

No.19 FEB '79 FREE

# RIP IT UP



STEELY DAN  
SIRE-Talking Heads  
Ramones  
CHICAGO KIM FOWLEY

# Critic's Choice '78 (Yawn)



It's traditional at the beginning of each year for critics to vent their egos by picking their favourites for the preceding year. Well, we're no exception and five *Rip It Up* writers, each with divergent taste, were asked to submit a list of their favourite albums of 1978 and to select five events, people or records that helped shape the 1978 musical year as they saw it.

**WILLIAM DART**

**Pronto Monto**  
Kate and Anna McGarrigle  
**This Year's Model**  
Elvis Costello  
**Street Hassle**  
Lou Reed  
**Lionheart**  
Kate Bush  
**Best non-release** — Pere Ubu *The Modern Dance*  
**Import of the Year** — Kevin Ayers *Odd Ditties*  
**Most boring album** — Anything by the Runaways  
**Most restrained cover** — Ry Cooder *Jazz*  
**Sitting back and taking it easy award** — Linda Ronstadt *Living in the U.S.A.*

**TERENCE HOGAN**

**More Songs About Buildings and Food**  
Talking Heads  
**The Modern Dance**  
Pere Ubu  
**The Belle Album**  
Al Green

**This Year's Model**

Elvis Costello  
**Before and After Science**  
Brian Eno  
**Best single** — "Heroes", David Bowie  
**Best debut** — The Cars  
**Here at last** — Dwight Twilley albums  
**Where the hell are they?** The Jam & The Clash's latest  
**Best re-issue** — *Back In the U.S.A.* MC5

**GEORGE KAY**

**Darkness on the Edge of Town**  
Bruce Springsteen  
**This Year's Model**  
Elvis Costello  
**Another Music from a Different Kitchen**  
The Buzzcocks  
**In Colour**  
Cheap Trick  
**Give 'Em Enough Rope**  
The Clash  
**Best single** — "Shot By Both Sides", Magazine  
**Best live album** — *Stage* David Bowie  
**Best E.P.** — "Datapanik in the Year Zero", Pere Ubu  
**Best debut** — *Another Music from a Different Kitchen* The Buzzcocks  
**Best come-back bid** — Bruce Springsteen

**PETER THOMSON**

**My Aim Is True**  
Elvis Costello  
**The Stranger**  
Billy Joel  
**Stranger in Town**  
Bob Seger

**Darkness on the Edge of Town**

Bruce Springsteen  
**Live and Dangerous**  
Thin Lizzy  
**Event of the Year** — Bob Dylan concert  
**Best musical movie** — *The Last Waltz*  
**'Slow return from the walking dead' award** — Brian Wilson for side two of the Beach Boys *M.I.U.* Album  
**Travesty of the Year** — Boney M's version of the Melodian's "Rivers of Babylon"  
**Most bloated double album** — a tie between *Saturday Night Fever* and *War of the Worlds*

**KEN WILLIAMS**

**Some Girls**  
The Rolling Stones  
**Wavelength**  
Van Morrison  
**Dire Straits**  
Dire Straits  
**Return of the Wanderer**  
Dion  
**Before We Were So Rudely Interrupted**  
The Animals  
**Event** — Bob Dylan's concert  
**Debut** — Dire Straits  
**Buried alive in the blues** — George Thorogood and the Destroyers  
**Hey, I'm over here** — Johnny Guitar Watson, after 25 years of funky music, continues to make funny, innovative, and largely ignored records  
**Significant local musical event** — The *In The Mood* radio show. For four hours of a Friday night Aucklanders are treated to a variety of stimulating music, new and old, under the description "a taste of jazz".

## (Yippee) Reader's Poll

Who were the finest rock n'rollers in 1978? Let us know what you think by completing this voting form and posting it to *Rip It Up Readers Poll*, PO Box 5689, Auckland 1., by February 25.

**BEST GROUP**

**BEST NEW ARTIST**

**BEST ALBUM**

**BEST SINGLE**

**MOST HATED RECORD**

**BEST MALE VOCALIST**

**BEST FEMALE VOCALIST**

**BEST NZ GROUP**

**BEST NZ VOCALIST**

**BEST NZ MUSICIAN**

**BEST NZ ALBUM**

**BEST NZ SINGLE**

The poll results will be published in the March *Rip It Up*. New Zealand acts are not excluded from any category.  
Have you completed the *Rip it Up* survey on the back of this form?

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# Rip It Up Survey

WHAT DO YOU LIKE?  
(ABOUT RIP IT UP)

WHAT DON'T YOU LIKE?  
(ABOUT RIP IT UP)

WHAT'S MISSING?

Post to:  
P.O.Box  
5689  
Auck.

## RIP IT UP

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Poco, with new fellas in the second row

# SMALLSTUFF

The Who have drafted in a replacement for the late Keith Moon. The new drummer is onetime Faces/Small Faces member Kenny Jones. Commented singer Roger Daltrey: "Kenny is being brought in as a full-time member and as such has a quarter share of what we are". Kenny Jones has already worked with The Who in recording four songs for inclusion in the film *Quadrophenia*. Keyboard player Rabbit Bundrick was also involved in the recording of this material and it's believed that Bundrick will work with the band when they return to stage work later this year. The soundtrack for *Quadrophenia* will include, the oldies from the band and from Motown and the Small Faces. Also due for release later this year is *The Kid's Are Alright*, a film that features film footage of The Who over the last decade — from their first American appearance at the Monterey Pop Festival to their last gig with Keith Moon at Shepperton studios last year. A soundtrack album from this film will also be released . . . elsewhere in this issue five of *Rip It Up's* critics select their top five albums for the year but you may be interested to know that *Rolling Stone* gave out their critics awards as follows: Artist of the Year - The Rolling Stones; Album of the Year - *Some Girls*; Band of the Year - Bruce Springsteen's E Street Band; New Artists of the Year - The Cars and Single of the Year - "Stayin' Alive" . . . hmmm . . . while the critics at *New Musical Express* selected as top 5 albums of the year the following (in descending order): Bruce Springsteen - *Darkness on the Edge of Town*; *All mod Cons* - The Jam *This Year's Model* - Elvis Costello; *More Songs About Buildings and Food* - Talking Heads and *Africa Stand Alone* - Culture (a West Indian reggae outfit). **Todd Rundgren** besides working on new albums for Meatloaf and The Tubes is also to produce newies from the **Tom Robinson Band** and **Patti Smith**. Rundgren commented that he was producing TRB because "I think he deserves a wider break" . . . and that's what Robinson got when he joined **Peter Gabriel** on the last date of Gabriel's several London dates and put on a double show. The twosome were aided by TRB's guitarist Danny Kustow and drummer Phil Collins from Genesis. Gabriel and Robinson alternated songs and vocals - Robinson attempting "Solsbury Hill", while Gabriel had a crack at Robinson's "Hold Out" and they duelled on Gabriel's "Here Comes the Flood" assisted by Roxy Music's sax man, Andy Mackay. The show climaxed with the hair-transplant-king Elton John and ex-Mannfred Mann vocalist Paul Jones joining the rest on versions of "Doo Wah Diddy", "Jumping Jack Flash" and "If You Gotta Go," they encored with a massed choir version of "2-4-6-8 Motorway" . . . **Keith Richards** has released his first solo single. The record's A side is a version of Chuck Berry's seasonal favourite "Run Rudolph Run" while the B side is a rendition of the Jimmy Cliff reggae classic, "The Harder They Come". It's believed that no other members of the Rolling Stones were involved in the recording. Richards recently arrived back in Britain to complete work on a solo album and, as he commented, "to see me mum" . . . **The Rolling Stones** intend to comply with the court order brought down against Richards last year and play a benefit concert for the blind in Toronto in late March or early April. **Elvis Costello** has been raising a bit of a world-wide ruckus. In Sydney, at the first five concerts in that city, Costello played for only fifty minutes and did not return for an encore. The angry audience proceeded to trash the theatre, ripping out seats and, when they were finally ushered outside, the crowd blocked the street and shouted abuse directed at Costello. There was, however, no comment from Costello. Indeed, his contract stipulates that he doesn't have to talk to the press . . . but in Tokyo a few weeks later Costello took his music to the street. In a blatant attempt to plug his Japanese concerts Costello and the Attractions played on the back of a truck parked on Tokyo's main street in front of a banner that read "Elvis Costello is now touring Japan". Costello was fined \$20 for disturbing the peace . . .



2,4,6,8 — Tom Robinson photo

and those of you who enjoy mystery stories can work on this one. On American pressing of Costello's new album *Armed Forces* there appears a Nick Lowe song "(What's So Funny About) Peace, Love and Understanding". This song does not appear on the British copies of this album. *But* it does appear on the B side of Nick Lowe's new British single "American Squirm" and said B side is performed by EC and the Attractions, though attributed to Nick Lowe and His sound. Got that? . . . the king of the comebacks has comeback. **Elton John** who announced his retirement from stage-work a little over a year ago has just announced a tour of Europe and Great Britain. Elton will play all concerts virtually solo, accompanied only by percussionist Ray Cooper . . . **Led Zeppelin** have completed their new LP, ironically it was recorded in Abba's Stockholm studios. The LP is currently being mixed and no release date has yet been set. Says manager Peter Grant: "We shan't even think about touring until the LP is ready" . . . **Mick Waller**, one-time drummer on Rod Stewart's solo albums recently sued Rod for \$12,000 owing as his share of the royalties from the *Smiler* album. Although the two parties settled out of court Waller said, I'm no longer friends with him. I never want to see him again." Waller now plays jazz in a London pub . . . **The Ramones** are set to make a film tentatively titled *Rock'n'Roll High School* which concerns a girl who gets expelled from High School for listening to those noisy records of da brudders Ramone. The movie is being produced by the king of the B movies Roger Corman who brought you such nifty titles as *I was a Teenage Werewolf* and, more recently, *Piranha* . . . Bee

Gees take over the world dept: It seems that a party was held in Peking to celebrate the recent resumption of diplomatic ties with the US of A. Communist party officials boogied down to the **Bee Gees** it was reported . . . and at a concert held in the General Assembly Hall of the United Nations the **Bee Gees, Abba, Earth, Wind and Fire, Rod Stewart** and **Ollivia Newton-John** together with other luminaries performed in a benefit for Unicef. Observers report that, with the exception of Stewart, the Bee Gees and Earth, Wind and Fire, the performances were weak . . . **Poco**, once thought to have broken up when Tim Schmit left to join the Eagles, have drafted in three new members. Joining existing members, Rusty Young and Paul Cotton, are Englishmen Steve Chapman and Charlie Harrison on drums and bass, and keyboard player Kim Bullard . . . British session man **Chris Spedding** has replaced **Link Wray** as guitarist behind rockabilly revivalist **Robert Gordon** . . . a British Journalist enquired of Yoko Ono what hubby **John Lennon** was up to these days. Replied Yoko: "John is meditating in his boudoir. We are really sorting out our psyches." More reliable sources suggest John was in fact in New York baby sitting with their child Sean . . . **Buddy Miles** one-time drummer with Hendrix was recently sentenced to two years jail on two charges of theft while on probation on a drug charge . . . Kinks' songwriter **Ray Davies** has been working with playwright Barrie Keeffe on a musical that Davies says "will extract a bit of fun out of the womens movement" . . . the soundtrack from the **Sex Pistols** film *The Great Rock 'n' Roll Swindle* is to be released within the next couple of months. Besides the expected Pistols' material the 20 track album includes the Sex Pistols' versions of "Johnny B. Goode", "Rock Around the Clock", "Substitute", The Monkees' "Stepping Stone" and Sid Vicious' infamous "Belsen Was a Gas" . . . it's also reported that Steve Jones and Paul Cook are auditioning singers to find a replacement for Johnny Rotten . . . albums in the works include solo works from Procol Harum's **Gary Brooker** (lyrics from Pete Sinfield and Keith Reid) and **Ian Hunter**. Hunter's album is titled *The Outsider* and includes Mick Ronson and members of Springsteen's E Street Band Roy Bittan (piano) Gary Tallent (bass) and Max Weinberg (drums) . . . also currently in the studio are **Tom Petty and the Heartbreakers** with Jimmy Iovine (producer of Patti Smith's *Easter*) . . . the **Rolling Stones** are reported to be going in soon . . . and **Foreigner, Nick Lowe** and **Dave Edmunds** have all begun work on their respective new albums . . . **Iggy Pop** now living in Berlin is at work in the studio . . . as are **McGuinn-Hillman-Clark** . . . and **Fleetwood Mac** are nearing completion of their 22 track double album . . . the newie from **Graham Parker** is completed and it's believed that veteran producer Jack Nitzsche may produce his next . . . and watch out for the following recently completed albums: **Eric Clapton's Backless** (includes J.J. Cale's "I'll Make Love to You Anytime" and two new Dylan songs); **Roxy Music's** reunion album *Manifesto*; **The Ramones** 28 track live elpee *It's Alive*; **Stevie Wonder's The Secret Life of Plants**; **The Rumour's** new album on Stiff Records — *Frogs, Sprouts, Clogs and Krauts* and live ones from **Cheap Trick** (*Live at the Budokan*) and Weather Report . . .

