two groups from opposite coasts of the USA shot to the top with the first of long sequences of hits. The appeal of both was founded on catchy melodies and soaring vocal harmonies. From California, The Beach Boys 'Surfin' Safari' and from New York, the Four Seasons 'Sherry', began a long rivalry for the honours of top American vocal group. For rivals they certainly were, often fighting a chart battle to virtual standoff, trading hit for hit for over five years. (Anecdote. On a '63 album the Beach Boys warned 'Four Seasons you better watch out'. On the flip of their '64 hit 'Dawn (Go Away)' The Seasons replied with 'No Surfin' Today'.)

Today The Beach Boys body of hits is indubitably the more popular — School-girls, who weren't born when 'Surfin' Safari' first broke, have the group's name scratched on their pencil-cases beside *Starsky and Hutch*. This situation is, I suspect, due more to availability of Beach Boys music on a plethora of budget albums than unquestioned musical superiority. Trying a few of the respective hits up against each other and see for yourself. Are 'I Get Around', 'Fun Fun Fun', 'California Girls', 'Help Me Rhonda', all that superior to 'Walk Like a Man', 'Rag Doll', 'Workin' My Way Back to You' or 'G'mon Marianne'?

Fifteen years later both groups are still around, and on evidence of their new albums both seem unsure of their current musical direction. Has the original following grown up, leaving them behind, content simply to refer to past work for nostalgia purposes? Should the group maintain the same sound, so successful in the past, and hope to win a new generation with it, or change and try to find a new audience altogether?

On the evidence of *Helicon* The Four Seasons seem to be adopting the latter approach. Frankie Valli and Bob Gaudio, the only two original members, own the group's name. They have gathered around them four musicians to create a sound intended, they say, to 'show the group off as a unit'. What this means is that The Four Seasons are now essentially a band rather than a vocal group. Instead of falsetto harmonies riding on a simple backing, we now have a rhythm section that is mixed as far forward as the vocals, and harmonies that, if present at all, remain comparatively in the background. If, then, they are to be regarded primarily as a band, then The Four Seasons evince several shortcomings which once didn't seem important. Firstly, the arrangements are uninspired and over a whole LP tend to become monotonous. Too many of the songs are both introduced by and basically depend on Gaudio's limited bang-on-all-beats piano style, coupled with a strict, clipped, flat rhythm section. Yet if the piano is repetitive the electric keyboards are often simply silly; in 'Rhapsody' the arp imitates the hum of long-distance power cables; it adds a tinny whine to *Helicon*, and twit

## The Great White Hope for 1977



**Television**  
**Marquee Moon**  
**Elektra**

Let's get this right. Television is not a punk rock group, so if you're looking for some guys who stick safety pins in their cheeks and spit and vomit all too often then you'd better look some place else. But come to think of it even the Sex Pistols aren't *real* punks, they're just marketed outrage that bears little in common with the efforts of America's real punks — the garage bands of 1965-1968 like the Seeds, the Chocolate Watchband, the 13th Floor Elevators and, oh yes, Question Mark and the Mysterians.

Television has often been mistakenly included in the renaissance of punk rock along with other CBGB groups who have a better claim to the title, groups like the Ramones, the Heartbreakers, Tuff Darts and the Miamis. Television's elementary sound; a reliance on a simple guitar, bass and drums line-up (no synthesisers or mellotrons) with Tom Verlaine's occasional keyboards and their concise style

ters irritatingly in 'Long Ago'. Only in 'Down The Hall' do electric keyboards really contribute, lifting the harmonies of a good up-tempo number. (In fact this song's strong melody and sensible lyric make it one of the album's few fully satisfying cuts.)

As mentioned above, the vocals have been mixed well into the album's overall sound. Although this may at times be an advantage — some of the group members are not strong lead singers — it is disconcerting that Frankie Valli's warm voice is not better displayed. Furthermore, many of the numbers do have attractive, albeit fragile, melodies, but due to the mixing cannot survive the cumbersome arrangements. Sometimes we are left with merely a memorable line or two rather than a coherent tune; witness 'Let's Get It Right' or the gorgeous harmonies of the hook in 'Rhapsody' ('Rhapsody' is possibly the only track to have the harmonies sufficiently 'up front' to satisfy old Seasons fans).

