GRAHAM PARKER LIVE

...BY PHONE FROM SURREY, ENGLAND

Talking to overseas musicians in New Ze-

land can be a harrowing experience. Press

conferences tend to be conducted on a gang

rage treadmill— you line up and attack at the

first opportunity. Phone interviews are prone

to the same, but at least this time a telephone

exchange full of con-

fused operators as Graham Parker was

switched from Auckland to Wellington to

Christchurch and finally back to Auckland

for a series of interviews. 12,000 miles and a

two and a half hour leg do not ideal interview

conditions make, but hell, let's not be picky

about this. After all, this was Graham Parker.

But why should anyone pay for all these

phone calls to Graham Parker, you ask. Well,

there's a very simple reason. Graham Parker

and the Rumour are coming to our very

shores. So if you happen to be in Dunedin on

the 3rd of September or in Christchurch on

September 4th or in Wellington on the 5th of

September or Auckland on September 8th,

then the boy himself will be looking your

local Town Hall to pieces. That's guaranteed.

If you should require evidence of Parker's

ability to do this August the 7th you can

rings up to your local record emporium and

pick up a copy of GP and the Rumour's ex-

cellent live album — The Parker. And if that

doesn't convince you, you're either deaf or a

Seals and Crofts fan.

In fact, The Parker's three live sides (the

two are taken up with a 32-track version of

the cassette single "Hey, Don't Ask Me Over-

thing") really sum up the Parker story — so far.

An opinion I'm happy to record — Graham

agrees with. "Yeah, it's supposed to sum up

what we've done and sum up all

those changes in our material and put it into

one thing with the live album.

The album goes for beyond merely recog-

nizing the established stage favourites. For in

nearly every instance the live rendition cuts

the studio recording dead. This is particu-

larly true of the tracks which failed on Parker's

test album — "Sticks and Stones of New York

Shuffle" and the 'heated in Har-

tem' work with a tempest and drama that was

almost totally lacking in the originals.

Parker maybe not present any breaks

throughways there are no new songs here —

but the ground gained so far is held with

ease.

One could do a lot worse than heed

Parker's words on the subject: "A lot of

people think we're a good live band. Live we
certainly put as much importance as we can into

it and I think probably the live album is our

best.

The live album comes at a much earlier point

in Parker's career than is standard practice.

To what extent was its release in-

fluenced by the fact that reaction to the

band's live shows had always been so

enthusiastic?

"Yeah, it is largely to do with that," says

Parker. "But I dunno... after Heat Treatment

I was thinking — I will another one album and then a

live album out quickly and get this stuff over

with. Then, when we get the news and be-

ter material, we'll put it out sooner and better live

album.

So maybe we'll have another live album

out for the year or so. I think that's a good idea.

The Parker, besides boasting a some-

what unusual title, on the cover presents

Parker as some kind of half man, half ape

creature while the inside cover states: "The

Parker, He's Part Gorilla." So what's the

story behind all this, Graham?

Graham's long-distance chuckle echoes

down the line. "There's some kind of insane

reasoning behind it but I wouldn't take it too

seriously," he asserts. "We got the word

Parker is a very brief from a Swedish review.

We couldn't read Swedish but this word

Parker popped up and it seemed extremely

fuzzy. There was another word too, Parkerin.

Don't know what other than means.

Parker Easa? Great idea! Let's do a thing where

you look like a gorilla and then you take your

shades off and underneath there's a gorilla.

"It's a big joke really," Parker assures me.

"You take your sunglasses off and look like that.

There are actually people who think I really

do look like that with sunglasses on.

Indeed, shades have become such a famil-

iar part of the Parker image that he must be

the only one on record of a celebrity who

takes his shades off when he doesn't want to

be recognised.

More and more often it's happening that

someone recognises me. So sometimes I

don't wear them and I'm gonna get out of the

car and go into a shop. I take them off just

in case.

"Not that I mind being recognised, it's just

that people tend to treat you differently and I

don't want to be treated differently at all times.

Given a little earlier you said that

Parker is the end of Graham Parker

Part 1. So how will part 2 be different?

"Well it must be different from now on.

Like we've relied on brass a lot and now we're

cutting it down so that at the moment we

use brass on only half the songs.

So we're getting away from that and relying

on ourselves a bit more. The next album's

gonna be totally different.

Any more concrete ideas on how it'll be

different?

"Not really. No, it'll be a different producer.

It's not going to be either Nick Lowe or Some

Langie who did the other albums. We're

gonna have to work with someone that's
different.

And I'm hoping to get a lot of different

tunes of the band. I think that certain things

we've relied on we've got to look at closely and

generate some changes.

I want the songs to be more uh, I want

the songs to be different. I want to be doing

the whole thing this time instead of perhaps the musician-

ship of the band. I want to do more songs

that come through. I want us to look at

that a bit a lot. So I think it could come out

quite different.

For all the critical acclaim Parker's man-

aged to slow away under his belt, he's still

not a big record seller in most markets.

Young Elvis Costello has this instance has

fared him for dead in the sale stakes, particularly

in the US. But Graham Parker has very

definite views on why this is.

"That's completely due to Mercury Rec-

ords. They just have no idea of how to break

an act. We started off with such incredible

enthusiasm in America but it just wasn't fol-

lowed through with any promotion. So it's

just been very hard work for us. The only au-

dience we've got in America is the couple

we've got in New York and London and then

them on the head and said 'Listen to this you

sh**g idiot.'

We could have cut a lot of corners with

brilliant promotion and that's what you want to

do, because it's quite soul destroying going

to America over and over again and gaining a little bit every time. The process

to be sped up.

But despite such setbacks, Graham as-

serts the band has not lost impetus.

"No, we're probably stronger than ever

right now. The new songs are coming out

very strong and the band have just made

their second LP and that's all fleshed

things up a bit if they do something removed

from me. So I think things are looking really

good. You know, Parker makes no secret of his determina-

tion and ambition. One writer termed it the

ambition to matter." The frugal, tight-

fisted working-class guy with nowhere to go but

up. Du, he still feels as strong as ever.

Yeah definitely that just keeping coming

back all the time. If it didn't it wouldn't be

worth bothering. You just find yourself

saying, you know, I knew that I was going to

be a musician at 18 in Dublin. The rest is

just history. In fact, I've just grown back to

the original feeling that we've still got to give people what I think is

me.

Alastair Dougall

PH 370-812

5 St Kevin's Arcade, Karangahape Road

$1,000 Good Used Records in Stock!

LATE NIGHT THURSDAY
部门的 BB&amp;M3, 而且据说他们的演出已经安排好了。"我们已经与洛杉矶的两个乐队联系上了," 她解释道。"他们将会在本周五在好莱坞开演, 至于演出的细节和安排, 我们还要查看一下。"

但是, 作为乐队的主唱和成员之一, 她确实感到很自豪。她相信他们会为观众带来一场精彩演出。"我是一个充满激情和活力的人," 她说。"我非常期待这次演出, 并且相信我们会给大家带来一个难忘的夜晚。"
LRB STORY

The moral of Little River Band's story is simple even in these enlightened times, success is seldom unearned. Take Glenn Shorrock, for instance — back in 1965 he was lead singer of the Australian band, the Twilights, and later he was with Asiax when they went to England. They disbanded and he stayed in England; spending two years in a band called Esparanto and barely making a living from session work. Shorrock met Graham Goble, Bob Birles and Derek Pellicci in London in 1974.

Goble, Birles and Pellicci had all been in an Australian band, Mississippi, whose first single (‘Kings of the World’) was a top ten national hit even before they had made any live appearances. That was in 1972, an album followed and it was named “Album of the Year” there were two more hit singles. In April 1974 Mississippi went to England and eventually disbanded. Charlie Tumsahi had been playing bass — he went to play alongside Bill Nelson in Be-Bop Deluxe. Goble, Birles and Pellicci returned to Australia with Shorrock — as the Little River Band.

In Australia the Little River Band picked up a guitar player (Rick Formosa) and a bass player (Roger McLauchlan, signed to EMI) and was working on an album within two months. Little River Band sold 60,000 copies in Australia and went platinum. A second album, After Hours, sold 40,000.

In April 1976 Little River Band began its first tour of Europe. Canada and the U.S. Formosa and McLauchlan soon left. David Briggs and George McArdo took their places.

‘It’s A Long Way There’ was edited down from nine minutes on album to make a 2½ minute single; it made the US top 30. The band’s first two albums were combined into one album for American release and it sold an estimated 300,000 copies. A third album, Diamantina Cockade, produced a single that made America’s top 15. The album sold over 150,000 copies in Australia, went gold in the States and platinum in Canada.

Little River Band’s fourth album, Sleeper Catcher, has just been released and the band will be performing in Auckland on September 4.