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# Rod Stewart

Well, Da Ya Think He's Sexy? If so, you can shell out a few bucks and catch **Rod Stewart** on his third visit to New Zealand when he plays Auckland, Wellington and Christchurch this month. His band once again includes Gary Grainger, Jim Cregan and Billy Peek on guitars, Carmine Appice on drums, Phil Chen on bass and new boys, Kevin Savigar on keyboards and



Phil Kenzie on saxophone. Dates are: Auckland — February 22 at Western Springs Stadium; Wellington — February 25 at Athletic Park and Christchurch on February 28 at QE II Park.

In March the Philadelphia whiz-kid **Todd Rundgren** visits New Zealand for a three date tour. Coincidentally Todd's 23 track double live album *Back to the Bars* was released last month.

Dates are: Christchurch — March 10 Town Hall; Wellington — March 11, Town Hall and Auckland on March 13 at the Town Hall.

**Split Enz** undertake an extensive tour of New Zealand in late March and early May. The NZ dates follow a lengthy tour of Australia. Despite the fact that many of the venues are smaller than Enz have played in the recent past, they will still use their full lighting and sound equipment. The tour will include new costumes.

Dates are: Timaru — Thursday 29 March, Theatre Royal; Dunedin — Friday 30, Regent Theatre; Invercargill — Saturday 31, Civic Theatre; Christchurch — Monday 2 April, Theatre Royal; Wellington — Thursday 5, Town Hall; Napier — Monday 9, Municipal Theatre; Gisborne — Tuesday 10, YMCA; Hamilton — Wednesday 10, Founders Theatre and Auckland Thursday 12 April at His Majesty's Theatre.

Dragon's proposed tour in late March has now been cancelled. Hello Sailor are rumoured to be returning in March for work in NZ, Bob Marley and the Wailers are believed to be palyng at Auckland's Western Springs in April and Cheap Trick may also be visiting here later in the year.

Robert Lamm, Chicago.



# Chicago Alive Again

Chicago are on the move. They have a new member, a new producer, new management, a new album they regard as their best yet, and most of all a new impetus and enthusiasm.

"It's a revitalisation," says keyboards player Robert Lamm. "We were kinda lethargic for a couple of years. We spent the last couple of years in the studio with (producer) James William Guercio kinda not wanting to be there. But finally we're in a situation where there is positive energy."

That situation was brought about by the death of guitarist-founder member Terry Kath, whose tragic demise forced Chicago to re-evaluate. They took on former session guitarist Donnie Dacus, and shed Guercio, their mentor.

"The changes were precipitated by a desire for a fresh breath of air," says trombonist Jimmy Pankow. "Stagnation set in after 10 years with Guercio. Our new producer, Phil Ramone, is an excellent producer and an excellent musician. With him, we had the desire to get back to the roots, back to the streets, hence the album's title, *Hot Streets*."

Pankow is enthused about the live feel of *Hot Streets* "I can hear the spontaneity of *Chicago Transit Authority* (their first album). It's more of a

rock and roll album. We did 10 tracks in 10 days. From beginning to end *Hot Streets* took us five weeks, while *Chicago XI* took 13 months, on and off."

The group are confident that when they go into rehearsals in March for their next (thirteenth) album they will be aiming for a similarly rockier sound.

Much of the new-found drive is put down to the presence of Donnie Dacus, whose "Ain't It Time" is a highlight both on record and on stage.

"We auditioned about 25 guitarists," says Pankow, "and were down to two people. Donnie was filming *Hair* with Milos Forman in New York. He called us up and flew to L.A. He walked in, said, 'I'm Donnie Dacus. They call me Hot Licks.' He knew every song, every chord, every lyric, blew our minds — and he didn't try to play like Terry Kath!"

In performance at Western Springs, Dacus, a strutting guitar hero of the old school, adds visual focus to what is otherwise a static display. Despite his gesticulations, he's entirely in context with the well-oiled machine that is Chicago. Only on the closing numbers, "25 or 6 to 4" and "I'm a Man," does he let loose with those blood curdling whines and shrieks that in the hands of lesser men have given a lead guitar a bad name. Lamm affectionately calls him "a punk."

The group is tight throughout and winds up to a rousing climax, which includes "Got to Get You Into My Life" (Chicago were originally to do the song for the *Sgt Pepper's* soundtrack, but their previous management scotched the idea. Another source of ill-feeling).

It's a grand finish to a slow-starter. The crowd is smallish (Nambassa coincides) and somewhat indifferent, the mix tends towards the shrill and the group spend too much time jiving among themselves. Maybe it's because they have had such a good time on the Australasian tour and it's part of their new-found enthusiasm for what they're doing.

New projects are in the air, Lamm says. We might mount a major package tour, with maybe the Bee Gees or Toto, someone we want to work with, and we're looking for a major motion picture to score."

There's also talk of the band taking acting roles. Some of them appeared in Guercio's movie *Electra Glide in Blue*, and Milos Forman is considering Pankow and Dacus for roles in his new film *Ragtime*.

Regardless of plans for the future, the group stresses that they will continue to be Chicago, playing and recording. "We're a family," says Pankow. "We're as tight as friends as we are as musicians and music is the nucleus."

Ken Williams

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## McCallum's Oz

Two of the slickest records produced in New Zealand during the past two years met a fate common to their N.Z. ancestors. They ended by languishing unsold in the bargain bins of the country's record retailers. Mark Williams's *Taking It All In Stride* and Malcolm McCallum's *The Things We Need* must have done a lot to convince their respective creators that a music career at home was just not on. Since then the highly predictable has occurred. Both the performers and the producers of those albums have flown to Australia. Alan Galbraith in fact took Mark Williams and Malcolm McCallum with him to CBS Australia, whilst Julian Lee left recently muttering words of despair about the local situation.

This week Malcolm McCallum was back in Auckland, not crawling home to lick his wounds, but to promote his first Aussie produced album. McCallum has been working hard at establishing a name in the more competitive market at the other side of the Tasman. In fact McCallum's conversation nicely summarises the effect of Oz experience upon our musician exports. He is full of chat about breaking into radio play lists, the money to be made in playing league clubs, plans for soliciting popular appeal in Sydney.

In a land where there is actually money to be made out of music, a heady atmosphere gives our musicians renewed ambition, enthusiasm, and probably naively. McCallum says that although just starting out he is already recognised

on the street by the odd person. The man in his corner dairy picked him from the film clip of his single "Who Is Your Love For". These and other signs of potential success are new to McCallum. One can appreciate the enhanced energy he has for his Australian future after being known in New Zealand chiefly as the voice on the Gregg's Coffee ad.

However McCallum may have to be careful to escape the Siren like properties of Australia. The lure is success; the price can be individuality. One of the intriguing points about McCallum's N.Z. album was that he played virtually everything on it but drums. McCallum says it shows — but so does a unique feel for his own material. "The Things We Need" was particularly fine example, the pity being it was never actually released as a single.

By way of contrast, the Australian record, graced by heavy Oz session men, including half of Little River Band marks almost no progress of Malcolm's own talents. It reproduces the characteristic laid-out sound of the Sydney-L.A. axis. Rather than augmenting the slightly limited lyrical content of Malcolm's songwriting and boosting melodic content, the backing washes vaguely over the songwriting causing nothing but a little erosion. Songs like "I wouldn't Leave You", potentially delicate, are made brittle. "Who is Your Love For?" has half the push it needs.

McCallum, having recently finished a tour with Jon English, has formed his own band. He intends to work the Sydney circuit with this new backing. Hopefully the ability and loyalty of a personal band should re-invest the vetted second Australian album with a more unique sound. It's bad enough seeing Australia attract New Zealand talent without watching it being wasted. **Bruce Belsham**

## Late News

A band called **Night** which includes NZers Chris Thompson (one-time vocalist for Manfred Mann's Earth Band) and bassist Billy Kristian have signed to Richard Perry's Planet Records. Perry who has produced Leo Sayer, The Pointer Sisters and Diana Ross among others, will produce the band's first album for late March release. New Zealand theatre group **Red Mole** are currently in New York and in late January they presented their *Going to Djibouti* show out of the Westbeth Theatre Centre. Reviews from the local press were mostly enthusiastic. **Rod Stewart** and **Elton John** are to star together in a movie musical entitled *Jet Lag*. **Carlene Carter** will be backed on her next album by Clover, the band that featured on Elvis Costello's *My Aim is True*.



Possibly the most surprising feature of Nambassa '79 was the ease and tolerance with which 60,000 people can live together in a tent city. Musically, however, the festival threw up few surprises — the well-known bands performed to expectations while most of the unknown acts seem destined to remain that way.

Saturday's music kicked off in lively fashion

### LATE NEWS (Continued)

album. Production will be by Denny Cordell. **Van Morrison** undertakes a British tour in late February and joining the band he used on his American tour — Peter Bardens, Bobby Tench, Herbie Armstrong, Peter Van Hooke and Mickey Feat — are violinist Toni Marcus and sax player John Altman. **Nicolette Larson's** recent gigs in LA boasted Little Feat's Bill Payne and Paul Barrere in the backup band. **Rick Wakeman's** next album is to be produced by Tony Visconti and will include a disco version of George Gershwin's "Rhapsody in Blue". Aynsley Dunbar has replaced John Barbata as drummer in **Jefferson Starship**. A serious car smash a couple of months ago has necessitated necessitated Barbata's withdrawal. **Thin Lizzy** working on album in Paris. Likely title is *Black Rose*. **Lou Reed** and **Nils Lofgren** are working together on an as yet unknown project. Next **Stranglers** LP is live and titled *X-Cert*. Guitarist Hugh Cornwall is working on a solo project. **Gerry Rafferty's** newie set for March release under title of *Night Owl*. Bee Gees' latest, *Spirits Having Flown*, due in February, while **Frank Zappa** has signed to CBS Records and his first album for his new label will be *Sheik Your Booty*.

with Auckland's Sheerlux. Despite a tendency towards becoming a new wave juke-box (with songs from Tom Petty, Elvis Costello, Ultravox etc) and an overly mannered singer, their energy and exuberance largely succeed in establishing their identity on this range of material.

To my surprise the other interesting act of the day were Schtung. With new drummer Brian Waddell fitting in perfectly, they played as always with precision and polish. But it was their newer material that was the surprise. Several of these songs were melodically strong, sung with style by Paul Jeffrey and were as pointed as much of the older material seems pointless. Promising.

Split Enz were scheduled highlight of Sunday's musical events. Arriving onstage 1½ hours late Enz launched into a lengthy set that rarely took off. Although understandably suffering from equipment problems after losing all their instruments in a fire, their set lacked the punch and energy that the crowd needed to keep warm before the biting cold winds.

It was left to bands playing either side of the Enz to supply that energy. Playing earlier in the evening Rick Steele and the Hot Biscuit Band (with notable guitar work from David Strachan) had charged energetically through a set of rock'n' roll that supplied the straight-ahead rock that had been missing from the main stage all weekend. And buried away in the early hours of the morning Citizen Band achieved much the same effect on their own, largely original, material. Although suffering from a topsey mix they played with spirit, and exuberance before those few hundred people left awake.

**Alastair Dougal**

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# MORE GOODIES FROM *Virgin*

## Public Image Ltd *Public Image*

Exciting debut by group formed by ex-Sex Pistol — Johnny Rotten (known these days by his real name John Lydon). Line-up also features Keith Levine (ex-Clash guitarist), Jay Wobble (bass) and Jim Walker (drums). The single "Public Image" is already a hit and the LP is No. 15 on the UK charts.