Despite my critical carping there are good things on this album; it's just that they seem to clash with detracting elements: the fine driving beat of 'New York Street Song' is irritatingly interrupted by a clever moog and percussion break. Similarly the happy cruising melody and straight harmony backing of 'Put A Little Away' is interspersed with gimmicky phasing of guitar and vocals.

I have gone into some detail concerning this album because only in mentioning details can I hope to explain its frustrating overall effect. The Four Seasons haven't yet fully resolved whether they are to be a moderately heavy band or a vocal group. I hope they decide to become a vocal group again because, as this album shows, they can write melodies, can sing fine harmonies, and Frankie Valli's still got that voice.

If The Four Seasons show a certain indecision of direction, the Beach Boys seem to be totally lost and foundering. *Love You* is their first album in which they know how long to be totally written and produced by Brian Wilson, but after repeated listenings it is virtually impossible to believe he is the same man who the sixties rock press labelled as 'genius'. What has happened to the mind that created a whole musical genre, almost mythic in its ability to make teenagers the world over into surrogate Californians, vicariously surfing and cruising through their summers with The Beach Boys? Alright, that was 10 or so years ago and Brian is now a married man and hasn't shown interest in the beach or the strip for a long time. Granted, but what is so tragic about this album is that in sticking to the style of writing and arranging that worked so brilliantly on the '67 album *Pet Sounds* he has only turned in a wretched self-parody. On *Pet Sounds* Brian quixotically mixed unusual musical elements —

— two notes aren't used where one will do — has probably led to their being lumped in with New York's punk rock groups. But there is no question of their musical competence; they are musical sophisticates among the punk groups. Verlaine and Richard Lloyd share the cutting guitar solos which are the basis of their sound, at their most incisive on 'Elevation', while Billy Ficca and Fred Smith, on drums and bass respectively, add powerful — if often minimal — backing to Verlaine's vocals.

Verlaine is also a good lyricist (although his medium doesn't demand it) and he uses imagery in a similar way to Patti Smith but his images are more ordered. His lyrics are often menacing.

And this boy can sing! Verlaine is a Ramones 'Beat On The Brat'. Verlaine's vision is stark, often pessimistic — on 'Friction' he sings 'My eyes are like telescopes/I see it all backwards but who wants to hope?'

And this boy can sing! Verlaine is a convincing and often compelling vocalist with a delivery similar to that of Patti Smith. The words are stretched to their full meaning and he makes count what would normally be throwaway lines. Like his repartee with the band in 'Venus' — the band ask what sounds like 'Do you feel low?' Verlaine replies 'Not at all' with the surprised response from the band, 'Huh?' Like the way Verlaine puts malice into the single word 'confidential' in 'Prove It'.

What Television shares with the best of the new punk rock groups (and among the chaff there are some good bands) is a common feeling for R & B basics and anger that hasn't been heard since the early days of the Stones and the Who. And think about it: when did white boys last sound so good?

Jeremy Templer.

fuzzed bass, chimes, wood blocks, harmonica, fair-ground organ and so on — yet somehow made the whole work triumphantly. Much of that album's success rested, of course, with the beautiful languid melodies and vocal treatments. It is precisely here that *Love You* is so disappointing — it contains some of the most trite songs I have heard in years. Brian was never a particularly strong lyricist but once, with tunes like those, it didn't really matter. Now, with 'melodies' that are often no more than one or two line fragments stretched out to song length, (eg. 'Mona'), one is thrust at the lyrics in the hope of finding interest. They are uniformly fatuous.

Pat, pat, pat her on the butt  
She's going to sleep...

Or  
We've got extra sensory perception  
You can send me thoughts  
I've no objection...

Maybe lyrics should rhyme but some writers can invoke meaning as well.

Perhaps my major complaint about this record is its almost total lack of strength or energy. There are at most one or two memorable tracks, (eg. 'Good Time'), and the tempo are nearly all so dirge-like that, as a friend succinctly put it, the arrangements sound like a carousel winding down. Added to this is a rhythm section that, although never noted for subtlety, has become monotonously ponderous.