War

According to dispatches, War is imminent. The seven-man American group, whose initial fame was as support for singer Eric Burdon but later achieved No. 1 hits on its own, is to tour New Zealand early next month. Four of the group began playing together in high school in California and gained some experience working the local clubs. One left for Hawaii; another had a spell in the army then returned to join his friends in an

continued on page 4
R. HORSE QUIT

Anyone who has seen them in action over the past six months wouldn’t say that they were flogging a dead horse... or even dare to suggest that they should be put out to pasture in fact Rockhorse have reached a musical peak, which is ironic since they have decided to call it a day. Rockhorse are one of the most successful, and longest established rock bands in New Zealand. They formed five years ago with ex-Formula singer Carl Evanston and the only founder members remaining are keyboardist Wayne Mason and bass player Clinton Brown. Guitarist Kevin Bayley joined three years ago. They write some great songs.

Rockhorse have had highs and lows. When Carl left, about a year ago they went down musically and in morale but with the arrival of zany Barry Saunders, they rose from the ashes of almost 100 miles an hour ever since. Only a few months ago Steve Gorden joined the band as drummer and he’s driven them to an even tighter edge on the album Rockhorse haven’t had all the breaks that they deserve in this country. To a great extent it has been a matter of not being in the right place at the right time. They had come to a crossroads, and under the management of Danny Ryan, had reached the point where they were considering overhauling the whole album. And that involved overseas travel and promotion – that’s when some of the band dug their heels in... after five years such ups and downs the country felt that the travelling life was beginning to get in the way. And most of the band were adamant that they went together or not at all. So they stayed – came to an abrupt halt and fell apart.

Nobody has any immediate plans. We are in a situation where if we don’t write a new album we will have up to 250 a month worth of Vancouver and Steve has some gigs with the Mad Scientists. When Barman and Danny will work on getting their club The Last Resort together.

Jefferson
Paul Kantner, Grace Slick, Marty Balin, David Freiberg, John Barbata (vocals), Peter Sears and David Courtney.

GRACELESS EXIT FROM STARSHIP

It appears that Grace Slick, one of the founding members of Jefferson Starship, has quit the band.

Her decision was brought on when, at a German rock festival, Slick became seriously ill with what was at first thought to be a ruptured appendix. After examination by a doctor it was decided that Slick could perform at that day’s show if she acted cautiously. Slick refused and told Starship founder and ex-husband Paul Kantner that she didn’t want to play with the band ever again.

She reportedly said: “I’m fed up with rehashing the 60s. I’m fed up with the bitterness in the band. I don’t like the sound and there hasn’t been any publicity for this ‘king tour’).

As a result, Jefferson Starship pulled out of the festival. The crowd at the Loreley Amphitheatre outside Wesbaden, who had already been promised the Atlanta Rhythm Section, only to have them not appear. It raised the question of Starship’s cancellations. They invaded the stage area once the band had piled equipment with axes, while others heaped gear into a pile, poured oil over it and set it alight. Others from the audience dismantled the stage and smashed lighting equipment.

Jefferson Starship has already announced that they are going to record a new album of guitar and suffered damage amounting to $20,000.

At the gig the following day in Hamburg, Grace Slick had become seriously un

Rip It Up August 1978 Page 4
A WINNER

What is a Hot Chocolate freak? Is it a child with a drinking problem or a youth with a translator radio lodged in his ear? This confusion has been evident since 1968 when multi-racial British band Hot Chocolate released their version of "Give Peace a Chance" on Apple Records.

In July, the band's lead vocalist, Errol Brown, visited New Zealand to promote Hot Chocolate's new album. Every hit a winner and examine the possibility of a tour here in October.

Errol Brown has been the main songwriter for Hot Chocolate since the departure of Tony ("I Like Your Style") Wilson in 1974. Brown, resident in Britain since childhood, regards British rock 'n' roll as important an influence as that of black voices groups on the Hot Chocolate sound. "I like to be free to do anything," Brown says emphatically, stressing his desire not to be placed in any restrictive category.

So, what direction is the band heading in? "I cannot tell you now what will happen in the future," says Brown. "I write songs and I will keep on writing songs." But Brown has not yet commenced writing for Hot Chocolate's album to be recorded in February 1978.

One factor is certain. The band will continue to work with its making producer, Mickie Most. Brown regards Mickie as "a vital part of our set up and very important to Hot Chocolate's success."

After an initial 4 years of playing in clubs, discos and ballrooms of Britain, Errol Brown left his job as a printer. It has allowed Hot Chocolate now to perform in concert halls and put more energy into their songwriting and recording.

Murray Cammick

RIP IT UP No. 14 August 1978

A BRAND NEW ALBUM - OUT NOW

THANK GOD IT'S FRIDAY

THE DISCO COLLECTION OF '78
2LP SET PLUS BONUS 12" SINGLE $10.98 LP & MC

Rip It Up August 1978 Page 5
Jazz

Rumours

Rumours

Rumours

Recent Releases

Southern Cross Building, High St, Auck. Ph 370-317
279 Parnell Road, Ph 775-285 (Open Saturdays 9.30 to 4pm)

IMPORTS

(All $5.50 including postage)


JAZZ

Dave Lieberman Sweet Hands / Forgotten Fantasia (with Richard Berich) – McCoy Tyner Song of the New World – Sonny Fortune Awakening

NEW TASTE

SENSATION

“HOT PLATTERS A LA PANNELL”

JUST ABOVE THE ALEXANDRA TAVERN

Taste Parnell is OPEN SATURDAYS! 9.30am to 4pm

CHELSEA RECORDS

MANNERS PLAZA
(Manners St)

LAMBTON QUAY
(Off. Cable Car Lane)

RIPTUP READERS OFFER ONLY
any $7.99 LP for only $6.50

TELEPHONE has come and gone and many of the acts who played the pre-lipse BA and bad lighting. Kevin Lynch and Espence were wise enough to play pre-taped “Country People.”

Crescendo

Recording Studio Limited

* EXCELLENT EQUIPMENT IN EVERY ASPECT OF STUDIO FACILITIES.
* NO OVERTIME CHARGES
* RECORDING 24 HOURS.
* LARGE STUDIOS – COO ATMOSPHERE.
* COFFEE & REST AREA.
* EASY ACCESS TO STUDIO FOR GEAR
* JUST BACK RIGHT UP TO THE DOOR.

8 TRACK RECORDING AT $15 AN HOUR!!

* GRAND PIANO, DRUMS, AMPS & SPEAKERS

ALL PERMANENTLY IN STUDIO.

* RHODES, HAMMOND, YAMAHA STRINGS ETC.

AT REASONABLE HIRE RATES

* HIRE OF RECORDING MATERIAL

AVAILABLE BY ARRANGEMENT

* RUN BY MUSICIANS

FOR A SUPERIOR PRODUCT YOU CAN AFFORD

44 Miramar Ave, PO Box 15158, Miramar, Wellington. Ph 882 222 For Details

8LP SET PLUS BONUS 12" SINGLE. $10.98 LP & MC

Thank God It’s Friday

The Disco Collection of ’78

Rodger Fox Big Band played a good set there and hope to make it a regular gig. Next one is Sunday 20 August. Their album Time Piece is due out any day. Colin Hemmingson has joined the band – he is playing in Wellington with the Symphony Orchestra as well as running creative workshops.

Kim Hart I have been held back until after the Tokyo Song Contest due to copyright of the entry. Early September scheduled for release of new 1980 Band album – includes some original material! – Red Rose have

Roger Lewis/Steve Haggard / Get Up With It.

RECENT RELEASES


ALL BRUCE SPRINGSTEEN AVAILABLE

Greetings from Asbury Park i Wild, Innocent & E Street Shuffle / Born to Run / Darkness on the Edge of Town.

Mail Order to PO Box 6841, Auckland. See our comprehensive range of albums and cassettes at our two stores:

Sincerely

Tina Twilley

COFFEE RECORDING

* PANDA

REHEARSAL STUDIO

* 2LP SET

PERMANENTLY AVAILABLE

* ALL PANDA

REHEARSAL STUDIO

* 12" BONUS

Available from

Sharon O’Neill

imported the long list of break-ups.

Sechong and Marmalade Shoes parted company on amicable terms but without completing an album. Sechong unfortunately only played four gigs the whole three months that they were back – once in the Motorway tunnel, and three at Queens Birthday weekend at the St George Hotel.

Lynne Atwood

Dunedin Dunedin Dunedin

The Enemy recently went down a storm in Invercargill. Apparently the audience was full of freezing workers who expected Des O’Connor but they were more over the top when the Enemy gave them rock – young, fast and scientific. The band did a new single “I’m in Love With These Times” which reminds me the Clean are coming up with some excellent new material and are maturing into a fine band. Anyway the Enemy have been asked to do a free gig at the Invercargill bistro – puts the old punk credibility up a few notches. Within a few weeks the band should be in Auckland for a spell – judge them for yourselves.