To quote *NME*, "Johnny Rotten is the single most dynamic personality to emerge in rock during the 70's."

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## PUBLIC IMAGE LTD PUBLIC IMAGE

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## PENETRATION MOVING TARGETS

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## XTC GO 2



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## STEVE HILLAGE LIVE HERALD

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## DUNEDIN

## FOWLEY TELLS WORLD ABOUT STREET TALK

The album is slated for mid February release in New Zealand on WEA Records and it's hoped the LP will gain world-wide release thereafter.

**URBAN ROAD, LIP SERVICE ETC.  
ALBUM IS RELEASED**

*Auckland Music* is the title of a compilation album put together and recorded by Masco Studios and marketed by RTC Records. It covers six Auckland bands — from the cabaret style of Kingsize to the funk of Urban Road. Other band included in the compilation are Rock Candy, Woody (including Beaver, Peter Wood and Paul Woolright), Red McKelvie (with Murray Grindlay) and Lip Service. Each of the acts has two songs included on *Auckland Music*.

Personnel changes and still on **After Dark**, keyboards player Murray Stewart has left with the hope of reforming the old Prometheus. **Cruze**, who should be nearing the completion of their North Island tour, lost bassist/vocalist Neil Henderson last December and replaced him with Brian Seque, (ex-Thoroughbred) and Robin Murphy. Neil is in Scotland for two months and hopes to form a band with Jim Taylor from **Bare Wires** when he returns in early March. Steve Larkin, also from the disintegrated Bare Wires may join **Back to Back**.

Rumour that the newly installed disco at the Lion Tavern is not doing well. Did I hear someone cheer? **Captain Cook** has Steamshack and hopefully Th' Dudes lined up for early in the new year. Looks good.

**GEORGE KAY & KEITH TANNOCK**

Ex-Rockingham keyboardist / vocalist / founder member **Wayne Mason** is currently recording an album at Marmalade studios. All the songs are original — either new or re-arranged — and the backing band is made up from the nucleus of R'Horse **Wruth Hall** (the W is silent) from the Alastair Riddell Band has also recorded a Mason original called "Never in a Million Years" which was arranged and produced by Alastair Riddell

**Stilletto** have been signed to CBS with a new single called "Go Back" — which **Simon Morris** produced, and is a remake of a hit from years ago by **Crabby Appleton** ... they're a high energy band made up from **Billy Starr** and **Red Rose** members.

**Kevin Bayley** also from R'Horse, along with younger brother Colin plus Steve Garden (drums, ex-Rockinghorse), Leon Keil (bass, ex-Red Rose) and a keyboard player, have put together a band called **Short Story**. They are doing a lot of Kevin's original material and have recorded two of them at Marmalade: "Julia"/"Whole Lotta Rocking". They go on the road from 20 February when they start at The Albert Hotel in Palmerston North. They have also put down tracks at **2ZM** for *Group of the Month* in April.

**Radio Windy** are producing an album of *Homegrown Rock*, and local bands or artists can send demos for possible selection provided they haven't ever appeared on a commercial recording before. Both Wellington music stations are getting into outdoor live concerts with the backing of the City Council, and the organisational ability of **Graham Nesbitt** and his team. Great to see Nesbitt back in town too. Every Sunday afternoon in February **Rough Justice** will play at local parks and domains, so watch the *Evening Post* Entertainment page for details.

**Panama** are playing round the North Island, and are currently in Auckland — they went on

concentrate on songwriting . . . **Berlin** are extinct. Paul Robinson (vocals) and Steve Roach (guitar) have joined **Sheerlux** who commence a South Island tour at Christchurch's Hillsborough Tavern on March 7 . . . Gil Hanly of Berlin is playing bass for Johnny and the Hooks . . . Alan Bremner replaces Al Hunter as vocalist in the **Rockets** . . . **Get Smart** has dissolved. Ben Free and Jules Maloney are forming another new wave band and are looking for a second guitarist and a drummer . . .

Watch for **Debble and the Dum-Dums** touring tertiary institutions in February. Includes ex-Ratz, ex-Plague, ex-Boys etc — Derek Ward, David Mahon, Deborah Filler and Miles McKane. Auckland University's **Radio B** hits the air Feb 18 to March 17, 7am to midnight on 1404 on your dial.

**VINCE EAGER & L.B. SANDS**

The closing down and ultimate success of *Mollett Street/Club de Rox* has spawned a couple of similar ventures with varying degrees of commercial emphasis. The most similar is *Zippers* which has been featuring Mollett Street products **Waterside Blues Band**. The other is the *Dux de Lux* in the Arts Centre, which has featured bands such as **Night Musique** and visitors **Lip Service** amongst others.

Mollett Street itself finished with a packed out night that had punks throwing themselves around masochistically onto the floor. Yes folks, a good time was had by all. **Waterfront Blues Band** continued to impress, proving that a little harmonica never did anyone any harm. **The Doomed** still had the old sparkle, and "Social Disease" especially went down well. Also specially reformed, **the Vandals** vandalized the audience just like the old days, and proved in the process that there's a bit of life left in the old new wave. **Vapour and the Trails** played at the 100 mph best, so it was left to **The Kippers** to thin the crowd at the end

Not only do schools break up in summer! Umpteen bands are breaking up, shuffling around or just plain disintegrating. So here's a few of them. On the break up we have **Jasper**, **Sage**, **Crossfire** and **Soundfarm**. The last mentioned has split down the middle forming two new bands (sounds like a Biology lesson?)

There have also been reshuffles in **Freedom** and in the **Kippers**. **Waterfront Blues Band** have lost the services of guitarist Martin Copeland. **Head Office** have reformed. There are rumours of a possible change in the lineup of **Night Musique**. **E.S.T.** have added a second drummer, and are presently in a country retreat preparing themselves for an attack on Auckland (in a number of months time).

Touring the North much sooner will be **Tearoha**. For people who like something away from the mainstream they shouldn't be missed.

M. MOORE

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## THE BEGINNING

Sometime during the 60s, at an expensive East Coast American university two students became friendly because, as they have since claimed, they were the only two there who weren't rich. Walter Becker was on scholarship and Donald Fagen was 'bankrupting' his father. Their real common ground, however, was undoubtedly music. "Donald had a band and I had a guitar. In his group there were three rhythm guitarists ranging from bad to very bad."

Performing didn't work out too well and eventually the pair quit college to seek work in New York as songwriters. That also failed, so in order to eat they spent 1970 and '71 working as backing musicians for then-popular Jay and the Americans. Finally rescued by an untried ABC Records producer named Gary Katz, Becker and Fagen became company songwriters, again without real success. (Barbra Streisand recorded one song.)

Katz then took an ABC job in L.A., summoned his writers and recruited a band: Denny Dias and Jeff Baxter (guitars), Jim Hodder (drums), Becker (bass) and Fagen (keyboards and vocals), together with occasional vocalist David Palmer, named themselves after a versatile dildo in a William Burroughs novel and became Steely Dan.

## CAN'T BUY A THRILL (1972)

Despite being recorded only a few weeks after the band's formation this album is a superbly realized set of performances in a variety of styles. It shows none of the usual growing pains of a debut album, every track is a winner. Predictably enough the *Greatest Hits* compilation contains only the two top 5 singles:

"Do It Again" an immediate dance number, features exotic percussion, electric sitar, Fagen's nasal voice and tinny keyboard solo. The intriguing lyric about a compulsive gambler begins Becker/Fagen's celebrated fascination with contemporary Western decadence.

"Reelin' In The Years" is a great lolling rocker with a classic guitar solo from guest Elliot Randall. Fagen's vocal sneeringly puts down a lover who's found someone else. The contempt expressed is such that we'd previously expected only from Dylan.

## THE LITERARY ANGLE

Response to music is, of course, primarily through the guts. Intellectual considerations are secondary (if ever). Steely Dan songs are as beguiling as they come and only after repeated hearings does one sink thoughtfully into the often enigmatic lyrics. Becker and Fagen's craftsmanship with words is on a level with Paul Simon's and Joni Mitchell's but the Dan's subject matter and oblique approach is quite distinct. Their verbal portraits and vignettes may seem bewilderingly elliptical but the writers deny being intentionally obscure: "We don't construct them as puzzles. We try to tell a big story in a very short period of time. Naturally we have to exclude some information. We don't discourage any speculation." But they are also "against the notion that in order to enjoy a song you have to know exactly what it means."

## COUNTDOWN TO ECSTASY (1973)

Whereas the previous album was primarily song-oriented — albeit with brilliant instrumentation — here the emphasis is more on *group* playing. The sound is generally tougher but nonetheless the album is another gem. The *Hits* selection is unbalanced in that it doesn't represent the album's milder swinging side (eg. "Pearl of the Quarter", "Razor Boy").

"My Old School", an unsuccessful single, recalls days of history books and wild girlfriends. The bright tune is beefed up by punchy brass.



# Reelin' Through the Years

or seeking a logic in the countdown of thrills

that comprises 'Steely Dan's Greatest Hits'.

"Bodhisattva" concerns the insecure followers of cheap messiahs. There is fine guitar interplay between the jazzy Dias and Baxter's riff and snarl.

"Show Biz Kids", another failed single, (rendering *Greatest Hits* a misnomer), features slide guitar by Rick Derringer. The singer has been spying on neighbours who are so cool they even have Steely Dan t-shirts. The song is a clever anatomy of envy.

## PRETZEL LOGIC (1974)

Amazingly enough an even finer record than its two predecessors. The songs are generally less sombre, more compact and more accessible. Any 'Greatest' sampling is bound to be inadequate simply because it excludes so many great tracks. By now David Palmer, relegated to background vocals on *Countdown*, had left. More use was being made of top sessionmen.

The only non-original composition they've recorded "East St Louis Toodle-00" is a faster, slightly gimmicky reworking of a great Duke Ellington piece. "Parker's Band" may have been a better track by which to acknowledge their heroes.

## ON JAZZ:

Becker and Fagen share a strong interest in mainstream jazz and once joked that they'd

rather be, respectively, Ellington and Charlie Parker. (When asked to host a rock radio programme they arrived with armfuls of old jazz records and played nothing else all evening.) This taste is not only catholic but purist. Fagen has opined that, "There is no jazz in America now." However, although they find all post-Coltrane music "boring," they are very proud of the good relationships they have with jazz-oriented sessionmen. Yet Fagen declares "Just because we prefer jazz to rock and roll doesn't make our music greatly influenced by jazz."

"Ricki Don't Lose That Number," This unusual but very commercial love song was a hit. Lifting electric piano from David Paich and Baxter's solo is short but sweet.

"Pretzel Logic" is a slow bluesy swing with subtle horn-work. The lyric conveys a cool nostalgia.

"Any Major Dude" features more lovely piano and Dias' superb guitar. The streetwise narrator offers optimistic reassurance to his "funky one."

## PREVIOUSLY UNRELEASED

"Here At The Western World" Both sound and positioning in this collection suggest the recording date of this delight from the archives. Superb imagery of a sleazy demi-monde is evoked as the singer offers advice to another loser.

## ON LIVE PERFORMANCE

In their early days Steely Dan played as support band to other acts (eg. the Kinks). They suffered all the usual hassles such as no sound checks and lights cutting. Neither Becker nor Fagen particularly enjoyed live performance and they disliked American audiences — "Most can't listen."

Later, as the Dan's popularity grew, they tried to avoid large auditoriums for acoustic reasons but this made touring unprofitable. Furthermore the touring unit was always altering — "We've never gone out with the same band twice" — and the increasing intricacy of the music required bigger units and longer rehearsals. (At one stage the group included two girl back-up vocalists.)

A British tour in '74 was cut short due to Fagen's illness — "Whenever we start touring I anticipate being ill." By the end of that year Steely Dan had made its last public performance.

With eight months a year taken up in writing and recording, it's not surprising the band dissolved and since 1975 Steely Dan has become solely the extended concept of its two core auteurs.

The most notable success among its ex-members has been Jeff Baxter (upon whom the Muppets' guitarist is surely modelled), who re-invented the Doobie Brothers.