Not content with writing and arranging, Brian sings some lead vocals. Unfortunately his voice sounds in permanent need of a cleared throat. (The dog begins howling whenever 'Love Is A Woman' comes on.) The record's inner sleeve contains an effusive gushing dedication of love from the group to Brian. After hearing the album this note seems less dedicatory than some sort of desperate reassurance to an ailing spirit.

Peter Thomson

**Kiki Dee**  
**EMI**

Kiki Dee sounds like the name of an exponent of bubblegum music. But in her recent release on Rocket Records, *Kiki Dee*, which is co-produced by Elton John, she reveals a voice that is strong and clear and true.

Unfortunately she doesn't sound as if she's enjoying herself. Combine that with banal lyrics and you have a recording that I personally have not felt like playing much. Elton's influence is evident in the strong, driving narrative quality of most of the numbers, with piano dominant in a largely-uninspired backing band.

Sophisticated recording techniques do not improve a singer who has nothing substantial on a feeling level to sing about. With female recording artists of the calibre of Joni Mitchell and Joan Armatrading churning out magnificent stuff, any newcomer has a lot to aspire to.

But it's early days yet. Perhaps Kiki Dee is presently engaged in acquiring the experience that will, one day, enable her to sing from the heart.  
**Rhonda Bosworth**

**Willie Nelson**  
**Live (I Gotta Get Drunk)**  
**RCA**

This album will give folks who have just picked up on Willie Nelson, an opportunity to hear that his career did not begin with *Red Headed Stranger*. Too few people know that Faaron Young's 'Hello Walls', B.B. King's 'Nightlife' and 'Ain't It Funny How Time Slips Away' are Willie Nelson compositions.

This album was recorded live, at the famed Panther Hall Ballroom in Texas before an exuberant or should I say drunken crowd of 'rednecks' all trying to get their voices recorded for posterity.

Unfortunately, you won't recognise many of the songs on first playing, not because of crowd noise but because Willie flies through the numbers barely pausing for breath between each.

The best cuts definitely appear on Side One, while Side Two is somewhat samey/boring apart from the medley (one of three included) 'Opportunity To Cry/Permanently Lonely'.

Side One opens with 'I Gotta Get Drunk', a classic bar room song in the western swing tradition. The truly immaculate bass playing on this track is, I presume, by Bee Spears who, together with all the other members of the band, is a long standing member of the Nelson band. James Clayton Day plays a really nice pedal-steel break on this track, which is also notable for the great lines:  
*There's a lot of doctors that tell me  
That I better start to slow it down  
But there's a lot more old drunks  
Than there are old doctors  
So I guess we'd better have another round.*

That's truly what country music is about — earthy, real and retaining a sense of humour.

'Hello Walls' as part of a medley, loses the impact that it would hold as an individual number but it is still, undoubtedly, a country classic. The only other cut really worth mentioning is 'I Never Cared For You', one of only two songs on the album that manages to rise in tempo above a dawdle. Willie here picks a fine solo on his holed, gut-strung Martin and as in most of his other songs, plays some very tasteful Django Reinhardt-ish jazz chords.

While all this material is at least five years old and none of his post '73 material is included, it is still a collection of Willie Nelson classics and, as such, an historically important release. Anyway, I hope the cash does come in, even if only for Willie Nelson's pocket. He deserves the compensation.

Alan Hunter

### Wanted

Information on New Zealand performers and performances. A Free listing of performances (concerts, clubs, pubs) will start in the July issue. Write to **RIP IT UP**, P.O. Box 5689, Auckland, by the 20th of the month prior to publication.

### TANGATA WHENUA

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# MIKE CHUNN INTERVIEW

## Part 1

Continued from page 7

planned on, whereas he'd been playing live for about ten years. And for about three months we hadn't played and he was getting very irritated.

Things got on edge and because we had the time before the tour we thought that if we're going to do it, it has to be now. So, he got the boot. But Michael emphasises: "It wasn't a sudden decision, it had been in the air for about three months."

Minus a drummer, Split Enz took the classic avenue for finding musicians in England and placed an advert in *Melody Maker*. "We had a totally hilarious session with some terrible drummers. We got about forty — fifty phone calls and managed to axe a lot of them on interviews. So in the end we got it down to about thirteen and auditioned them in our pokey little rehearsal room. Some were just so bad. Eddie's keyboard stack was facing the drum kit so it was alright for him, because he could break out in fits of laughter and hide, whereas the rest of us had to buckle up and laugh away to ourselves."