A new band with comparatively young act. After Dark have started up. Apparently they are more promising and have jazz influences unlike the punk leanings of most young bands. Christchurch’s Ratty Boogie has last lead singer Nancy Purvis – she is going back to America and the future of the band remains uncertain. Steve Larkin, keyboard player with Throughbrush is leaving the band to join Jim Taylor’s Chop’s in Nasty who are eventually going to be based in Christchurch.

Teledhron has come and gone and many of the bands who played some of the “inadequate PA and bad lighting. Kevin Lynch and Espence were wise enough to have pre-taped “Country People.”

Hope there’s more news next month. George Kay and Keith Tannock

Dunedin Dunedin Dunedin

The Enemy recently went down a storm in Invercargill. Apparently the audience was full of freezing workers who expected Des O’Connor but they were more over the top when the Enemy gave them rock — young, fast and scientific. The band did a new single “I’m in Love With These Times” which reminds me the Clean are coming up with some excellent new material and are maturing into a fine band. Anyway the Enemy have been asked to do a free gig at the Invercargill bistro — puts the old punk credibility up a few notches. Within a few weeks the band should be in Auckland for a spell — judge them for yourselves.

A new band with comparatively young act. After Dark have started up. Apparently they are more promising and have jazz influences unlike the punk leanings of most young bands. Christchurch’s Ratty Boogie has last lead singer Nancy Purvis — she is going back to America and the future of the band remains uncertain. Steve Larkin, keyboard player with Throughbrush is leaving the band to join Jim Taylor’s Chop’s in Nasty who are eventually going to be based in Christchurch.

Teledhron has come and gone and many of the bands who played some of the "inadequate PA and bad lighting. Kevin Lynch and Espence were wise enough to have pre-taped “Country People.”

Hope there’s more news next month. George Kay and Keith Tannock

Dunedin Dunedin Dunedin

The Enemy recently went down a storm in Invercargill. Apparently the audience was full of freezing workers who expected Des O’Connor but they were more over the top when the Enemy gave them rock — young, fast and scientific. The band did a new single “I’m in Love With These Times” which reminds me the Clean are coming up with some excellent new material and are maturing into a fine band. Anyway the Enemy have been asked to do a free gig at the Invercargill bistro — puts the old punk credibility up a few notches. Within a few weeks the band should be in Auckland for a spell — judge them for yourselves.

A new band with comparatively young act. After Dark have started up. Apparently they are more promising and have jazz influences unlike the punk leanings of most young bands. Christchurch’s Ratty Boogie has last lead singer Nancy Purvis — she is going back to America and the future of the band remains uncertain. Steve Larkin, keyboard player with Throughbrush is leaving the band to join Jim Taylor’s Chop’s in Nasty who are eventually going to be based in Christchurch.

Teledhron has come and gone and many of the bands who played some of the "inadequate PA and bad lighting. Kevin Lynch and Espence were wise enough to have pre-taped “Country People.”

Hope there’s more news next month. George Kay and Keith Tannock
Alastair Riddell has formed a new group to be known as the Alastair Riddell Band. The band includes Ruth Hall (vocals), Gavin Beardonmore (bass), Lisa Marsh (keyboard), John Treseder (guitar), and Noel Lambert (drums) together with Riddell. Alastair Riddell's new album is nearing completion and should be mid-August release.

**ENTERTAINMENT SYMPOSIUM**

Sunday, September 3 will witness a first for the NZ Entertainment Industry. At Trillos in Auckland an all-day symposium to discuss problems in the Entertainment Industry has been organised and financed by the NZ Entertainment Operators Association (NEOA). The symposium, which begins at 8am and will run through to 8pm, is open to anyone involved in any way with entertainment on TV, radio or stage. As many entertainers, actors, TV or radio personnel as possible are urged to be present to air their opinions and grievances.

Speakers will include the The Minister of Internal Affairs, Mr Hightel, Ken Moore of TV2, Des Mahon of TV1, Tim Murdoch representing the Phonographic Federation, as well as representatives from both private and public broadcasting, GO! Arts Council and the Entertainment Unions. All speakers will be open to questions from the floor.

**FLYERS SPLIT**

The Flyers have decided to split. The band which was called the Country Flyers until the sacking of singer Midge Marsalan earlier this year, found a combination of financial problems and personnel troubles brought on the decision.

Bassist Neil Hannah commented: "We thought there was no future in staying together in the same way. The band lost the initial direction which Midge had provided. And as well as that it was very difficult to make enough money. We were moving too slow to build the band up again. So once Murray McNabb quit for financial reasons, I wasn't prepared to find another vocalist.

The members of the band will pursue independent careers. Neil Hannah will continue on the music he's writing for 6pm Dee, a locally produced movie, as well as continuing on an occasional bass in Hard Jazz with Murray McNabb.

Beaver has become resident vocalist at Cleopatra's in Auckland.

Guitarist Richard Kennedy has joined together with Red Mole musicians Jan Preston and bands will be used when the hotel reopens.

The Exchange Tavern has stopped having live entertainment. Just a little warning that Rough Justice will be embarking on a South Island tour between the end of August and the beginning of October. The tour will take in such metropolitan centers as Christchurch, Haytown and Blackpool. The Suburban Reptiles are out of action till late September as vocalist Zero has joined the cast of the Rocky Horror Show. But the Reps second single - "Saturday Night Stay At Home" will be released in early September. Written by Rusty Shipp and produced by ex-Ex member Phil Judd, the single will be released in a picture sleeve and the first 40 million will be pressed on a special edition of black vinyl. Watch out for Henderson's answer to the Travolta disco coloured lights multi-dimensional polydynamic disco-as-in-the movie and all that turkish nightclub. It's called the Penthouse and it's out of sight.

L.B. Sands

**RECORDS & TAPES**

**TOM PETTY AND THE HEARTBREAKERS**

**THEIR LATEST!**

**THEIR FIRST!**

Tom Petty and the Heartbreakers

Tom Petty and the Heartbreakers

YOU'RE GONNA GET IT! 36622

TOM PETTY & THE HEARTBREAKERS 36112
DISCO DISNEYS

The second wave of movie music is about to hit our shores. After Saturday Night Fever and The Last Waltz comes Thank God It's Friday and Grease.

Thank God It's Friday is the brainchild of Motown Pictures Division exec Rob Cohen and Casablanca Records chief, Neil Bogart.

Their aim was to make a purely comic film with as the publicity asserts, "no desperate undercurrents".

The film stars Donna Summer and Paul Jabara and features a guest appearance by The Commodores. The soundtrack features these artists plus tracks from Diana Ross, The Village People, The Fifth Dimension, Santa Esmeralda and Meco. The film tells the story of more than twenty characters whose lives intersect in the crazy world of the disco.

The film has already been a massive success in the States and is set to be launched in New Zealand on Friday, 11th of August in Auckland, Wellington, Christchurch, Rotorua, Palmerston North, Hamilton and Dunedin. The soundtrack of the album is released through Phonogram Records.

Also due for release in the next couple of months is the film Grease. This film too is a huge success in the States — in its first three days of release it grossed $9.3 million, a record for the soundtrack business. The film's massive success is, of course, linked to the Travolta fever reigning in America after Saturday Night Fever, and also to the massive sales of the film by movie's two feature actors — Olivia Newton-John and John Travolta. The song is, of course, "You're The One That I Want". Another single from the film was written by Bee Gee Barry Gibb — it's the little cut "Grease", performed by Frankie Valli in the movie.

Grease is set in the 50s and mixes songs from the period with material written especially for the movie. The NZ premier of Grease is on the 27th of August. Full commercial release should be shortly thereafter.

SHADOW DANCING

ANDY GIBB

Lea's leaving home

Lea Maatfnd, New Zealand's most notable female singer-composer, has left Auckland to market her talents in Australia. Her six least cabinet she has gained her the Silver Scroll award for her composition "Lavender Mountain" and prestigious support acts to overseas artists — Joe Cocker, Manhattan Transfers, Lou Reed, Les Kington and Ry Cooder.

Lea flew to Sydney on June 20 to work and produce demonstration tapes which she intends to take to Los Angeles.

"You can work your guts out here — you may as well go somewhere else and work your guts out to more people," Lea says. "I think in some ways this is quite a good place to get established — there are so few hassles — it's easy to live here. If you're sufficiently motivated it's easy to go places."

She wants to change the format of her act, to get a backing band while she's in Australia. Lea says she's limited by the piano, physically, and because her vocal ability exceeds her piano playing skill. She believes a backing band could make the difference between being the opening act of the headliner.

"I've got to bring more out of myself, create more pictures on stage. I want the band as a whole act and what I want is what I get."

Lea aspires to a glossy co-ordination at the height of sophistication — she's a long way from the female vocalist of Ragnaroq that she once was.