## KATY LIED (1975)

Opinions invariably differ but in this writer's opinion *Katy* is the Dan's weakest album. Often the music seems comparatively mundane and the lyrics excessively obscure. Dias remained with Becker and Fagen but otherwise they employed, as they would henceforth, large numbers of sessionmen. Probably the album's best track, "Any World (That I'm Welcome To)", is missing from this collection.

"Black Friday" is a straightforward boogie about a cynical celebration.

"Bad Sneakers", another unsuccessful single release, is musically more impressive but suffers from contrived wit.

"Doctor Wu" delves into the murky world of drug dealing.

## THE ROYAL SCAM (1976)

Still patchy but overall an improvement on *Katy*. The lyrics continue the Becker/Fagen descent into society's seamy underside.

Dias is still present but most guitar work is handled by the Crusaders' Larry Carlton.

"Haitian Divorce" traces marital regress in clipped 'foreign' English. The soloist is Carlton.

"Kid Charlemagne" provides the album's highlight and indeed one of the Dan's finest moments. Over a bubbling melody the unromantic lyric recounts the fate of a 60s acid chemist and the whole psychedelic era he represents. Like the king in the title, his time has passed.

"The Fez" is simply a one-line joke over a funky beat. (The almost-redeeming instrumental melody was supplied by a sessionman.)

Either the album's title track or "The Caves of Altamira" would have made a better third selection. Both are masterful.

## ON SONGWRITING

Becker and Fagen would rather be known as songwriters than as musicians. (Indeed they seem to play less with each successive album.) Usually both write together although occasionally Fagen may start and Becker complete a piece. "The music is written before the words are added. It's like painting by numbers — we try and fill in the gaps." Or more seriously: "We think of them as compositions rather than songs. They are structured but there is room for improvisation."

## AJA (1977)

With a more relaxed air of extended pieces played with consummate taste and restraint, *Aja* marked a complete return to the heights. It also put paid to criticisms that Becker and Fagen's music suffers from the use of sessionmen. Two short selections are simply not enough; everyone needs the whole album.

"Peg" is a sophisticated strut abetted by Tom Scott's catchy horns. The singer has lost his girl to movie stardom.

"Josie" funkily anticipates wild celebrations upon the return home of the favourite neighbourhood wildcat.

## HARDLY THE END

From the outset Steely Dan was a distinct and original musical force, helping free American rock from its dominance by British bands and Becker/Fagen's writing has fuelled some of the very best rock of this decade. For the Dan is without doubt, in its harmonic sophistication, production techniques and intriguing lyrical stances, very much a 70's act.

At the same time, and here is but one of the group's many paradoxes, it has always operated outside the great rock tradition and remained oblivious of musical fashion. This band which is not a band has disdained the current emphasis on rock and roll energy, yet its most recent — and relaxed — album has been its biggest seller.

On the strength of its recordings to date Steely Dan can certainly lay serious claim to be the 70's best group. I see no reason why that shouldn't extend into the 80's.

Peter Thomson

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# SIRE Records Pull-It-Out

Independent labels have an honourable history — it was Sun Records that discovered Elvis Presley, Chess that signed Chuck Berry, Atlantic that recorded the Drifters and the Coasters.

Seymour Stein's Sire label holds a similar position today. As Stein observes: "The early independent labels didn't try to compete with the majors and I think we're doing the same thing . . . Why did Chess have everybody? Nobody else wanted them. That's similar right now."

Stein tapped the productive scene emerging from New York's CBGB Club and signed The Ramones, Talking Heads, Richard Hell and The Dead Boys.

To date none of these acts have been commercially successful (though Talking Heads seem on the verge of crossover acceptance) but Stein is hopeful: "Well Fats Domino made his first records in 1949. He had his first hit in 1955. Elvis spent three years on Sun. The Beatles played in Hamburg a long time. Whoever had it easy? Everything takes time."



Richard Hell, The Dead Boys The Flaming Groovies

## SIRE Who's Who

### The Dead Boys

Formed in Cleveland, Ohio. Moved to New York in 1976 and won a following based on their heavy metal music, their punk image and lead singer Stiv Bator's self mutilation. Second album recorded with veteran producer Felix Pappalardi.

Albums: *Young, Loud and Snotty* (Sire, 1977); *We Have Come for Your Children* (Sire, 1978).

### The Flaming Groovies

Only remaining original members George Alexander and Cyril Jordan began together in a Californian Bay Area band, The Chosen Few. In 1966 they became The Flaming Groovies playing 50's rock and roll and 60's pop at a time when psychedelia ruled. In 1970 moved to New York and recorded second album. Third album, *Teenage Head*, in 1971 was acclaimed as a classic. Toured Britain in

1972 and came to the attention of British rocker Dave Edmunds. Collaboration with Edmunds as producer resulted in *Shake Some Action* (1976) and *Flaming Groovies Now* (1977) which maintained the Groovies' stance as defenders of the 60's pop tradition.

Albums: *Supersnazz* (Epic, 1969); *Flamingo* (Kama Sutra, 1970); *Teenage Head* (Kama Sutra, 1971); *Shake Some Action* (Sire, 1976); *The Flaming Groovies Now* (Sire, 1978).

### Richard Hell and the Voidoids

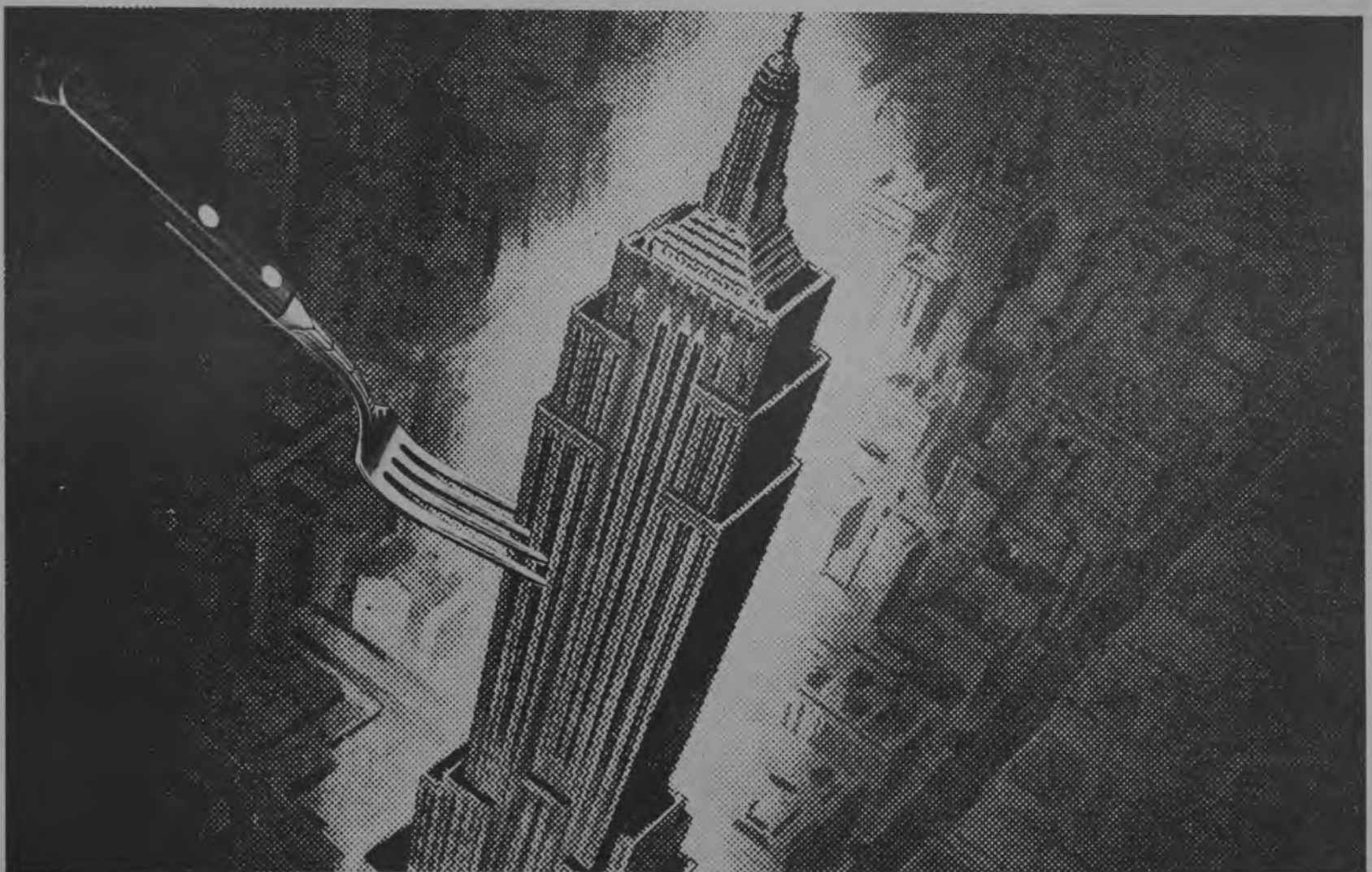
Richard Hell (born Richard Myers) attended school with one Tom Miller (later Tom Verlaine). Together the two put together the band Television to which Hell contributed both the name and many songs. Hell left after disagreements with Verlaine. Joined ex-New York Dolls Johnny Thunders and Jerry Nolan in The Heartbreakers, then quit after nine months. Formed Voidoids in 1976 with Bob Quine (guitar), Ivan Julian (guitar) and Marc Bell (drums). Recorded first album *Blank Generation* in 1977. Hell and the Voidoids have been dropped by Sire and next album to be produced by Nick Lowe.

Albums: *Blank Generation* (Sire, 1977).

continued on page 11



More Songs About Buildings + Food



Talking Heads — Sire Records





If anyone happened to ask me, I would have told them that The Ramones were the smartest band, bar none, to appear in this half of the '70s. In fact I'd have told them even before they asked, as my ear bashed friends can testify. Indeed, The Ramones are probably the neatest concept package of image, ideas and music ever conceived in rock 'n' roll. But the *real* reason I like them is that they are simply more fun than anyone else playing today.

Basically their idea was to recapture the raw energy and simple fun of music in the '60s. You know, the Beach Boys' dream of sun, surf and romance. However, a lot had happened since the '60s which left innocent fun beyond revival. In its place The Ramones offered rock 'n' roll pared down to its dynamic



essentials and a comic strip vision of modern America. In other words, they're good to dance to and a bit of a laugh besides.

This awkward looking quartet immortalised a uniform of black leather jackets, tattered levis and grimy sneakers. Supposedly they were brothers from New York and real dumbos. Of course, that was a pack of lies but it was more fun to believe it. With their first two albums they established a winning musical formula — Neanderthal simplicity. But in terms of power, conviction and above all speed previously undreamt of, they had the most exhilarating and aggressively youthful sound heard in many a long year.

Lyricaly, simplicity and goofiness were again the order of the day. But, as befitted a cartoon version of American youth, The Ramones' songs were preoccupied with violence, drugs and nervous breakdown as well as having fun. Undoubtedly there is a wealth of intellectual stimulus to be had in contemplating The Ramones' often quite enigmatic lyrics. I've always been too busy dancing to their music to think about it myself.

Besides the immensely tight rhythm section of Tommy on drums and Dee Dee on bass the

band had, musically speaking, two aces to play. First, Johnny Ramone could deliver the toughest, dirtiest most aggressive guitar sound ever captured on vinyl. Second, Joey Ramone with his hilarious New Yorker's impersonation of an English accent was a unique appealing and innovative vocalist. As a musical force The Ramones inspired the New Wave movement, and though literally hundreds of bands cloned off them these two features kept The Ramones a head and shoulders above the competition.

Their debut album *Ramones*, and its successor, *Ramones Leave Home*, which is undeniably their classic set, established their aptitude for full speed rock and frantic headbanging. This was best exemplified by "Blitzkrieg Bop" and "Beat On The Brat" on the first outing and "Suzy Is A Headbanger" and "Pinhead" on the second. "Pinhead", the ode to the retarded, though in dubious taste became a teen anthem on the strength of the ultimate headbanging riff of all time and its hilariously inane "Gabba Gabba Hey" chant. Less obvious was The Ramones' penchant for love songs reminiscent of the early Beatles in their melodic simplicity. "I Wanna Be Your Boyfriend" from the first album and "I Remember You" from the second were delightful examples.