But the auditions were only rarely amusing. Towards the end it got very boring playing *Walking Down*.

"For me it was honestly like a hobby that suddenly got a bit big."

the *Road* for the fiftieth time. And Malcolm Greene was the last one. He turned up in a beat up old car and I thought "Oh no." But he came in and played and was really good. He joined ten days before the Jack the Lad tour and in that time learned the whole set, so he deserves a pat on the back for that.

Finally, the thing Split Enz had been holding out for had happened. They were booked as support group on a major national tour with Jack the Lad. "Everybody thought it would be too much of a contrast because they are basically like Lindisfarne a kind of singalong band. But in actual fact it went very well. We got on with them and they gave us full use of the PA and lights which many support groups don't get. But because Jack the Lad aren't of that high a standard, they just didn't care too much about their position. For them, it's just a job and a good time, rather than all this craving for fame."

The best thing about the tour were the English audiences who were incredibly willing to accept anything. They just didn't care that we

were so different, they'd give us a very good reception and then get up and dance away to Jack the Lad. Some places were just absurd and at about 75% of the shows we did encourage."

In fact, Split Enz got more coverage for the tour in the press than did the headlining act, because they were not only new but somewhat startling. "We were unknown, people didn't know who the support group was and then we'd pop on, and impact with us is very often the key to the success of the concert. That tour covered a lot of cities and was well worth doing."

However, financially it was not. "I'm not too sure but I think we might have had to pay them to do it, though it wouldn't have been much. We were going to be touring with Roxy Music in Europe when we first went to Britain but it was cancelled and for that European tour, we would have had to pay them about, Oh... \$15,000. Jack the Lad certainly wouldn't have cost that much but it would have been enough. We would have lost on the whole thing."

After this tour Split Enz played the Paradiso Club in Amsterdam. The Club, which is in an old church, was sold out due to the amazing reception they'd had for two video clips that had been run on Dutch TV. "From that one concert seven magazines ran articles. One magazine gave us the front and back covers and a two page spread inside, so that was really a big boost to the whole European thing. As a result the LP entered the Belgian charts at 11 and the Dutch charts at 28. But it didn't last long because we didn't stay to play, but it was a good start. After this very brief European expedition they began a fifteen city tour of Universities and clubs to capitalise on the publicity and interest they'd aroused on the Jack the Lad tour."

"We felt at this time that we were building support particularly in London. But the whole thing seemed to be that we were just a live band and the record didn't seem to matter to anybody. It wasn't selling much, nobody ever played it on the radio in England and playing live was costing so much."

Nevertheless, Chrysalis felt the need to get some new material recorded, to issue while they were on the Australian tour, to keep interest going in England. So, the band went into AIR studios, again with Manzanera, to record the single *Another Great Divide*. Once again it was never heard on British radio. But Split Enz were pleased in spite of its poor reception. Michael particularly enthuses about his work with new drummer Malcolm. "That's the only

time he and I have ever recorded together, but in my opinion it's the best work I've ever done with a drummer. I was really pleased with it."

With their campus tour over, they had only two days to pack their bags and move on to Australia. "We just sprinted out of the place. Left our landlady holding a chopped off light

"Maybe the average NZ concertgoer just knows a bit too much about us now."

chord because we'd needed a plug. It was such a rush."

This Australian tour was considerably more successful than the others. This was largely due to the British publicity getting into the press and T.V. in Australia, where it was all seen as part of the great Australian rock break-through of Sherbet, AC-DC, the Little River Band and adopted cousins Split Enz.

The previous Australian tour went very slack and we'd had to cancel concerts through lack of promotion but this time it was much better. Even so we didn't cover Australia very well because we knew we were going to America in February, so time was short. We were only able to do the four main cities but the whole tour was the best draw we'd done there which made us feel the whole effort had been worth while. But there again, we lost money on the tour because expenses ran so high."

Following Australia, home to New Zealand Split Enz however, had reservations about this tour. "The general feeling we got (especially in Auckland) from the audiences was that they had seen it all before. I guess it was because although it was the best tour we'd done of NZ, we hadn't got around to progressing from the last time through. It just didn't have the magic, the fight we'd had in the early days in the days of the buck-a-heads. I just felt that in a lot of ways it was just capitalising on success overseas. Maybe the average NZ concert goer just knows a bit too much about us now. It was just too easy, even though it was encouraging to see everyone was still keen to come and see us, though the bastards still wouldn't buy the records."