"I don't really like performing until I could do my own songs — it wasn't honest. When you write your own material you can work on projecting yourself. I don't believe in handling the audience anything from a style — everybody wants to feel good. I actually believe entertainment is very important for spreading positivity."

Lea's determination and professionalism have given her wide exposure here — surprisingly, since her nightclub presentation is not a commercially popular formula. A lot of people like what Lea does because she does so distinctively, and that's a ticket. It could be a ticket to the United States — or anywhere.

Jewel Sanyo

THANK GOD IT'S FRIDAY

THE DISCO COLLECTION OF '78

LP SET PLUS BONUS 12" SINGLE $10.98 LP & MC

Rip It Up August 1978 Page 8
Tys Van Leer would be one of the most unlikely candidates for superstardom you could ever imagine.

Classically trained, at home with chamber orchestras, a player of superb classical flute, and previously known in this country only for his associations with Focus, not a big drawcard in the ignorant world of rock.

Tys proved them all wrong, as the star attraction at Music Expo '76.

A professional to his fingertips, Tys arrived here with only days up his sleeve to get his act together.

He had to play rock, jazz and classical music, and without even taking a rest from the gruelling flight, had to plunge straight into rehearsing.

A work schedule that would cripple a mere mortal, and he took it all in stride.

Problems started as soon as Tys arrived. The musical scores which had been ordered didn’t arrive from New York, so he wrote all the scores for a 15-piece orchestra, for the rock show, by himself. In the two days he was meant to be resting up, “I made me feel fine,” he says in his hittin’ accent, “and proud.”

Tys isn’t an arranger by profession, and the experience, he says, was worth it.

“My minority complex in writing has diminished a little now,” he says (I think he means inferiority). Focus no longer exists as a touring band, but Tys is far from idle.

“I am in Europe,” he says, “I’m trying to compose a lot. I just sit at the piano, open one of my books for some fresh air, and work, which is hours and hours of blood, sweat and tears.”

In between composing, practising the flute and selecting other composers, he’s also doing two film scores, and contemplating a follow-up to his new album, Nice to Meet You.

Previously, Tys’s solo work has been in a classical vein, a series of fine albums under the common title Introspection.

Nice to Have You is joyful, energetic jazz-rock, played with America’s finest session men, including Ralph Macdonald and Tom Scott.

“It has always been my desire to play with the hottest New Yorkers,” says Tys “Raig is one of the most beautiful pessimists on earth.”

His manager had been trying to convince him for some time that he should record in-the States, and a jam session with players like Billy Cobham and George Duke on the final night of last year’s Montreux Summit clinched the idea.

Tys was signed to CBS in America, and off he went. Half the album’s material was written in the studio, the rest would have been accumulating for some time. An old favourite or a new one added for some spice.

Tys was amazed how professional and yet how relaxed the American musicians could be. Cracking jokes and serious recording (just don’t mix it in Holland).

The future is as full as the present. In the next 12 months, there’s a European tour with a symphony orchestra, a series of promenade concerts in another four with a string quartet that’s already sold out, two new classical albums, a chamber concert in church, recording his film scores, then maybe forming a new group.

Friday night at the Auckland Town Hall. The ground floor is full of musical exhibits, but the balcony is nearly full of people, coming to hear the second show, which is jazz-rock.

Tuesday night’s rock show was a great success, and hopes are again high.

The Bruce Murray Little Big Band kicks off the first half, and immediately gets pegged by the sound system, which never quite comes right during the entire show.

Despite the handicap, the band is a delight, with the horn section striking sparks, and each player carrying his solo applause in the old style. Everything from bebop to the more contemporary sounds of Hancock and Corea is covered, and the cornet is a spectacular drum duel between Bruce and Billy Nukul which draws a well-deserved ovation.

Bruce has a band to be proud of, and when someone is going to get him into a studio? Tonight, Tyss has a six-piece brass section, the first time he’s played on stage with horns, a four-piece backup ensemble which includes Tui Tumin on guitar, and two backup singers.

On he strides, dressed like a travelling troubadour in purple and black. Tys describes himself as an “exhibitionsist”, and certainly his stage presence and eccentricity are to the fore.

He prowls the stage, dancing like a deranged, controlling the band with expansive waves of his flute.

His playing first displays all the classical purity of touch, and then all hell breaks loose, as he splits the horns in a style equalled only by Ian Anderson.

The new album is loud, and clean, and includes a number written only that day and remained in just over an hour, in honour of Music Expo.

The old Focus standard “House Of The King” is given a fine airing, with the brass and lead guitar providing a fine underpinning to the flute.

Attention must be paid to Tys’s playing on one raging solo after another, shining even when lost in the sound mix, which is often appalling.

The finale is, of course, “Focus Focus”, which is more of a broad satirical piece, which puts his lunatic run wild, and everyone goes home well satisfied.

Tys himself is overjoyed, and full of praise for the local session musicians, some of whom were only recruited a day before the show.

“It’s an experience to play music with people you’ve only known one or a half days, who are thrilled by your presence and you are thrilled by their presence”, he says.

“Maybe we didn’t play perfectly, but you wouldn’t expect that. But there was a very intense communication, and something happened that was very dear to me, very warm.”

One can only hope that New Zealand has been half as enriched by this amiable Dutchman as he has by us.

Duncan Campbell

THE RECORD
WAREHOUSE

Auckland’s Record Supermarket

Durham St. Ph. 793-819

New Zealand Top Forty

1. F.M. Various
2. Some Girls The Rolling Stones
3. Saturday Night Fever Bee Gees/V.A.
4. Bat Out Of Hell Meat Loaf
5. Kanahi Kamahl
6. The Sound Of Bread Breath
7. Opera Andre Kostelanetz
8. Pyramid The Alan Parsons Project
9. City To City Gerry Rafferty
10. The Stranger Billy Joel
11. Darkness on the Edge Of Town Bruce Springsteen
12. Greatest Hits Vol II Olivia Newton John
13. The Last Waltz Various
14. Simple Dreams Linda Ronstadt
15. And Then There Were Three Genesis
16. The Kick Inside Kate Bush
17. October The Moody Blues
18. Before & After Science Era
19. Stranger In Town Bob Segar
20. Barry Manilow Live Barry Manilow
21. Rumours Fleetwood Mac
22. Shadow Dancing Andy Gibb
23. Natural High Commodores
24. Everybody’s Winner Hot Chocolate
25. Here At Last, Live Bee Gees
26. The Legendary Jim Croce Jim Croce
27. Masterpieces Bob Dylan
28. Silk Degrees Roy Scaggs
29. This Year’s Model Elvis Costello
30. I Robot The Alan Parsons Project
31. Even New Barry Manilow
32. Hotel California Eagles
33. Streets Legal Bob Dylan
34. Will Anybody Marry Me Pam Ayres
35. Footloose & Fancy Free Rod Stewart
36. You Light Up My Life Johnny Mathis
37. All’s Well Earth Wind & Fire
38. Greatest Hits Linda Ronstadt
39. Dark Side Of The Moon Pink Floyd
40. Going Places Ron Goodwin/NCSO

(National Sales Chart No. 150 July 30, 1978)

St Lukes Square
863-476
Shore City
499-237
Henderson Square
HSN 62-149

St Lukes Square
863-476
Shore City
499-237
Henderson Square
HSN 62-149
**Hirel Sandifer**

Weirdos from Another Planet

It's a sad, lonely business for musicians, especially those who are in the music business. There is no money left to make a record, and you're left to live on your own. It's not fun, but you have to make a living.

**Dave McCormick**

Some people think that making a record is easy, but it's not. There are a lot of things that have to be done right, and you have to be prepared. If you're not, you might not get the record you want. If you're prepared, you might get something better.

**Bruce Babcock**

I've been with a lot of bands, and I've learned that you have to do your best. You have to be prepared, and you have to be willing to work. If you're not, you might not get the record you want. If you're prepared, you might get something better.
For a time, it seemed Tom Petty and the Heartbreakers would become victims of the Label Syndrome, which allowed them to be pigeon-holed by their looks or their clothes and dull pigeon-holed with a particular... and often very limited audience.

This magazine has vigorously campaigned against labeling, especially when applied to the terms "punk" and "new wave," which have successfully stifled too much fine music from reaching a mass audience. It was a combination of Petty's image and the "New Wave" tag which nearly consigned him to the alabaster.

So what went right? The answer lies in a large number of concert venues, and also in the UK. But we are getting a little ahead of ourselves here. **Historical Information.**

For a start, Petty wore a leather jacket, and the cover of his debut album portrayed him as cocky a suitor as you ever saw. So he was a punk. In addition, he came along about the same time as the New York New Wave, which included such bands as Television, Mink DeVille and Talking Heads. New Yorkers have often been thought of as a separate race from the rest of the Average Americans, and their music has been thought of in the same way. Strictly for the Big Apple and unpalatable elsewhere.