By this time the British rock press were heaping praise upon the band. Banded about were such titles as "The Perfect Pop Group", "The Seventies Beatles" and "Simply The Best On The Planet". The knock-out blow was The Ramones' boast that they were even faster live. Incredibly they were, twenty songs in thirty five minutes with just enough time inbetween for Joey to announce the title and for Dee Dee to shout "1,2,3,4" before they raced into the next number.

Always developing, albeit cautiously, upon the initial formula — their third album, *Rocket To Russia*, saw the band delivering a high powered reworking of the Beach Boys surf bop sound. Cuts such as "Rockaway Beach", "Sheena Is A Punk Rocker" and "Surfin' Bird" brimmed with the energy and goofy exuberance of the Ramones at their best. However the withering rate of output required by albums of fourteen short, fast songs was beginning to tell. When it came to the second grade songs on *Rocket* the band could not play with the demented conviction which had carried the day in the past.

Listening to their fourth L.P. *Road To Ruin* it is apparent The Ramones are as smart as ever. Side by side with the familiar power play are three gorgeous ballads "Needles And Pins", "Don't Come Close" and "Questioningly" which Joey renders with all his quirky charm. No cartoon either, there is genuine feeling this time. So, as I say, the Ramones remain the smartest. But the real reason I still like them is they are still the most fun.

**Dominic Free**

A candid picture of riotous behaviour by cult rockers.



## More Words About Talking Heads

David Byrne, lead-singer and song-writer for the New York group Talking Heads has said, "It sounds old-fashioned, but we're trying to be a force for good, to reaffirm values".

While on the group's new album he sings "As we economise, efficiency is multiplied, To the extent that the result is the Good Thing,

So I say . . . watch me work!"

Is Byrne really saying that the Protestant ethic is alive and well in New York? Surprisingly, the answer is a predominant 'Yes', although the more you focus on the group the more you find that the inherent contradictions of Talking Heads make capitalism seem like a safe bet.

To provide some background, Talking Heads is a four piece group consisting of David Byrne, 26, leading Head and late of the Rhode Island School of Design; Chris Frantz, 27, drums, Martina Weymouth, 27, bass — a husband and wife team also from the Rhode Island School of Design and Jerry Harrison, 29, guitar and keyboards, a Harvard graduate and founder member of the Modern Lovers.

With those qualifications, one would imagine the group playing cold, clever, art rock music for university pointy heads. But, not only does the group sound funky on record, but according to reliable reports from overseas, this is one of the funkiest live groups around — and that is despite all the tertiary education, minimalism and conceptual art they have indulged in.

Byrne and Frantz first played together at college in 1974 in a group called The Artistics. Bored with the art scene, the two of them moved to New York, recruited Martina and formed Talking Heads. By mid-1975, the group was playing at CBGB's, New York's punk haven, where they quickly attracted a cult following. This association with CBGB's has for some time seen them lumbered with the punk label despite having as much in common with punk as Doris Day.

In late 1976, Harrison joined what was still just another New York group, until signed up by Sire records they released the single "Love Goes to Buildings on Fire". The praise this single earned gave the group sufficient impetus to tour Europe in early 1977. The tour generated much euphoria as did their first album *Talking Heads 77*, released late that year. The New York Times for example called it "one of the most amusing and serious rock albums ever".

Attempting to define Talking Head's music and influences is extremely hard. As Chris Frantz has said, "Our influences are whatever we've heard and liked". It is possible to point to individual songs and say that sounds like Television or Bryan Ferry or 10CC. But the music is too eclectic to pinpoint any major influences.

On first hearing, what is most striking about the music is its disturbing, jerky tone. The

Talking Heads devotee should never force potential converts to listen and enjoy. They will invariably say in all politeness, "What unusual music", and hotfoot it back to their Rod Stewart and Little River Band.

It takes time for the insidious rhythm and melodies to take hold. Martina and Chris Frantz lay down a wall of hypnotic funk music — a blending of disco, reggae and jazz rhythms. And then, shrieking high and wild above the mesmeric beat, is the voice of that Anthony Perkins look-alike, David Byrne.

Byrne's distinctiveness lies in his screams and yelps. Normally, his vocal range has something in common with Tom Verlaine or a more nasal Bryan Ferry. But his trademark is the scream — ranging from a full-blooded primal wail of pain, to a childlike cry of joy.

The first few lines of the song "Psycho Killer" could almost be a description of Byrne.

*I can't seem to face up to the facts,  
I'm tense and nervous and I can't relax,  
I can't sleep 'cause my bed's on fire,  
Don't touch me, I'm a real live wire.*

There is a manic, pent-up energy in his voice. His live performances are apparently extraordinary for the nervous intensity he exudes.

The sentiments he expresses are essentially those of the common man — surprising when you consider he has been embraced by those who are the antithesis of the people he is singing about.

Byrne is interested "in normal day-to-day conversations and dialogues . . . strip away all the phoney embellishments and posturing right down to essentials without having to throw in all the 'Oh yeah baby' or 'Hey bitch I'm coming to get you right now'."

His is the voice of the computer programmer, checkout operator, accountant or bank clerk. He is the guy who is trying to cope with the problems of modern living while trying to maintain his sanity and morality. (The great irony in all this is that this everyday person has probably never even heard of Talking Heads.) Naturally, this is difficult to do, particularly in New York. Tension and nervousness build up. Moods vacillate. So altogether now — Scream!

On the first album the songs display wild swings in emotion. Even within songs one can never be sure which is the triumphant mood. In "Don't Worry About The Government", Byrne sings about government buildings, his hard working civil servant friends and of his own building with all its conveniences. Everything seems rosy. He tells his friends to come up and see him but not to go out of their way — "Don't you worry about me". At the end of the song, the "Don't you worry about me" becomes positively scary especially as the song ends with a prolonged screaming of the word ME!" He really *does* want us to worry about him. And he probably wants us to worry about the Government too.



# heads

In "No Compassion" he sings coldly, "compassion is a virtue but I just don't have the time". Yet, the next song on the album is the bright and breezy "The Book I Read", with its mood of celebration.

*Feel my fingers as they touch your arms, I'm spinning around and I feel alive.* This mood does not last long as the tense, schizoid feeling of "Psycho Killer" take Byrne right to the edge if not beyond.

The new album *More Songs About Buildings and Food*, as the title suggests, continues the themes of the first. The major difference between the two lies in Brian Eno's production efforts. Talking Heads welcomed his influence, but it is an influence which has its pluses and minuses.

On the plus side, Eno does give a depth and fluidity to the songs. On *Talking Heads 77* songs such as "Happy Day" and "Tentative Decisions" are very thin and brittle, and would benefit from the Eno treatment. Unfortunately though, some of Byrne's eccentricity gets lost in the production work of the second album, so that songs like "Artists Only" and "Thank You For Sending Me An Angel" come over as clever sounds rather than as comprehensible songs.

There is, however, the same startling diversity as on the first album. The group further expands its influences with a superb version of Al Green's R&B song "Take Me To The River", "Found A Job" and "The Girls Want To Be With The Girls" show how witty and spooky Byrne can be while "Stay Hungry" and "Warning Sign" implant their funky rhythms into your brain with fiendish ease.

The pick of the songs is "The Big Country". While flying over America, Byrne looks down at the land and relates in a folksy way the lives people are leading.

*I see the school, and the houses where the kids are/Places to Park by the factories and buildings/I guess it's healthy, I guess the air is clean/I guess those people have fun with their neighbours and friends.*

The song builds like Bryan Ferry's "Prairie Rose". You expect Byrne to conclude with a smile "Gee, what a swell place". But instead, he slaps you with, "I wouldn't live there if you paid me to." Although, in the same song he has said, "I'm tired of travelling . . . I want to be somewhere!" But where, for Christ's sake. New Zealand?

These two very original albums are going to be hard acts to follow. Byrne believes Talking Heads "will fluctuate between a large cult audience and possible fluke mass success". If the inherent contradictions don't get them first then, barring a "fluke mass success" on the single's chart, I sense the impetus Talking Heads have generated so far will be awfully difficult to maintain.

Mike Wilson

## The Rezillos



continued from page 9

### The Paley Brothers

Raised in New York, Andy Paley was a member of the Boston group The Sidewinders whose only album was recorded with then rock journalist (now Patti Smith's guitarist), Lenny Kaye as producer. Then Andy joined brother Jonathon to form the Paley Brothers — a power-pop duo.

Albums: *The Paley Brothers* (Sire, 1978).

### The Ramones

The four brothers Ramone — Tommy, Dee Dee, Joey and Johnny — emerged in New York in 1975. They allied dumb-punk minimalism and speedy three chord songs, to

## The Paley Brothers



# More SIRE Who's Who

tattered denims, leather jackets and mop top haircuts. Their performances of 17 songs in thirty minutes won them the tag of the fastest and smartest rock band in the universe. First album released 1976, two more followed in 1978. Drummer Tommy quit in 1978 though he continues to aid the brothers as producer and songwriter. Replacement was Marc Bell of Richard Hell's Voidoids. New album *Road to Ruin* sees advances on their basic sound but retains characteristic blitzkrieg bash

Albums : *The Ramones* (Sire, 1976); *The Ramones Leave Home* (Sire, 1977); *Rocket to Russia* (Sire, 1977); *Road to Ruin* (Sire, 1978).

## The Rezillos

Formed in Edinburgh, Scotland in 1977 around nucleus of guitarist/songwriter John Callis and singers Fay Fife and Eugene Reynolds. Specialists in reviving pop garbage and writing original songs in this vein. Tied this sound to a bizarre image based around day-glo look. First single "Can't Stand My Baby" on local independent label attracted much attention and band signed to Sire records and recorded first album in New York in 1977, though distribution problems meant release was delayed till 1978. Band split in two in late '78 due to "differing expectations of the music industry". Callis and the rhythm section will continue under the name of The Rezillos while Fife and Reynolds intend to form a new band

Albums: *Can't Stand the Rezillos* (Sire, 1978).

### Talking Heads

Formed at Rhode Island School of Design by guitarist David Byrne together with Chris Frantz and Tina Weymouth on drums and bass (now husband and wife). Moved to New York in 1974 and performed at CBGBs as trio. In 1977 were joined by ex-Modern Lovers keyboardist guitarist Jerry Harrison. First album released in 1977 to enthusiastic reviews (*Rolling Stone* called it "the definitive record of the decade"). Second album produced by Brian Eno. Byrne's idiosyncratic songs and the band's young Republican image stamp them as one of the most interesting groups of the late 70s.

Albums: *Talking Heads 77* (Sire, 1977); *More Songs About Buildings and Food* (Sire, 1978).





## **ARMED FORCES**

**ON RADAR  
THROUGH WEA**



# **ELVIS COSTELLO**

# RECORDS

## This Year's Army

### Elvis Costello and The Attractions Armed Forces Radar

Quite frankly, if Elvis Costello *had* come out with an album to top his last effort, *This Year's Model*, I couldn't have found the words to do him justice. As it is, the new album is still a triumph if not of those epic proportions. Not only does Elvis maintain the consistent quality of his previous albums, he daringly continues his policy of constant musical development. At the moment it seems that the only thing he can't do is disappoint.

On his first L.P., *My Aim Is True*, Elvis brooded upon his own feelings of inadequacy, jealousy and frustration. With the arrival of his second album these elements had become a secondary matter while he damned the jet set, the fashion industry and British neo-fascism. The change of emphasis had the ring of authenticity to it. Becoming an overnight sensation (as Elvis Costello did after his debut album) is inclined to take the edge off anyone's bitterness. This time out Elvis widens the scope and reduces the personal element still further, launching an attack on the military, resurgent fascism and middle class foibles.

Admittedly my little summary looks a bit vague so I'd better own up to not having a clue

what half the lyrics on the album are about. It seems I'm not alone, as some of the reviews I've read of *Armed Forces* have been more baffling than the album itself. Suffice to say that Elvis' word play has lost none of its edge. All those "brash new Dylan" comparisons still overstate the case, but they are getting harder and harder to dismiss as wishful thinking.

Musically the radical step has been to opt for reggae-style dubs on several tracks, with bass and drums dramatically thundering in and out of the sound mix. This technique, employed to great effect on "Watching The Detectives" works equally effectively here. Unavoidably the development has somewhat restricted the gorgeous pop keyboards of Steve Young which were such an asset on *This Year's Model*. The fact is that Elvis Costello and The Attractions are in the enviable position of having more talent than can be accommodated on one album.