## Next Month

The *Nightmare Stampede* itself. America, Phil Judd and Michael Chunn quit. The future for Split Enz.

## The Island of Real Cafe

Auckland is about to gain not only a new music venue, but also a different kind of venue. *The Island of Real Cafe* at 7 Airedale Street, City will function as a restaurant during the day, but at nights will become a coffeehouse with music featured on Sunday afternoons and Monday nights. Manager and owner, Charlie Gray, hopes eventually to feature entertainment on at least 3 nights a week and the performers will vary from poets to folk singers to rock bands. First up, on Sunday 12th of June in the afternoon, will be Murray Grindlay together with Rainbow. There are no firm bookings thereafter, as yet, but expect to see such acts as Hello Sailor, Lou Rawnsley and band, the Phil Broadhurst Quintet and Colin Hemmingsen's Cohesion. The door charge will vary, depending on the entertainment; and who's playing when will be advertised on radio and by poster. Charlie also threatens to make the best onion soup in town. You have been warned.

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## NZ NEWS

**Hello Sailor** are currently recording their first album at Stebbings Studios in Auckland. They have, to date, completed one third of the album, which is entirely original material, with producer Rob Aitken. Meanwhile, a single *Latin Lover* and *Gutter Black* should be released on the Key label in about a month.

**Dragon**, NZ based band in Sydney, have a new album released in Australia. Titled *Sunshine*, the album is released on CBS and produced by Peter Dawkins. The band's line up remains Todd and Marc Hunter, Robert Taylor and Paul Hewson, with drummer Kerry Jacobsen replacing the late Neil Storey.

**Rockinghorse** are now down to a four piece with the departure of Carl Evensen for England. Remaining members are Wayne Mason, Kevin Bayley, Clinton Brown and Jim Lawrie.

New jazz-rock band **Cohesion** are currently arousing interest in Auckland. Fronted by sax player Colin Hemmingsen, the remaining members are Martin Winch on guitar, Russell Good on bass, Peter Woods on keyboards, Ian Fraser on drums and John Banks on percussion. Look out for them.

The split of the Hunter-McCallum band has thrown out two solo performers. **Malcolm McCallum** will record a single in June and also continue recording material for a second solo album. Meanwhile he's working on jingles and session work and can be seen performing solo at the Leopard Tavern in Drake Street in Auckland on Thursday and Saturday nights and also at the Windsor Castle on Saturday afternoons. **Alan Hunter** will also be pursuing a solo career. He's currently working up a reper-Auckland on Thursday to Saturday nights and also at the Windsor Castle. Replacing the Hunter-McCallum band at Moody Richards (ex-Crofts) in Auckland are the reformed and reorganised *Streettalk*. Now known as **Vox Pop** the members this time out are Peter Cuddihy, Andrew Kay, Brent Eccles and Derwent Gordon.



N.Z. Listener

## ROCK TV Television Blues

New Zealand television has always had a curious neglect for its rock audience. The early American pop shows that were shown here, "Shindig" and "Hullabaloo", reduced rock to a corny teen innocence which local shows like "Let's Go" and "C'mon" maintained. The basis for such shows was simple enough — local performers covered the top 20 hits, the latest records were played and all the while a team of go-go girls held the visual interest.

The same conservative attitudes to

rock on television remain today: the more serious rock shows are screened late at night while the early evening pop shows are usually coated with chorus girls and dancers. TV1's "Ready to Roll" and TV2's "Radio with Pictures" include films of overseas groups, rock as well as pop music, but both are shown out of regular viewing hours.

"Radio with Pictures", the most successful of the current shows, closely follows a format established by "The Grunt Machine". As TV1's

concession to the "heavy" rock audience, "The Grunt Machine" was the first rock show to do away with dancing girls and to show film clips of overseas groups exclusively. But it was screened on Friday nights at about half-past eleven, after the late night film, and ended its run in December last year after "poor ratings".