Despite the fact that Petty has not even the remotest connection with such bands, he was lumped in with them as part of the wondo scene that covers of Fleetwood, Frampton and all could not understand or just wouldn't listen to.

Petty and the Heartbreakers had originally from Gainesville, Florida. Not a ready source of kids, so we exposed to just about everything that was new and imported, especially that four-piece Pommy band with the mop-top haircuts.

Petty remembers the Allman Brothers starting out in a band that imitated the Beatles. He also heard the Stones and the Kinks, along with homogenized talent like Wilson Picket, Otis Redding and Percy Sledge.

"We simply liked the AM radio," he says. "That's what we listened to. We don't have any money to buy records."

Petty played with a number of Florida bands, his first one of any significance being Mudcrutch, which recorded one single for MCA, then broke up.

It was filled with joyous, brain-bending music that just ripped the trousers off the bald, whose- whom, don't-offend-the-public stupid that pervaded the airwaves. It was the sweetest by far anyone could remember.

It had an egg as big as a Joe's. Just cause of the stupid Label Syndrome.

Lesser men might have been discouraged. Not Petty. The Heartbreakers set off on the backhander American tour circuit, determined to get someone to listen. Luckily, people did, and the reviews started to come in, having the heartbreakers as the salvation of music that combines good times with good taste.

The reaction was starting across the Atlantic too. British rock writers have always had the ability to look at music without the desperate need to associate it with their own cultural and financial lifestyles. They took to Petty like a duck to water.

"I think the press played an important part in keeping the band alive," Petty says. "They were there from the beginning and it's great they can use their influence in a positive way like that."

A British tour clinched everything. The album went top 20 in three review floors forth, and suddenly, interest back home in Tom Petty and the Heartbreakers was vis-

"Breakdown," a classic AM single, was released, and this time it made the American Top 40, which requires a considerable amount of airplay. Suddenly, Tom Petty and the Heartbreakers were a headlining act. All the same, Petty and his boys get mobbed by fans as fanatical as those who once followed the Bay City Rollers. Through a long and complex round of legal negotiations they now get all their dues from those who own and promote them, and not before time either. Petty played over 200 gigs during this second反响back into the studio, until the record company gave him the advance he wanted.

Now the wait for the second album is over, and it's been well worth it. You're Gonna Get: Petty's second album. It may well be the ultimate cruising album. Petty's second album is too short. He's filling its entire playing time clocks in at less than half an hour, but it still works splendidly. He's got an entity all his own, and now, yet follows a pattern, with each number drifts from the other, leaving a residue of the consciousness, as the scenes flash by on the side of a road. All this cannot have been written in the back of a car.

Now, runaway American dreams, celebrated in Springsteen's Born to Run, nurtured by Dylan's Highway 61 Revisited, Petty's own. Making for the long, long journey, Petty's second album is no less the mind, and nothing else.

The influence of the Byrds and the British rock quintets is here from the very first track. The vocal harmonies recall not only the Byrds, but also Beach Boys, the guitar player, Roger McGuinn in "I Feel A Whole Lot Better." Byrds tricks, will buy this album. The sound and it's sparkling clear, even when at low volume and devastating with the sound of all.

An album that will come into its own during the summer months, that radio stations will release to play. A tribute to a man who refused to be beat by the Label Syndrome.

Tom Petty is both a survivor and a realist. Last year it wasn't chic to want anything for yourself. He says, "I always thought that was bullshit, and I'm sure that I have. I can have fun with it."

Petty and the Heartbreakers had just have to try something going for him. Tom Petty has put some much-needed fun back into music, and popped into our lives.
**Positive ly Main Street**

Bob Dylan

**Street Legal**

Bob Dylan's latest album, "Street Legal," is notable American magazine recently published an essay on the politics of fame. The essay, written for The Village Voice, explores the world of celebrities and their relationships with the media. The essay is more than a superficial analysis of celebrity culture. It is a thoughtful exploration of the ways in which celebrity is constructed and consumed in our society. While the essay is critical of the media's role in creating and perpetuating celebrity culture, it also acknowledges the ways in which celebrity can be used for positive social change. The essay is well-written and engaging, and it is a must-read for anyone interested in the politics of celebrity and the media. I strongly recommend it.
Magazine
Real Life
Virgin Records
Magazine is a five piece British band lead by a young Manchester (native of Manches-
ter, twit) named Howard Devoto.
He is arrogant, reclusive, even slightly paranoid. He also exudes a personal mag-
natism exceeded only by the likes of Bowie.
To top it all, he sings like he could spit in your face, writes songs that grip you by the
throat, fronts a screaming bish of a band, and has produced a debut platter that has to
stand alongside the first Roxy Music album as a milestone in British rock.
Elvis Costello doesn’t have the patent on
Unresty Listening. Devoto will have you nerv-
ously glancing over your shoulder.
‘Shot by Both Sides’ already has classic
status, with a hookline that sticks like a leech
and the band playing with the impact of a
knife to the jugular.
This, and one of the album’s other strongest
numbers, ‘The Light Pours Out Of Me’, was co-written with Pete Shelley of the
Buzzcocks, with whom Devoto sang for a
short time.
Lyrical, Devoto seems determined to re-
main an enigma. Although only a few twen-
ties he seems already to have been through
his private hell. He had his scars, but he is
dobut about to bare them.
He acknowledges debts to Roxy Music and
Cockney Rebel, but fulfills promises made
and not kept by both. At the same time De-
Voto makes some promises of his own which
hold out well for the future. Let’s hope he
can sustain this initial creative burst.
Real Life will not make you smile or dance.
It will simply stun you.
Duncan Campbell
Cheap Trick
In Color
‘In Color’ is Cheap Trick’s second album,
released in most other parts of the Western
World sometime in 1977. The first album is
still currently unavailable and there’s now a
third in existence so we’ll keep our fingers
crossed. In fact we ought to keep everything
crossed that’s crossoable because this is an
extra-good release and we need more of the
Cheap Trick are one of the finest American
bands extant. They carry the banner so
courageously waved in the last few years by
bands like the brilliant Big Star, Blue Ash and
other commercially unsuccessful outfits who
put a lot of stock in good-writing and vocals.
aggressive and inventive playing, and 100% magnetic hooks. For some reason they just
don’t play a lot of that stuff on the radio in
this morny old decade. But you should buy
this record ‘cause Cheap Trick have got it all,
the complete rockopop band.
Hints of The Beatles can be detected but
they’re used to the very best effect, and who
better to hint at anyway. And what do they
look like? Well, there’s a couple of our
standard rockstar pin-ups and a couple of
utters. They’ve got it all covered.
Teresa Horgan
Gerry Rafferty
City to City
United Artists
With this album Gerry Rafferty’s name is
becoming big enough to send people out
scouring bargain bins for his earlier work,
and while City to City is a considerable dis-
tance from the first recordings, elements of
his Scottish folk background are still re-
tained in the sound. All to the good. The use
of, say, fiddle or accordion as lead instru-
ment is symptomatic of the album’s engag-
ing frontmense.
The arrangements, for example, though
straightforward, are imaginative in their sim-
plicity: from the churning ‘train-song’ har-
nemonic on the title track to pure vocal har-
morones and discreet moog on ‘Whatever’s
Written In Your Heart’.
The lyrics are tempered by a tough realism
but, although Rafferty has a clean, clear
voice, his words tend to be subsumed by the
lovely melodies. Side One alone contains
four sure-fire hit singles. Side Two is almost
as good.
My one complaint is that the album’s pro-
duction tends to blend all instruments into
one smooth texture. To this listener at least a
cleaner contrast of tone and timbre would have
afforded more enjoyment. As it is the tracks
seem somewhat suffer from overall ‘same-
ness’.
But, gripes aside, it’s a fine set which ably
maintains the standard of the single. City to
City is worth the fare.
Peter Thompson
Bo1
Bo1 Live
Polydor
Any Citizen Band devotees in the audience
will have noticed that they do funny things to
“You Really Got Me” by the Kinks. This re-
cord is of interest to those who might like to
be able to shout out witty things while they are
playing it. Note for note, their version ap-
proach the original. 

"headed into fourth gear towards the future"
CREEEM MAGAZINE

THE CARS
Top-down music in a hardtop world.

THE CARS

elktra

THANK GOD IT'S FRIDAY
THE DISCO COLLECTION OF '78
2LP SET 'PLUS BONUS 12' SINGLES
S 5038 LP & MC

SUNET "August 1978"
Iggy Pop and James Williamson

**Killer City**

Record: TV Eye — 1977 Live

Concurrently to popular opinion, Iggy's long awaited Killer City is not a collection of out-takes culled from the raw Power sessions, but a 1975 Williamson assembled by Iggy to get the best of his other heavy emotional problems. Williamson has finally managed to collate the confusion from a Brian's Gym Shaw.