Taking a run through the stand-outs on the first side, the opener "Accidents Will Happen" is an exquisitely crafted pop tune. Curiously the version featuring only voice and piano accompaniment, which is on the free EP which comes with the album is even more successful. "Oliver's Army" the new single matches delightfully exuberant keyboards and peerless Costello melody with a lyric involving a young soldier's

realisation of his entrapment. To close the side there is "Party Girl" a wistful love song in the mould of "Alison", where Elvis' breathless vocal cuts straight to the heart.

Flipping the record, the second side kicks off with "Goon Squad" a political diatribe powered by one of Costello's patented melodic hooks, almost in the class of the repeated guitar lines in "Chelsea". Better still is "Sunday's Best", an incisive commentary on English middle class, set to a melody reminiscent of the waltzes that play on fairground carousels (I'm not kidding). The set closes with "Two Little Hitlers" a song so addictive its bound to grace the Top 20. Some see it as a grim political forecast but for my money its about the struggle to dominate a personal relationship by two equally unyielding people.

Without a doubt Elvis Costello is playing a very dangerous game. His consistent excellence creates ludicrously high expectations among his audience which he must continue to fulfil. Even perfection gets taken for granted eventually. So don't be fooled, listen to what Elvis Costello has to offer now, it is inconceivable that there could be better to come.

**Dominic Free**

### Johnny Winter White, Hot and Blue

*Epic*

The collaboration of Johnny Winter and his childhood idol Muddy Waters is proving immensely rewarding. Under Winter's guidance Muddy found a new lease of life, making his best (and biggest selling) records in years. For Winter, the effect of working in the presence of the Great Man has been equally gratifying.

Winter's work has at times been marred by a frenzied overkill verging on the ludicrous. Working with Muddy has taken him back to his roots, the blues, and while he seems incapable of restraining an impulse to punctuate his solos with rebel yells, Johnny Winter has a new dignity.

At the time of Muddy's *Hard Again*, Winter recorded an album with the group on the session. Unfortunately, *Nothin' But the Blues* was available here only on import. It was a good-humoured set, but very much the Muddy Waters Band.

*White, Hot and Blue* finds Johnny with a new band (his brother Edgar is on piano) and in command more than in any recordings since his 1973 *Still Alive and Well* set.

The material is straight ahead blues, with songs by Jimmy Reed, Sleepy John Estes, Little Walter, Jimmy Rogers and a handful of originals by Winter, who is featured on both electric and acoustic guitar. Gone is the tendency to clutter and sidemen, especially harp player Pat Ramsey, are allowed plenty of room.

The surprise of the album is the crooning version of Jimmy Reed's "Honest I Do," an almost Everly Brothers approach that would have been unthinkable in the barnstorming Johnny Winter of old. Definitely alive and well.

**Ken Williams**

### Johnny Lydon, Public Image.



### Public Image Ltd Public Image

*Virgin*

Listening to this album by John Lydon (formerly Johnny Rotten) and his new band Public Image Ltd there is an almost irresistible temptation to make comparisons with The Sex Pistols. Though this is the angle all Pistols' fans (including myself) would naturally take, it simply won't wash in this case. The reason is that Lydon seems committed to musical developments which make such a comparison both impracticable and unfair.

The new band refrains, and probably wisely so, from any attempt to match The Sex Pistols' blockbuster power. Led by their inventive guitarist Keith Levine, they opt for a less energetic, more stark and streamlined sound. Lydon himself is in fine voice and seems bent on progressing beyond his famous whining, sneering delivery.

All this is not to say that Sex Pistols' fans won't find plenty that's familiar about the album's potent hard rock numbers like "Public Image" and "Annalisa". But tracks like "Theme", where the band thrashes out a tortured instrumental backdrop over which Lydon repeatedly intones "I wish I could die", are more 60's progressive in flavour than 70's punk. Though his commitment seems obvious on these tracks, on another number, "Fodders-tompt", Lydon drops the line "I just want to finish this album with the minimum of effort."

Arguably John Lydon is the single most important figure to emerge in 70's rock music. As such his first L.P. since the Sex Pistols broke up is worth a listen to anyone.

**Dominic Free**

### Bryan Ferry



### Bryan Ferry The Bride Stripped Bare

*Polydor*

How much bearing the split with model Jerry Hall has on Bryan Ferry's *The Bride Stripped Bare* is open to conjecture, but the man is at his most listless.

For most rock artisans this would represent a death knell. But Ferry is a fish of a different kettle. His persona is based on ennui. In some respects, he has charted his course to this well of loneliness.

The key to this portrait of depression is the doom-laden "When She Walks in the Room" —

*And you know you can't leave  
You must stay  
Till her laughter has drifted away  
So you talk to the walls.*

Even Sam and Dave's urgent, hollering "Hold On, I'm Coming" is rendered as if by a tormented marionette on the hell-stage of some pre-war Berlin cabaret.

Ferry's despairing mood is given musical form through the sympathetic skills of his session band, Waddy Wachtel and Neil Hubbard (guitars), Ann Odell (keyboards), Alan Spenner (bass) and Rick Marotta (drums).

The marriage of mood and music makes for Ferry's most complete solo record. A haunting work, perhaps his best without Roxy Music.

**Ken Williams**

### The Staple® Unlock Your Mind Warner Bros

The Staple Singers — Roebuck, Mavis, Cleotha and Yvonne Staples — cut their first

record twenty four years ago. At that time they were one of the top gospel groups in Chicago. The move into popular music and mass popularity began when they signed to Stax Records in 1967. With Stax they achieved an amalgam of their gospel beginnings, with current Southern soul music and social concerns that together with the unique voice of Mavis Staples, placed them at the forefront of black music.

Since those days the Staple Singers have had problems. Shortening their name to the Staples, they attempted to move more into line with the contemporary soul sounds of funk and disco and though they gained a successful single out of this move, they were more and more becoming the characterless tools of producers such as Curtis Mayfield (Mayfield has committed similar crimes with Aretha Franklin).

With *Unlock Your Mind* the Staples have returned to their roots.

Here they're reunited with the Muscle Shoals musicians who played on their Stax recordings and have taken on veteran Jerry Wexler as producer. The result is also a return to their peak — a wonderful pop/gospel combination that encompasses everything from the devotional "God Can" to a charging version of Jeff Lynne's "Showdown".

Occasionally the material lets them down — a lacklustre version of "Mystery Train" is the notable example here — but for the rest *Unlock Your Mind* revitalizes the Staples and puts Mavis Staples back where she's always belonged, at the forefront of female soul singers.

**Alastair Dougal**

### Dr Feelgood Private Practice United Artists

The departure of mad axeman Wilko Johnson two albums ago seemed to leave Dr Feelgood without an anchor. The first album without him, last year's *Be Seeing You*, was uncharacteristically tentative and the group seemed less than committed to the material.

*Private Practice* more than redeems them. The Feelgoods deliver with a knuckle sandwich wallop, eclipsing even their own previous high point, the live set *Stupidity*.

It's their most *produced* album, but producer Richard Gottelher (Robert Gordon, Blondie) mixed for the spontaneous feel that sadly is too often lacking from recordings captured in genuinely "live" circumstances.

Wilko's replacement, John Mayo, has found his feet. His sizzling guitar work shines throughout and he's tried his hand at penning a few tunes (either alone or in company with Lee Brilleaux or Nick Lowe).

Brilleaux's vocals have seldom been better. He's all swagger and barely concealed aggression, but manages to turn in an almost gentle performance on Eddie Floyd's "Things Get Better."

Some may find the Feelgoods' brand of pared down R&B anachronistic. I find it a helluva lot of fun.

**Ken Williams**

### Alastair Riddell Mandrill

Alastair Riddell caused no little stir when Space Waltz appeared on *Studio One* some years back.

Even though he didn't win, star quality was written all over him. His music was loud, vigorous and flashy. He had one helluva band too, comprising a future Split Enz-er and a couple of Citizen Band-ers-to-be, amongst others.

Sure, the Thin White Duke influence stood out a mile, he did it so damn well!

An abortive attempt at cracking the trans-Tasman scene put him back to square one, doing pub gigs, previewing new material and trying to forget some past excesses.

After a long wait, another vinyl offering has been submitted. A bit of a curate's egg it is, but the good parts outweigh the more adverse aspects.

On the plus side, he's matured considerably from beautiful boyhood, having lost the rather mannered vocal style of old, and buried a lot of the Bowie streak.

He's writing some fine songs, too, as recent radio play has shown. Some more attention is bound to be attracted by numbers such as "Come On Over" and "Wear My Light", which will finally lay the spectre of "Out On The Streets" to rest.

His lyrics aren't as ponderous as they once were, and on "Smile" he even manages to emerge unscathed from the disco syndrome.

The production, aided by Glyn Tucker, is a vast improvement on the fishtank aura of the *Space Waltz* album.

On the negative side is the plethora of material that has already had a thrashing on the airwaves. Four all-too-familiar songs tend to drag the proceedings down a little.

I would liked to see a few more risks taken. Alastair has still-untouched potential, providing he's given a free hand, but the search for commercial success seems to weigh heavy on him.

But do buy this album, and encourage Alastair to be a little dangerous next time. He's still good, but he could be great. Here's hoping.

**Duncan Campbell**

# STREET TALK ~ HEAR IT!?



Daryl Hall and John Oates



Livingstone Taylor



# ‘Erb ’n’ Transport

**Bob Marley and the Wailers**  
**Babylon By Bus**  
*Island*

Wherein Bob Marley provides a double live guided tour of the best from his Island albums plus a spirited version of “Punky Reggae Party” hitherto only recorded on the flip side of “Jamming”. It’s a taking-reggae-to-the-people album, music to make you dance before, during or after you’ve smoked plenty of ‘erb mon

Gleaned from four European concerts of last year *BBB* is nothing if not exhilarating evidence that Marley is now public property, a new hero with a new ethnic, social stance that is being adopted, or at least accepted, by the record buying public. Right from his affected spoken intro Marley never lets up and leads the revved-up audiences through gutsy crowd-pleasing versions “Stir it Up”, “Exodus”, “Lively Up Yourself” — a true Best Of line up. The seven minute

“Is This Love”, in particular, knocks the *Kaya* version into a cocked hat, and “Concrete Jungle” which I thought might lose something live, is handled with care as Al Anderson and Junior Murvin do their best to emulate Peter MacIntosh’s original insidious guitar line.

It’s reassuring to hear Marley play his older more intense songs with so much care as *Kaya* seemed to be too slight and trivial when compared with his earlier best. Regardless of popularity I hope he can retain that hunger in his belly which makes his songs mean more than just reggae-bound rhythms. *BBB* suggests that he can, so if Bob Marley means no more to you than “Is It Love” piped through the local super-market PA then this double live album should serve as an excellent lead-in to his first four Island albums  
**George Kay**



**Rodney Crowell**  
**Ain’t Living Long Like This**  
*Warner Bros*

It’s the fate of every new performer to find themselves compared to already known artists. And the name that will constantly recur in introducing Rodney Crowell is that of the late Gram Parsons

The connections are several. Crowell is best-known as rhythm guitarist in Emmy-Lou Harris’ Hot Band. Further, he also sang duets with the lady, fulfilling for Ms Harris the role she once played with Parsons. The second most obvious connection is in the musicians — *Ain’t Living Long Like This* utilises many of the players Parsons featured on his two solo albums, the great James Burton on guitar, bassist Emory Gordy and pianist Glen Hardin

But the greatest debt Crowell owes to Parsons is musical. Like Emmy-Lou Harris he works in the sophisticated country-rock vein that Parsons took to its peak. But, unlike Harris, he avoids the clinical precision that has dogged her work. Instead he sings in a far looser style and the musicians respond in kind — for example the title tune “Ain’t Living Long Like This”, charges forward on a bounding bass-line and rocks in a way that country-rock so rarely does. Crowell falters only on the ambitious “California Earthquake” which does not have sufficient melodic weight to carry the lengthy narrative.

But for the rest this is one of the finest albums of the year and, together with Carlene Carters debut album, proves that there is life yet in the mating of country music with rock’n’roll.