There were good reasons behind the fall in ratings. The Friday night film was usually some turgid WW2 romance, an obstacle course before "The Grunt Machine" and the show had little or no advance announcement of all the artists to appear each week. Its comperes' attempts to be hip were an embarrassment, and the whole show was often devoted to unedited film of one or two artists each week. More lately, in the face of competition from "Radio with Pictures", "The Grunt Machine" chose to repeat a film clip of Deep Purple in Japan which took the whole show and to devote an entire show to the G Band and the New Seekers, neither of whom would make the grade into "heavy" rock, and would be better with an early evening time slot.

"Radio with Pictures" seems to have learnt from the mistakes of "The Grunt Machine", but again it isn't screened until all the schoolkids are in bed and the cat has been put out — at about 11pm on Monday nights. No comperes though, and generally much shorter film clips.

"Ready to Roll" has been showing on Friday afternoons from 5.30-6pm; rock 'n' roll for the kids before Dad gets home. From June 25 "Ready to Roll" will be repeated on Saturdays at 6pm. Perhaps it will be upgraded to catch a Saturday audience but at present it still relies on a rehash of

the top 20 formula which has been the basis for virtually all New Zealand rock shows. Local performers — and whoever's playing out at the Wainui Tavern that week is certain to want to appear — sing current hits for most of the show, but there are three or four overseas film clips as well. While these film clips are usually repeated on "Radio with Pictures", "Ready to Roll" has occasionally been worth the rush home — I remember seeing the Kinks playing "You Really Got Me" once last year.

The real pity is that neither channel has grabbed overseas shows such as "Soul Train" and "The Old Grey Whistle Test" which are syndicated throughout the world. Segments from both shows occasionally appear on either "Ready to Roll" or "Radio with Pictures". And record companies here must have film piled high in their warehouses; recent film clips that aren't likely to be shown outside the company offices and valuable old film that would make interesting viewing. Instead, "Ready to Roll" and "Radio with Pictures" are filled with the more popular artists, most of whom don't really need the extra publicity and who are often without the visual interest to warrant constant repeating.

But that's the state of play at present, and both channels seem unwilling to risk trying a serious rock show along the lines of "Radio with Pictures" at prime time. So, kiddies, outside of "Ready to Roll" and "Radio with Pictures" for the moment anyway you'll have to make do with the annual Grammy awards and as many Abba specials as you can take.

Jeremy Templer.

## MORE SMALL STUFF

Continued from page 2

featuring Bruce Springsteen's E Street Band and produced by Springsteen guitarist Miami Steve van Zandt. . . . **Supercharge**, British soul band, have undergone a massive personnel reshuffle. Seems Virgin, their record company, persuaded sax player and vocalist Albie Donnelly and guitarist Les Karski to dump the rest of the band. All good clean rock and roll fun. . . . Next album from Mrs Trudeau's friends the **Rolling Stones** will almost certainly be a live set. To complete recording for the album they played the El Mocambo Club in Toronto and as pay, took only the bar takings. How much? \$371. . . . **James Taylor** is currently working on a new album with Peter Asher, producer for Linda Ronstadt and Andrew Gold. . . . **Pete Townshend** and **Ronnie Lane** are working on a duet album. Guests include Charles Watts on drums and a certain E. Clapton.

. . . **Emerson, Lake and Palmer** are at present touring the States with 125 people in tow. Seems they're not all road crew however, for this entourage includes an orchestra and chorus of seventy. . . . **The Ramones** have cut a surfing single called "Sheena Is A Punk Rocker". . . . The **Save The Whale** concert, held in Tokyo (also known as the Rolling Coconut Revue) with Jackson Browne, Country Joe and John Sebastian regrettably lost \$200,000. . . . and while we're on the bad news famed Memphis bluesman **Bukka White** died on February 26th aged 67. . . . David Bowie currently touring the States as piano player in Iggy Stooges band. . . . The late Paul Kossoff's band Back Street Crawler are now called just **Crawler**. The line-up, too, has changed and now features Terry Wilson-Slessor on vocals, Rabbit Bundrick on keyboards, Geoff Whitehorn on guitar, and Tony Braunagel on drums. . . . **Paul Mauriat** has re-issued and discofied his greatest hit under the title "Love Is Still Blue". I can hardly wait. . . . Veteran big band leader **Woody Herman** is recovering from a car smash in which his right leg was fractured. . . . ex-King Crimson sax player **Ian McDonald** is now playing with the group Foreigner. . . . The **Temptations** have left Motown Records and are now signed to Atlantic. Another bit of the Motown Empire gone. . . . Not content with letting his older brothers make the money, youngest Gibb brother **Andy** has a single climbing the US charts. The song is cowritten with big brother Barry.