If you're expecting Killer City to be the son of Raw Power then forget it as it is easily Iggy's best and most consistently good and occasionally enhanced by shards lyrics.

One fear however, is Joe is a lead owing that the Eagles be getting to him.

**Various Artists**

**FM**
FM is a double album of songs selected from the myriad of tunes that form the soundtrack accompaniment to the razzle dazzle action of the movie of the same name. Although American Grafitti: most of the soundtrack songs are represented by often obscure, if delightful, material. One of the elements is that American Grafitti is not a complete and expanded soundtrack. Artists and selections here appear to be the most salable of those used in the film. In other words, but perhaps they're big hits.

But while even the album looks like a swept up version of those twenty golden greats of the past fortnight — reveals that keeping cropping up on the tube, it must be stressed that it does work as an album. Songs have been juxtaposed intelligently to ensure a coherent flow.

Steele Dan wrote and performed the title song and it may be the best thing on the re.

**Ken Williams**

The Cars

The Cars could be one of the more promiscuous bands — but if they could be a flash in the pan. A group out of Boston they have two instrumental albums to their credit. Did Nils Lofgren, one of my favourite newcomers, who also deserve much more...

The Cars have a similar punce stance to Lofgren, with strong overtones of Rory and a similar range to their music. There's no sense of the edgy atmosphere of the music. There's a good helping of musical basslines, hand claps and a good jazzy bass box: 'My Best Friend's Girl'

It's a night shining sound, maybe slightly sinister: an American nightscape.

Ken Williams

**The Strangers**

Blinded by the Light

**United Artists**

This record depresses me beyond mention.

After two excellent albums that set British rock on the path which would have thought the Strangers could blow it so easily. They haven't changed at all. They've added a rather incorrect layer of fuzz	

The opening song, 'Tank,' says it all. Two minutes and 54 seconds of Strangers mayhem is fine, but their last album 'Grip' and 'Dagenham Dave' is embarrassing.

The only sparks of originality from the slightly reggae styled 'Nice N' Easy.' It's a rather dull version of the curious 'Outside Tokyo', which is taken at wattage and is the most subdued number the band has recorded. Wave is a more filler:

Things seem to have gone to pot as well. Most of the words seem to be concerned with the city as a disaster area after someone has dropped The Big One. That's the only reason I could reach after a dozen listenings. Obscurity is piling it.

About the only thing that survives unscathed is the rhythm section, still as tight as an iron fist, but that's little compensation and Jacques Berton's production fuzz tone is starting to grate on the nerves.

We all thought the Strangers would bore us with this album. This album makes one or two rush jobs look like ideas. I really do hope it's the former, as to see such a band sink without a trace is to see a tragedy.

Get a grip on yourselves, lads.

Duncan Campbell

**Various Artists**

**Montreux Summit**

The six tunes on this double album, recorded at the Montreux Rock Festival, can be placed into two camps — hard rock combo and soft.$

The numbers — 'Montreux Summit', 'Blues for Long Road' — suffer from hurriedly written, arranged and rehearsed scores, and at times, due to differing styles, there are clashes between instrumental and rhythm section. Still, it was more a jam than a finely rehearsed gig, so these numbers are
Of course Chuck Mangione feels that way, his album Hot 3 in the States (and no vocal or disco track on it. The only other contemporary example of a jazz/crossover creaming the pop market is George Benson and he made an initial impact with a vocal single from an album of disco funk. Besides, he plays guitar which is the signature instrument... but flugelhorn?

Mangione's clarion success is no fluke. He has been steadily building popular support for the last fifteen years and preparing for it long before his Virgin record deal.

The son of a New York grocer, Chuck began piano lessons at eight, and during his teens was able to see many of the 1950's leading jazz musicians perform, often in the lounge of his par- rent's home. It seems Pops would take his two sons to a concert and then invite the band home for spaghetti and wine afterwards.

Mangione plays trumpet. He's been steadily building popular support for the last fifteen years and preparing for it long before his Virgin record deal.

The son of a New York grocer, Chuck began piano lessons at eight, and during his teens was able to see many of the 1950's leading jazz musicians perform, often in the lounge of his parent's home. It seems Pops would take his two sons to a concert and then invite the band home for spaghetti and wine afterwards.

\[
\text{Son's trumpet playing was well received at the Eastman School of Music in the late 50's. "I decided it suited my personality. It was darker and mellower than the trumpet."}
\]

After graduating from Eastman in 63 he worked with the big bands of Kai Winding and Maynard Ferguson, then at the end of 65 was offered the trumpet chair in Bygthold and Art Blaskey's quintet. (During this 21's year stint the Jazz Messengers also included [with jaillet and Chuck Corea on piano].)

Subsequently Mangione wrote for a rock group (The Outsidians), returned to Eastman to teach, began exploring the mixture of jazz with orchestra, and generally worked hard touring with his own groups of various sizes. All the while his popularity was steadily growing.

These past 6 years have been full of Grammy nominations, appearances and musical support gigs on American T.V. and high poll placements.

Although he's recorded over a dozen albums, only the recent A & M selection is available here. Chase The Clouds Away and Bella Vista (both '75) demonstrate Mangione's experiments in orchestral/jazz fusion, sometimes with marked success. The latter album won considerable praise for its orchestration and performance, the title track scooping a Grammy for composition.

Main Squeeze ('76) shows Mangione for- taking orchestra and his quartet to employ top sessionmen on a number of styles encompassing R & B, rock, ballads and (yes) disco. Feel So Good! continuing the popular music orientation, is recorded with his current four-piece group.

It's inevitable, I suppose, that any critical response to music of such broad-based ap- pearence betrays one's own musical predispo- sitions. To an easy-listening audience Man- gione must blow like fresh air, however if your idea of horn playing runs to Miles Davis and Freddie Hubbard then he often sounds bland and passionless.

On the credit side are the Man's consider- able talents as performer, composer and ar- rangeer of attractive melodies, and the im- pressive standard of musical support (dig the snappy guitar solo on 'Feels').

Not so engaging, perhaps, is Mangione's tendency on the last two albums to spin musi- cal ideas out for too long, to allow the lush- tunes to lapse into mere mood music. Things tend to play safer now with less varied dynamics. Mangione can burn with the best — witness Bellavista's 'Tromessa' — but in- creasingly he'd rather fill us with those haunting melodies. Which is, of course, pre- cise the reason for his wide appeal.

It is also his intention: "The music is very accessible. Our music always has a strong melodic content. I think it's one thing that appeals to people."

This is not to say that he is, in any sense, selling out: however, "There's no attempt to reach a specific audience of any kind. We're just doing what we do and the audiences have been getting bigger."

And, when you consider some of the check we suffer on top 40 radio, one can only wish all power to Mangione's horns. Allow him the code: "My goal is to play the music and get it to as many people as possible — to keep playing the music I believe in — people like good and the record company feels good. I'm not looking to get out!"

Peter Thomas
Tys van Leer, Hello Sailor, Schught, Auckland Town Hall

Schught are simply Schught. There is no way to describe what they sound like, but you can count on them always sounding much the same. Up on the Town Hall stage, batting a sound system as grim as any filmed on in the Town Hall this year, they still turned out note-perfect renditions of the bulk of the songs from their debut album — passing up the chance to plug their new line, but obviously impressing the majority of the audience.

In an evening obviously designed for the technoflash fans, the next act, Hello Sailor, in their farewell to Auckland, were a little out of their element. Where Schught might be described as resilt, Sailor went for the throat.

With Graham Brazeau’s leather trousers, and a snarl of nasty rock and roll, largely culled from their new record, they may have

One time Auckland legend Streethalk, have shuffled back onto the sidewalk. Nostalgically, it seems like yesterday. But two years back this crew navigated the live circuit — pumping out groggy blues and stomp, spear-headed by the twin lead attack of Hammond Gambale and Mike Cain. Wednesday Castle die-hards must cherish those performances from a street band that seemed when stoked by the input from their hard-earned following. It all appeared to be on a haphazard casual basis then, with Hello Sailor churning song steadily behind them in the ranks.

With humble, potent elements you will have ignition. So with old time buddy, bassist Andy MacDonald, and friend, Jimmy Lawrie, pried out of Rockinghorse, it is full tilt, with no leaning upon the murky laurels of the past.

The bondage of the band dissolved when Cain did a do or die effort on the existing pastures abroad and Gambale abandoned guitar to stroll with his dying grandmother in the north of England.

Hammond didn’t play a note whilst away, but Mike trot the hardworn treadmill of London. I was existing day by day on a $22 dollar cheque with $18 rent, waiting for Melody Maker to come out, trying to get a job. Put my own ad in at one stage. You smartly sort your feelings out about playing when you’re competing with hundreds of other bands to work in a crummy band doing long hours for no pay.

He slogged it out for nine months with a band called Misfit Sailor. You are fortunate if you can get work in a pub. You have to give it your utmost even though you’re depopulated about it all cause you never know. — there might be someone important out there.