**Alastair Dougal**

**Heart**  
**Dog and Butterfly**  
*Portrait*

A one-time Vancouver bar band, Heart gained international attention with their *Dreamboat Annie* album, which spotlighted the songs and the distinctive vocals of Anne Wilson.

*Dog and Butterfly* demonstrates their eclecticism, their tightness as a band and their ability

to consolidate earlier success.

The album is divided between Dog (hot) and Butterfly (cool) sides.

The opening live track, “Cook With Fire”, is archetypal Heart, a slow, smouldering start, wailing harmonica from Nancy Wilson, Ann Wilson’s keening vocals weaving contrapuntal patterns a la Grace Slick, the band building to a driving crescendo. It’s the sort of thing I’m not sure one remembers 10 minutes later, but it’s very exciting while it’s happening (as the actress said . . . .).

The Dog side generally follows this pattern, but the real surprise is the Butterfly side, melodic, dreamy and lilting. Here Ann Wilson’s voice is closer to Sandy Denny and the sound is reminiscent of Fotheringay’s sole album. It’s this aspect of Heart that may ultimately pay the greater dividend.

**Ken Williams.**

**Jimmy Buffet**  
**You Had To Be There**  
*ABC Records*

Anyone who includes Jerry Jeff Walker and Hunter Thompson amongst his best friends would have to be a hedonist. Jimmy Buffet’s songs concerning the joys of artificial stimulants in a world filled with willing women reflect this lifestyle.

Buffet’s hedonism is now an integral part of his appeal and on this double live album he demonstrates the rapport he shares with his audience by including an incredible total of twenty minutes of between-song “dialogue” — anecdotes, dope references and bulletins regarding his changing state of consciousness — delivered in a hip John Denver-type shout (like many Southerners Buffet has a tendency to scream rather than speak) and the crowd, of course, goes apeshit at his every word. A bit too much for me, actually.

My only other complaint is the inclusion of his version of Lord Buckley’s “God’s Own Drunk” which at ten minutes is far too long. (Buckley fans would be advised to stay well clear). Still, the actual music is of a high standard. The Coral

Reefer Band perform superlatively throughout, giving many of the familiar tracks an improved raunchiness. Unfortunately though, the thought of enduring 2-3 minute rambles between songs is enough to relegate the set to mere decoration for the studio albums  
**John Dix**

**The Electric Chairs**  
*Safari Records*

Max’s Kansas City was the throbbing pit-head of the New York rock scene when CBGB’s still stood for country, blue-grass and blues. Wayne County, noted Gotham transvestite and habitue of the pages of *Rock Scene* magazine, knew it well. So it’s no surprise that just about the best song on the debut album by his band The Electric Chairs is called “Max’s Kansas City”, a roll-call celebration of some of the clubs more notable acts, past and present.

There’s a light satirical touch to much of the rest of the album and some of it’s funny, but not that funny. The band are a competent support to County’s lyrics and persona — energetic but never passionate, sharp yet somehow not straight to the heart. One of their better moments is near the end of “Eddie & Sheena” when they tear into a Sex Pistols cop after farting around with a sub-Deville early sixties riff for too long. But on the album as a whole it’s difficult to detect any truly original elements, or borrowings that are reworked with real power.

Even the group’s name suggests that the new wave is running out of good ones (which I don’t believe). But I’ve got a soft spot for quirky, inferior, non-pivotal rekkids like this so you won’t catch me saying it’s a bad one — I’m just not sure if I’m likely to play it again.

**Terence Hogan.**

**Livingston Taylor**  
**3-Way Mirror**  
*Epic*

His last L.P., five years ago, was almost inevitably viewed in the light (shadow?) cast by sweet baby James and even now Livingstone has yet to really establish an independent style. Here his unmistakably Taylor drawl — slightly deeper and flatter — luxuriates in ten self-penned songs of the familiar soft pop-rock vein.

And very pleasant they are too. Liv receives solid support from a highly-credentialled bunch of West Coast musos and if, as sometimes happens, the melodies get a little slight then producer Nick Decaro buoys things up with strings.

These smoothly flowing tracks are saved from the blandness of similarity by three factors which make *3-Way Mirror* the minor delight it is:

Firstly, the rhythms which gently vary from samba to romantic ballad to R & B swing.

Secondly, the wry lyrics are all listenable and generally exude a sense of fun.

Most importantly, there are some strong tunes and performances. Personal favourites include “Train Off the Track” and “No Thank You Skycap” which features Maria Muldaur.

This charming album is Taylor-made for playing while one is lazing in the sun with a glass of something cold — much like the music of, aah . . . Liv’s elder brother.

**Peter Thomaon**

**Daryl Hall and John Oates**  
**Along the Red Ledge**  
*RCA*

After a period of uncertainty that included an unlively “live” album, Hall and Oates appear to have found a firmer footing.

The acclaim that accompanied the early *Abandoned Luncheonette* may be a cross to bear, and perhaps there is nothing here to touch the sublime “She’s Gone” from that album, but *Along the Red Ledge* is not to be sniffed at.

A Hall tune, “It’s a Laugh,” sets the tone: kickstart drumming, crying saxophone, and hurt vocals. Most of the songs are of wounded love and Hall and Oates show that on a rock ballad their vocal interplay is almost unsurpassed.

It’s when they try their hand at uptempo rockers that they seem to lose control. “Alley Katz,” for example, is a jumble. The band cooks at a simmer, but the voices fall over themselves, and

surely with H & O the voices are the *raison d’etre*?

The album credits are heavy with guest spots (George Harrison, Robert Fripp, Todd Rundgren among others). The presence of the ring-ins is, however, largely unfelt. Despite its overall lack of lustre the previous *Livetime* album showed just what a tight band Hall and Oates have assembled. Do the stellar invites reflect some lack of confidence?

They need have no qualms. Songs such as “It’s a Laugh” and the closing miniature “August Day” prove they’re back on the track.

**Ken Williams**

**The Grateful Dead**  
**Shakedown Street**  
*Arista*

This is a sad L.P. Heaven knows the last album was pretty lacklustre but at least it had Bob Weir’s stunning “Estimated Prophet” to redeem it. Weir/Barlow obviously put the rest of their good compositions onto Bob’s recent solo set because their one song here, while moderately humorous, is fairly ordinary. But at least it’s got some guts which is more than can be said for most of the album.

The Garcia/Hunter contributions are pale reflections of former glories. The title track is catchy funk but never really develops and the potential in the closing ballad is similarly unrealized. Their reworking of the “Stagger Lee” story is tedious.

“Good Lovin’ ” is O.K. but not a patch on the Rascals’ original. Perhaps the best of the whole bunch is “France”, a duet between Weir and Donna Godchaux. (Donna’s solo number is, like last time, coy and incongruous.)

The Dead’s appeal has always been bound up with the hippy ideal of laid back ease. This album suggests that (to paraphrase Woody Allen) if they get any more mellow they may over-ripen and rot.

The cover by Gobert (Furry Freak Brothers) Shelton is excellent. Pity the music couldn’t match it.

**Peter Thomson**

**Janis Ian**  
**Janis Ian**  
*Interfusion*

A friend of mine once knew a man who cut his wrists to a Janis Ian record. And it wasn’t a oncer either. Whenever this man was depressed, it just had to be Janis. She said *it all*, you see

That was a while ago now, back when adolescent despair was still chic. Once providing music to gnash and moan by, Janis now sends us off to sleep rather than down the road to torturous sensibility.

Janis was never a one for the musical genius accolades anyway. Although she tinkled on the ivories and clung to an acoustic guitar, she sang, rather than played, her heart out. It was always the words with her.

Remembering this, it’s hard to imagine a market for her latest album. The lyrics are appallingly trite and hackneyed. The sing-along sheet provided is riddled with direct steals, not to mention the unmerciful rehashing of her 1977 album, *Miracle Row*.

As for the be-bop backing it up, a good half of the album suffers from Barry Manilowed orchestration. And even those reflective numbers, once her trademark, are pop rather than passion

Advice: Sturm & Drang it with some old Janis Ian if you must, but don’t expect inner vision from this disc.

**Louise Chunn**

**Dictators**  
**Bloodbrothers**  
*Elektra*

In many ways the Dictators seem to be another manifestation of Sandy Pearlman’s and Murray Krugman’s admiration for slick crazy hard rock’n’roll. Just as they had a hand in Blue Oyster Cult’s midgets-posing-as-he-men image I’d lay odds that they are behind the beefcake macho stance that the Dictators have adopted over their three albums.

Take a look at the don’t-mess-with-us-pose of Andy Shernoff and his dudes on the front cover of *Bloodbrothers*, and dig the use of initials by H.D. Manitoba. I mean these guys are tough, you best believe it — *tuf*. To be a Dictator you gotta be, ask H.D.

*Bloodbrothers* lacks the variety of *Manifest Destiny*, which in retrospect was a successful melee of sixties buzz and cornball agaro, but Shernoff’s send-up lyrics and Manitoba’s monotone easily compensate. As a vocalist H.D. (Handsome Dick to his friends) proves beyond all doubt that he is one of the worst singers ever to grace a pair of black leathers but his drone is appropriate for communicating Shernoff’s Klutz lyrical content. “I Stand Tall”, for example, is damn near a hymn but who can take it seriously with lyrics like

*Everybody should pick up a guitar  
It’s the American Way.*

The Dictators don’t suffer from an overdose of humility and like they claim they can play faster and louder than most but their main asset is definitely their healthy sense of fun and parody. If you take this album seriously then you’ve missed the point.

**George Kay**

ROCK 'N' ROLL

- Allman Bros** Beginnings  
Eat A Peach  
Fillmore East
- Amon Duul** Phallus Dei  
Disaster
- Kevin Ayers** Whatever'shesings ...  
Bananamour  
June 1st 1974
- Band** Stage Fright  
Moondog Matinee
- Syd Barrett** Barrett (Double)
- Beach Boys** Surfer Girl  
California Girls/All Summer Long  
Surfs Up
- Beatles** In Hamburg
- Jeff Beck** Truth  
Beck-ola
- Maggie Bell** Suicide Sal
- Chuck Berry** San Francisco Dues
- Bobby Bland** Introspective
- Bonzo Dog Band** Lets Make Up ...
- Bowie** World Of
- Roy Buchanan** 2nd Album
- Buckingham**s Portraits  
In One Ear
- Buffalo Springfield** Again
- Eric Burdon** Winds Of Change  
Every One Of Us
- Butterfield Blues Band** Keep On Moving
- Capt. Beefheart** Safe As Milk  
Mirror Man  
Clear Spot  
Blue Jeans & Moonbeams
- Caravan** If I Had To Do It Again ...  
Land Of Gray & Pink  
Waterloo Lily
- Chicken Shack** Accept
- Eric Clapton** Clapton Beck & Page  
E.C. Was Here  
Rainbow Concert
- Climax Blues Band** Band Plays On  
Rich Man
- Dave Cousins** 2 Weeks Last Summer
- Cream** Fresh Cream  
Wheels Of Fire  
Goodbye  
Live
- Papa John Creach** 1st  
Filthy
- Curved Air** 2nd Album  
Phantasmagoria  
Air Conditioning (Picture Disc)
- Doors** Doors  
Waiting For The Sun  
Soft Parade
- Dr John** Sun, Moon & Herbs  
Gris Gris  
In The Right Place
- Dylan** New Morning
- ELO** ELO 2
- E.L.P.** Welcome Back (Live)
- Eno** Warm Jets  
Another Green World
- Family** Music In A Dolls House  
Entertainment  
Song For Me  
Bandstand  
Old Songs New Songs  
Only A Movie
- Flamin' Groovies** Shake Some Action  
Flamingo
- Flo & Eddie** Phlorescent Leech & Eddie  
Flo & Eddie
- Flock** Flock
- Focus** 3
- Marvin Gaye** Anthology (3 Rec Set)
- Genesis** Live at Leicester ('73)  
Awed Man Out ('75)
- Gong** Cannenbert Electrique
- Grateful Dead** American Beauty  
Europe '72  
Live Dead
- Al Green** Green Is Blues  
Next To You
- Let's Stay Together  
Still In Love With You  
Call Me
- Grin** Gone Crazy  
Grin  
All Out
- Roy Harper** Lifemask  
Archives Of Oblivion  
Valentine
- Donny Hathaway** Extensions Of A Man
- Human Instinct** Burning Up The Years  
Stoned Guitar
- Incredible String Band** Hangman's Beautiful  
Daughter
- I-Roy** Truths & Rights
- It's A Beautiful Day** 1st  
Marrying Maiden  
Carnegie Hall  
Choice Quality Stuff
- Mick Jagger** Interview  
Performance
- James Gang** James Gang  
Rides Again
- Garland Jeffreys** 1st
- Jethro Tull** Supercharged ('73)
- Kinks** Kontroversy  
Kinda Kinks  
Arthur  
Lola  
Preservation Act 1
- Al Kooper** Kooper Session  
Live Adventures  
Super Session
- La De Da's** Happy Prince
- John Lennon** Sometime In New York City
- Jerry Lee Lewis** Star Club Hamburg
- Lindisfarne** Fog On The Tyne  
Dingly Dell
- Love** False Start
- Mahavishnu Orch** Between Nothingness & Eternity
- Mark Almond** 1st  
'73  
Best Of
- John Mayall** Bluesbreakers (With Clapton)  
Blues Alone  
Crusade  
Memories  
Diary Of A Band  
Turning Point  
USA Union  
Laurel Canyon  
Looking Back  
Best Of (Double)
- MC5** Kick Out The Jams
- Scott McKenzie** San Francisco
- Meters** Cabbage Alley
- Steve Miller Band** Number 5  
Anthology
- Joni Mitchell** Clouds
- Van Morrison** Then (Double)
- Mothers** Rubin & Jets  
Uncle Meat  
Just Another Band From L.A.
- Mountain** Leslie West (1st Album)  
Nantucket Sleighride
- Martin Mull** Martin Mull  
Fabulous Furniture
- Nice** Elergy
- Nuggets** Compilation 65-68 U.S. (Nazz, 13th Floor Elev., Vagrants etc.)
- Ted Nugent** Call Of The Wild
- Danny O'Keefe** 1st
- Van Dyke Parks** Clang Of The Yankee Reaper
- Pink Floyd** California Stockyard
- Elvis Presley** Rock n Roll
- Queen** Command Performance ('75)
- Quicksilver** Comin' Thru  
Anthology
- Ragnarok** 1st
- Bonnie Raitt** Give It Up  
Takin' My Time
- Rare Bird** Live  
Epic Forest