. . . **Procul Harum** have a new keyboards player Pete Solley. . . . Also ex-Elton John bass player, Dee Murray, is filling in for regular bass player Chris Copping who recently collapsed from exhaustion after a tour. . . . **Festival Records** in NZ have now bought the rights to distribute Zodiac Records. This includes current single from Murray Grindlay and an up-coming release from Hello Sailor. . . . **Steely Dan** now working on new album to be titled "Aja". It's set for June release in the US and features such underworked musicians as Larry Carlton, and Joe Sample from the Crusaders, Wayne Shorter from Weather Report, Jim Keltner from everywhere, together with Bernard Purdie & Tom Scott. . . . **Renee Geyer's** new album *Moving Along* recorded in Los Angeles with producer Frank Wilson, known for his work with Eddie Kendricks, Stevie Wonder, and Diana Ross among others. On the album the First Lady of Oz soul uses musicians from Stevie Wonders backing band Wonderlove (expect to see Renee Geyer here in July). . . . ah almost forgot the Punks. At recent concert in London with punk bands **The Clash** and **The Jam**, the front 200 seats were destroyed by boisterous fans. . . . new punk trio **The Jam** apparently wear mohair suits and ties and use Rickenbacker guitars. S funny I seem to have heard this all before somewhere??

. . . **Wilko Johnson** star guitarist of Dr Feelgood has quit the band although he is featured on their new album "Sneaking Suspicion". He's forming a new band with various London pub-rockers. . . . **Linda McCartney** is about to release a solo single. . . . **Nils Lofgren's** new band has his brother Tom on guitar, together with Wornell Jones on bass and Dave Platshon on drums. . . . Genesis drummer Phil Collins has quit his job with jazz-rock band **Brand X**. Seems his heavy workload with Genesis prevents him from continuing. Replacement is LA based Joe Blocker who has worked with Bobby Womack and Jean-Luc Ponty. . . . yet another new John Mayall band. This one has Soko Richardson on drums, Edmund Lee on bass and James Smith on guitar. This boy changes his bands faster than he changes socks. . . .



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we wish the magazine great success.

## ROCK TV

### Alan Galbraith Slams TV

Beyond the mere famine of rock on TV, some people have expressed serious doubts about the way local television has presented rock music when it has put it on the box.

Alan Galbraith is well known in the entertainment business. A record producer, manager, and occasional TV personality, he voices concern about the way TV in New Zealand has approached rock music. As he sees it, TV has approached the music not on its ground but by trying to force rock into an homogenised format.

"What they've done is to stick to a format of shows which Kevan Moore did very successfully ten years ago and they haven't budged since. They get hold of an entertainer with a reasonable amount of talent and offer them television work which they say will promote you. They don't pay you anything to speak of and you do it because it will promote you.

"But promote you for what? They turn you into the average New Zealand television performer and they all come out looking the same. It's criminal.

"No one's allowed to go on and do what they do best. Artists who've had an original image have had it drummed out of them as soon as

they got onto TV. Original singers are turned into all-round entertainers. You could have a totally original act, but you don't do that. You do it the way they want you to do it and they just don't know.

Alan Galbraith, however, doesn't totally blame TV for their lack of imagination in presenting music. "To some extent TV does come in at the end of things. At the moment, there's just too few people going out and putting on an entertaining show, and there has got to be a vital live entertainment scene for TV to pick up on. I mean you could count on the fingers of one hand the people who've tried to put on a show — Dragon, Split Enz, Mark Williams. . . . but who else?"

"But it still seems that there's just a lack of creative control and ability in television light entertainment. They just don't seem to be able to look at someone who is an original talent and say that it's worth us pushing that along and I believe that that sort of thinking has caused a real problem in our entertainment scene.

"Television to me has been one of the prime instigators in the ruining of the local entertainment scene. They should really be ashamed of themselves."

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