Gambale evaluates the English situation:

"It’s not that the standard of musicianship is better, there’s more miles people thus miles more good and more miles more worse bands. You get to the top through clever management and marketing.

It has been 30 months since they all plug into the same P.A. They resurrected at their home stable — the Windsor Castle — where they have been tightening their form.

But they are labouring under mixed feelings. "We’ve come back to a situation where there is animosity directed at us from many sides. The premise of resorting to the old-time success formula has drawn some resentment. — Breeze in and make a buck and expect to be treated as hotstuff still."

"The realty is that there is no money to be made. It is tougher to eat than ever before with so many outfits competing for dwindling space. When we were in it before there were only a few regular bands working the track."

The situation is this: you have the essence of two-thirty-a-man, if it is still cool to use the term, presently doing 70% their own thing, but different. A group that approaches with a new dimension. The audience is columnar. The tenacious task of retaining the old force with the blues-based standards but with a rip, short or bust attitude towards the whole package.

The founder of the band — Hammond Gambale — declares: "It is we who prove others with his gritty blues. says: "We’ll still be doing blues based things, but will be kicking out the 60’s and bringing in the 70’s. He recollects the spark occurs when Cain charges the 70’s rhythm to it so it is the traditional guitar crosfire."

But this fashionable rock has guitar licks quasi. Can they fuse the blues with the present pop genre form? Can they, in this commercial viable? The real chemistry that counts, Streethalk has. Is it in good taste to suggest that they might pull off a Bee Gees-like comeback and return with an onlbought? Ray Castle

Postscript: Chris Hillman of the newly reformed Byrds of Los Angeles, Auckland, Byrds Australian dates to assist Streethalk in recording a live album. The tracks recorded were "Leaving the Country" and "Falling to Pieces". It is possible he may return later in the year to aid the band in recording an album.

WE BUY, SELL & TRADE QUALITY SECOND HAND RECORDS ALI NEW ALBUMS AT PERMANENT DISCOUNT PRICES

La Gonda Arcade 199 Karangahape Rd Auckland Ph 371-212

KINGSLEY SMITH for top band gear 26 Customs St, Auck, Telephone: 793-139

Thank God it’s Friday THE DISCO COLLECTION OF 78 2LP SET PLUS BONUS 12" SINGLE $10.98 LP & MC

News & Second Hand Records

Record Trading Post

We Buy & Sell

6-8 Northcroft St Takapuna

Ph 494992

(Formerly Record Warehouse)

Gambale, Mike Cain, Caen, Andy MacDonald, Jimmy Lawrie, Auckland Town Hall, Hello Sailor, Schught, Nostalgically, it seems like yesterday, but two years back this crew navigated the live circuit — pumping out groggy blues and stomp, spear-headed by the twin lead attack of Hammond Gambale and Mike Cain. Wednesday Castle die-hards must cherish those performances from a street band that seemed when stoked by the input from their hard-earned following. It all appeared to be on a haphazard casual basis then, with Hello Sailor churning song steadily behind them in the ranks.

With humble, potent elements you will have ignition. So with old time buddy, bassist Andy MacDonald, and friend, Jimmy Lawrie, pried out of Rockinghorse, it is full tilt, with no leaning upon the murky laurels of the past.

The bondage of the band dissolved when Cain did a do or die effort on the existing pastures abroad and Gambale abandoned guitar to stroll with his dying grandmother in the north of England.

Hammond didn’t play a note whilst away, but Mike trot the hardworn treadmill of London. I was existing day by day on a $22 dollar cheque with $18 rent, waiting for Melody Maker to come out, trying to get a job. Put my own ad in at one stage. You smartly sort your feelings out about playing when you’re competing with hundreds of other bands to work in a crummy band doing long hours for no pay.

He slogged it out for nine months with a band called Misfit Sailor. You are fortunate if you can get work in a pub. You have to give it your utmost even though you’re depopulated about it all cause you never know. — there might be someone important out there.

Gambale evaluates the English situation:

"It’s not that the standard of musicianship is better, there’s more miles people thus miles more good and more miles more worse bands. You get to the top through clever management and marketing.

It has been 30 months since they all plug into the same P.A. They resurrected at their home stable — the Windsor Castle — where they have been tightening their form.

But they are labouring under mixed feelings. "We’ve come back to a situation where there is animosity directed at us from many sides. The premise of resorting to the old-time success formula has drawn some resentment. — Breeze in and make a buck and expect to be treated as hotstuff still."

"The realty is that there is no money to be made. It is tougher to eat than ever before with so many outfits competing for dwindling space. When we were in it before there were only a few regular bands working the track."

The situation is this: you have the essence of two-thirty-a-man, if it is still cool to use the term, presently doing 70% their own thing, but different. A group that approaches with a new dimension. The audience is columnar. The tenacious task of retaining the old force with the blues-based standards but with a rip, short or bust attitude towards the whole package.

The founder of the band — Hammond Gambale — declares: "It is we who prove others with his gritty blues. says: "We’ll still be doing blues based things, but will be kicking out the 60’s and bringing in the 70’s. He recollects the spark occurs when Cain charges the 70’s rhythm to it so it is the traditional guitar crosfire."

But this fashionable rock has guitar licks quasi. Can they fuse the blues with the present pop genre form? Can they, in this commercial viable? The real chemistry that counts, Streethalk has. Is it in good taste to suggest that they might pull off a Bee Gees-like comeback and return with an onlbought? Ray Castle

Postscript: Chris Hillman of the newly reformed Byrds of Los Angeles, Auckland, Byrds Australian dates to assist Streethalk in recording a live album. The tracks recorded were "Leaving the Country" and "Falling to Pieces". It is possible he may return later in the year to aid the band in recording an album.

WE BUY, SELL & TRADE QUALITY SECOND HAND RECORDS ALI NEW ALBUMS AT PERMANENT DISCOUNT PRICES

La Gonda Arcade 199 Karangahape Rd Auckland Ph 371-212

KINGSLEY SMITH for top band gear 26 Customs St, Auck, Telephone: 793-139

Thank God it’s Friday THE DISCO COLLECTION OF 78 2LP SET PLUS BONUS 12" SINGLE $10.98 LP & MC

News & Second Hand Records

Record Trading Post

We Buy & Sell

6-8 Northcroft St Takapuna

Ph 494992

(Formerly Record Warehouse)
The third set of the night is their own material, the centrepiece being a concept work entitled "Camera Raw". An absorbing piece, with each song revolving around a central theme of movie freaks discussing their favourite flicks.

Other numbers like "High Class Dame" and "The Man Who Dies Every Day" (forgive me if that last title is wrong) show considerable songwriting assets, and from the vantage point it seems even better work will be produced in the future.

The reincarnation of Steve Gilpin is a pleasure to see. He's left the days of Studio One and hairy-chested Tom Jones-style bat singing behind. On stage he exudes confidence, and his fine reading of Willy de Ville's 'Mixed Up, Shook Up Girl' confirms his status as a highly proficient rock singer. Visually, it's Stanton who grabs the attention, looking lean and mean and carrying his guitar like a Colt .45.

A tighter or better-rehearsed band would be hard to find. It's not often you see the band pogoing instead of the audience. And they never miss a beat.

Mises are a highly addictive way of having a good time. They're shortish off to play their trade across the Tasman, and should be seen by local punters without delay.

But please, Steve, how about giving your Elvis Costello records another listen? The line goes: "They call her Natasha, when she looks like Elvis". Duncan Campbell

Gavin Nannestad
Instruments / electronics / synthesizers
plus speakers plus tape machine plus
loop plus video monitor (unfocused) / loop
unfocused
plus sound textures / unstructured / random
/ loop / random structures / interludes
/ music in pieces / loop / pieces / 4
prepared plus 1 impromptu plus 1 borrowed
Participants: Nannestad plus 10 audience
plus 1 cat.

We perform Cage on "Silence" / loop / mosty anyway / spoon rattles / whispers / feet scrape / steps / door opening / closes

He performs "Obscure Beach" / taped voices / keyboard hands / machinery / mumble

tape digester / gathered in 1 hand (as earlier
gathered call) / other plays / time to disentangle / loop / his ideas.

Some potential / as yet fragmented / unlearned technique / on-card synth manual / unexplored range / unremarkable tonalities
(un-nihilistic confidence) / loop / mis-placed / missed.

Peter Thomson

Psst, Now that You've Taken Eno's, How About the Phil?

Phil Manzanera, guitarist on Brian Eno's current best seller Before and After Science has his own album full of sounds you need to hear.

Why not Listen Now! for tracks such as "Flight 19" and "Island":

Listen (at your record store) now!
The movie FM is no Network. It's not even Klingon. But to Sidney Lumet's shock, network television. FM harks back to a grand, and hackneyed, Hollywood tradition: the amateur show. You know, the whole- some kids who are denied their chance to take part in some social event like the col- lege prom by the fuddy-duddy adults so they decide to hold their own show and are a sell-out.

In the case of FM, the kids are the bunch of disc jockeys who run this hot FM station in Los Angeles. They work pretty hard, but it's not really work. I mean they're on the radio, and they smoke a lot of dope, and they get laid a lot (sometimes even while they're on the air), and, well gee, it looks a whole lot of fun. The hard-hearted adults are these back- stabbing sales guys from Chicago (out-of- towners who aren't satisfied with being number one in the second biggest market in America), but are ravenous for profits. They clash with swingin' station manager Jeff Dugan (Michael Brandon) when they try to invade the airwaves with a series of album-oriented Army recruiting commer- cials. But it's all for the logs. Fast-moving absurd- ity — there's even a car chase — with a strong American Graffiti-like rock sound track (you must have seen the TV campaign and Martin Mull, wickedly funny as a jock who intones precisely about his "air" and has a hilarious breakdown on air when his girl desert him for his agent. Of course, everything works out in the end. As you knew it would, as it always does in Hollywoodland.

Ken Williams

LOCAL PRODUCT needing a push and said that the record companies, the radio and the TV people were gonna have to wake up. Which has got me into trouble with the re- cord companies, the radio and the TV peo- ple. So this week I'll go further. Rip it up needs to wake up as well. When you look at an American pop rag it's almost all American stuff and British mag are full of British stuff. But when you read a New Zealand rock rag it's mostly American and British stuff. Like the Purvattles sing on 'Disco on My Radio', WHAT'S THE GUTS?

I walked into one of my local's other night and saw this the GORILLA playing rock n roll on the piano. Not only that, there was a MUTANT on guitar and a PLASTIC SURGERY CASE punching an electric stand-up bass. It transpire. It transpire. It turned out they were a band called SPATSK a dozen genuine crazies who also play under the tag of LES HOT S. Apart from the visuals I was knocked out by their music — it's mainly original, it's tight, and it looks. Fact I was so impressed I talked them into letting me do a few gigs with them. So it's Puru's back on the road with the first stop at Whangarei in the far north.

I was downing a lager in a pub yesterday and this guy was describing the place he worked at. "It's one of those jobs that's like smoking a joint — the more you suck, the higher you get. (I admit it, I steal half the jokes use — how else am I gonna get them?)

What with these extra-tough DRUG LAWS I'd be glad to help.

On the level, Neville

The Rocky Horror Show — written by New Zealand Richard O'Brien (take a bow, Hamilton) and now to be performed on New Zealand stages with a line-up which, with the exception of the inimitable Gary Glitter and a couple of other players is entirely NZ based. Fair makes you proud, don't it?

The Rocky Horror Show was written about seven years ago in London by O'Brien and the show reflects its times. With the main character, Frank-N-Furter, based on Gary Glitter and David Bowie — the show puts a rock'n'roll musical together with many of the elements associated with the glitter-rock phenomenon: bisexuality, garters, corsets and, least likely of all, science fiction. Whatever its origins, the show proved an immediate success and is still running six years later in London. Productions have also been staged in New York, Paris, LA and Aus- tralia. It also led to a film version, The Rocky Horror Picture Show. The Rocky Horror Show is the first profes- sional rock musical to be staged in NZ since Jesus Christ, Superstar in 1975. The cast of eleven (which includes Zero from The Sub- urban Reptiles), supplemented by a five- piece band (which includes the talents of ex-Reedyke member Dennis Mason), are working under the musical supervision of Wellington composer/musician Dave Fraser. All this and Gary Glitter too.

The Rocky Horror Show starts its tour in Wellington on July 29 and proceeds through Palmerston North, Auckland, Hamilton, Rotorua, Napier and Dunedin before closing in Christchurch on the 23rd of September.

Versatile Drummer wanted for band. Interest in jazz, soul, country an advantage. Phil Bruese or Frank at 600-643

IN CONCERT...ON YOUR RADIO...

12M Radio Workshop and Coca-Cola Bottlers

August 13 at 9 p.m.

IN CONCERT...ON YOUR RADIO...

12M Radio Workshop and Coca-Cola Bottlers

August 13 at 9 p.m.

IN CONCERT...ON YOUR RADIO...

12M Radio Workshop and Coca-Cola Bottlers

August 13 at 9 p.m.

THANK GOD IT'S FRIDAY

The DISCO COLLECTION of ' 78

2LP SET PLUS BONUS 12" SINGLE $10.38 LP & MC

Rip It Up August 1976 Page 18
So, you all reckon Wellington's dead and a capital dore — but take note we've got The Civil Servants. Go and see it.

Mike The Civil Servant.

For over a year now this town has put up with the pretentious music of Hello Sailor. Not a happy group internally, as we all know, they continue to bluster their way around fronting up under their newly bought masks. Four times I have listened to them since their album and not once have they sounded anything like the recording. Now 24 track equipment at Stabbergs should excite them. Still, best wishes for the States boys, it will be the real testing ground for Brazer's Nova magazine lyrics.

Nobody's Business Ponseny

I love the new Pilot's single. It takes the cake — who says Ronald Biggs can't sing?

Jeff Smith

Dear Onig the punk — I thought your letter was fab, but I couldn't find you at Ozone's on Saturday

Alan Anshole

Upon reading your fine paper one gets the impression that disco music is last and new wave is tops. Yet the music charts bring a differen tense. Ten of the top twenty singles are disco and new wave some have none.

Let's face it Disco is more rhythmic, great to dance to and a lot of fun. There is a mes sage also — you should be dancing and grooving with your brother and sister.

New wave is merely reheated rock 'n' roll

Captain Sterile (brokenhead)

You say there are infidels when talking about Lou Reed. There are infidels around here with that man. Either love him or hate his guts and there's never been doubt in any Lou needs mind that he ever lost his bat but now maybe some age on the way — but no bats, no spikes and no pins.

You say God's the Grandaddy of punk. I reckon the King is more ap.

K.C.

Cut down on the New Wave and sack Neville Purvis and you've got a really hot stuff rag. Us music lovers are fed up to the eyeballs with the new dodd New Wave and Neville Purvis and his snide remarks do no one any particular service.

The American Indians who are in this state. I was particularly delighted to see that Steely Dan has given a remarkable new album as well as an excellent review for A&A some months ago. They did some people in this musically ignorant population realise class when they come.

Danny M Christchurch

Alarms Coming

Dates are approximate only


October: Dolly Parton — Heartbreaker. Bryan Ferry — The Bide Stripped Bare. Julie Covington (1st Virgin LP). The Sex Pistols — Soundtrack (The Great Rock and Roll Swindle (This is a very tentative release date)

Singles

TEN CENT PICTURES

Ronald Biggs and Steve Jones.

Beattle’s “Getting Better”. When you put to- gether a psychedelic classic with the world’s greatest energies peddle customer, you know what to expect, all right. But, what do you get? Dacow.

Jimmy Buffet seems to have finally got off that porch in Margueriteville to knock out a song which will probably spend months on the radio. "Cheeseburger in Paradise" has none of the delicate tough of a Louden Wainwright III, but at least it doesn’t take it- self too seriously. And to this stage of the

The essence of humour, I’ve heard, is sur- prise, the unexpected. That must be what got me laughing at Steve Hillage’s stab at the

column that is starting to look more and more like a virtue.

You’ve heard about something or most of the Pilots going down to Rick to team up with Ronald Biggs? Well, despite predictions to the contrary they actually did make a record — “No One is Innocent (A Punk Prayer by Ronald Biggs)”. And a very effec- tive piece of “Anarchy in the UK” recycling it is too, with a flashy line in tongue-in-cheek puns but it pales into insignificance against the rip side.

My Way, un rendered by Sid Vicious has to be heard. It is without doubt the worst-sung three minutes ever put on vinyl, but done with such conviction that you can’t help but love it. Me, I’d like to be there when Frank Sinatra and a few of the boys get to hear it.

Francis Stark

A Tribute to the King

August 12-16

Aug. 12 Happened at the World’s Fair

California Lottery

Aug. 13 Harum Scarum

Double Trouble

Aug. 14 Elvis On Tour

Live A Little, Love A Little

Aug. 16 Away Joe Speedway

Aug. 16 Kissing Cousins

G CERT’s That’s The Way It Is

REWARD

CASH — up to $3.00 per single album (more for im- ports)

Bring your albums into us at 436 Queen Street or Phone 797-899.

WANTED

Good quality used LPs and cassettes. Any quantity — Rock Jazz Classical or Blues.

Letters

Rip It Up, PO Box 5689, Auckland.

19
AUG. 1978

Warrant of Fitness
ISSUED BY:
CBS

MAKE: BOB DYLAN

CAT NO: 237187

EXPIRES: NEVER

STREET LEGAL
THE NEW DYLAN