- Rascals** Once Upon A Dream  
Search & Nearness
- Otis Redding** Live In Europe  
Dock Of The Bay
- Terry Reid** 1st  
River  
Seed Of Memory
- Renaissance** 1st  
Prologue  
Ashes Are Burning
- Rolling Stones** Hot Rocks  
More Hot Rocks
- Mick Ronson** Slaughter On 10th Ave
- Linda Ronstadt** Linda Ronstadt
- Diana Ross & Supremes** Anthology (3 Rec. Set)
- Rotary Connection** Dinner Music
- Todd Rundgren** Runt
- Tom Rush** Classic Rush
- David Sanborn** Taking Off
- Veronique Sanson** Same
- Bob Seger** Back In '72
- Savoy Brown** Shake Down
- Pete Sinfield** Still
- Sir Douglas Quintet** Mendicino



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- Small Faces** Ogdens Nut Gone Flake (Original)  
First Step
- Solution** Divergence  
Cordon Bleu
- Sopwith Camel** Miraculous Hump Returns
- Space Waltz** Space Waltz
- Sparks** 1st  
Kimono My House
- Split Enz** Mental Notes
- Al Stewart** Zero She Flies
- James Taylor** 1st Album
- Temptations** Anthology (3 Rec. Set)
- Richard & Linda Thompson** Hokey Pokey
- Allen Toussant** Life, Love & Faith
- Tower Of Power** East Bay Grease  
Bump City
- Domenic Troiano** 1st Album
- Traffic** Traffic  
2
- Vanilla Fudge** Beat Goes On  
Vanilla Fudge
- Gino Vanelli** Crazy Life
- Velvet Underground** White Light/White Heat  
Squeeze
- Jerry Jeff Walker** Mr Bojangles
- War** War  
World Is A Ghetto  
Deliver The Word  
Why Can't We Be Friends  
Greatest Hits  
Platinum Jazz
- Clifford T. Ward** Have Thoughts
- Waves** Waves
- Johnny Winter** Johnny Winter
- Stomu Yamashta** Takemitsu Ishii
- Yardbirds** Five Live Yardbirds  
Little Games  
Yardbirds (2nd)  
With Sonny Boy Williamson (Live U.S.)  
Greatest Hits  
Remember
- Rod Stewart** Old Raincoat

JAZZ

- Cannonball Adderly** Why Am I Treated So Bad
- Gato Barbieri** Chapter 2
- Donald Byrd** Blackbyrd
- Dave Brubeck** Time Out  
Time Further Out
- Gary Burton & Stephane Grappelli**  
Paris Encounter  
Alone At Last  
Good Vibes  
A Genuine Tong Funeral
- Chick Corea** Return To Forever  
Crystal Silence
- Alice Coltrane** World Galaxy
- Hank Crawford** I Hear A Symphony
- Duke Ellington** World Of Vols 1 & 2  
Great Paris Concert  
New Orleans Suite
- Bill Evans** Bill Evans  
Live At Shelly's
- Dutch Swing College Band** European Jazz Festival
- Art Farmer** Many Faces  
Listen To
- Ella Fitzgerald** Sings Col Porter
- Dizzie Gillespie** New Wave  
Double 6 Of Paris  
Sessions  
New Wave Continent
- Stephane Grappelli** With Barney Kessel
- Herbie Hancock** Mwandishi  
Fat Albert Rotunda  
Crossings
- Eddie Harris** I Need Some Money  
Bad Luck
- Keith Jarrett** Fort Yawuh  
Treasure Island
- Les McCann** Layers  
2nd Movement  
Invitation to Openess  
Live At Montreaux
- Herbie Mann** Turtle Bay  
Glory Of Love  
Hold On I'm Coming  
Big Boss Man  
Sound Of Man  
Stone Flute
- Modern Jazz Quartet** Legendary Profile  
Last Concert (Double)
- Wes Montgomery** Best Of  
California Dreaming  
Day In The Life
- Gerry Mulligan** Shorty Rogers  
Fantasy  
Collections
- David Newman** The Weapon  
Lonely Ave
- Charlie Parker** Memorial Vols 2-5  
Historical Masterpieces Vol 2
- Passport** Hand Made  
Cross-Collateral  
2nd  
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1st
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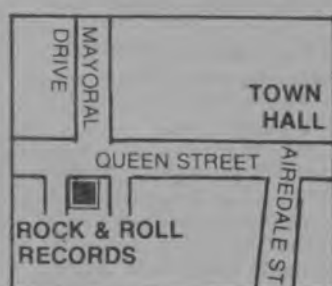
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## LIVE

## reelin' and rockin'

**CHUCK BERRY/BO DIDDLEY**

*Trillo's*

A rock and roller's dream come true: Chuck Berry and Bo Diddley on the same stage. Well, almost. Two shows were scheduled at Trillo's cabaret, but Berry was present for only one. Money hassles sent Chuck winging out of the country before the late show began.

But for those lucky enough to catch the early show it was fantasy fulfilment.

First, there was Big Bad Bo working through his bad tricks. Opening with his signature "Bo Diddley", he went into an elongated "I'm A Man", teasing the audience with humorous use of guitar trickery and culminating in a very funny monologue, "Shut Up Women."

A standard part of his show is a doo-wop dedication to fifties rock and roll. It could have been cornball, but this night it was affecting. Diddley seemed to be singing to himself as much as to his enthusiastic audience.

Bo broke a string in a roaring "Roadrunner" and Berry strolled on stage, immaculate in three-piece brown suit. "My Relief man is going to do a number," cried a welcoming Diddley, and they roll into a cacophonous "Roll Over, Beethoven". Tunings and sound balance are hastily adusted and the two do their famous gunfighter jam (remember the climax of *Let the Good Times Roll*?).

Berry's section of the show starts with a medium tempo blues a la Jimmy Reed, changes gear for "Carol," "Little Queenie," "School Days," and "Johnny B. Goode" with the audience shouting the chorus ("all my children, all singing my song," grins Berry, who radiates good humour throughout. Of course, he's the only one who knows he'll be doing only one show).

An extended jam on "Reeling and Rocking" has people dancing on stage, with Chuck duck-walking and tossing off lick after lick. He's the man who *made* that style and tonight he's on top.

Despite the clamour, there's no encore. "We got to go," pleads Berry. "We got to do a second show. There are 14,000 people waiting out-doors," and he's gone, long gone, in a flurry of lawsuits.

**Ken Williams**

## Toy Love

### -a furious promise

**TOY LOVE**

*The Windsor*

Since they made their curiously impressive debut in Auckland four months ago The Enemy, from Dunedin, have experienced mixed fortunes. Currently attempting a comeback after personnel changes they were playing at The Windsor under the unlikely new name of Toy Love. From the start it was obvious that the name is the only thing that has changed. Despite the addition of keyboards and a new bass player neither the music nor the performance has noticeably altered. But no one was complaining about that.

Aided perhaps by recent television exposure, the band's selection from its own hard rock repertoire went down well with the Saturday afternoon crowd. Once again displaying the rough-hewn power and off-beat style which are their greatest assests (they seem) to be returning to form after recent faltering. Alec Bathgate's impeccably tough guitar and the jack-hammer rhythm work of Mike Dooley on drums and Paul Keen on bass kept up the furious pace at which this band works best. Though not at his overwhelming best, vocalist Chris Knox was flaunting his numerous obsessions with nasty vigour. The only regrettable feature was that Jane Walkers were often drowned out. Still, enough was heard to promise interesting developments for the future.

Toy Love's formula is potent but limited. Their strengths — Chris Knox's outright weirdness and their uncompromisingly hard-edged sound — are also their greatest limitations. No one can doubt that the band has got something. How far they can go with it is still an open question.

**Dominic Free.**

**Movie role for Meatloaf?**



The director of **David Bowie's** latest movie *Just a Gigolo* David Hemmings walked out on the movie after disagreements on the way the film was being edited. But after the film was released it received bad press and the film has now been withdrawn and will be re-released in a version approved by Hemmings. . . . meanwhile it's rumoured that Bowie may appear with **Liza Minelli** in a film entitled *Backstage*. . . . 1979 is shaping up as the year of remakes and sequels. Already in production are *Superman 2*, *Star Wars 2* and *Airport 79*. The remakes include new versions of *Invasion of the Body Snatchers*, *Dracula* and Hitchcock's *The Lady Vanishes*. . . . Cinema International in NZ will not be releasing the revised version of *American Graffiti* which has been released overseas and includes extra footage as well as Dolbyized

sound. The local boys deem that "existing prints are sufficient". **Woody Allen's** next film, *Manhattan*, will be a comedy. Allen's last movie *Interiors* was heavily influenced by Bergman and very definitely not a comedy. . . . interesting to note that **David Blyth's** movie *Angel Mine*, shows signs of being more enthusiastically received overseas than it was here. American magazine *Variety* called the film "sensitively perceived and realised. . . . highly amusing and entertaining". **Meatloaf** is set to appear in **Brian de Palma's** next film. In the tradition of de Palma's other movies — *Carrie* and *Phantom of the Paradise* — it's a supernatural thriller. . . . Marlon Brando for the thirteen days shooting his part in *Superman* took \$3.7 million and a percentage of the gross takings. . . . *Allegro Non Troppo* that animated extravaganza is set to open at Wellington's Lido during March. . . . Movies in production include: Sydney Pollack directing Jane Fonda, Robert Redford and Willie Nelson in *The Electric Horseman: Starting Over* with Jill Clayburgh, Burt Reynolds and Candice Bergen under the directio of Alan J. Pakula; the latest James Bond pic *Moonraker* with Roger Moore as Bond. . . . Blake Edwards directing wife Julie Andrews in a movie entitled *10*. . . . Michelangelo Antonioni is shooting *Suffer or Die* from a screenplay by Buck Henry. . . . *The Muppet Movie* is in editing. . . . **Sydney Lumet** is to direct a film based on the life of Montgomery Clift. . . . Joseph Losey is to make a movie of Mozart's opera *Don Giovanni*. . . . and finally Robert Stigwood is beginning casting for the rock-opera *Evita*. It's said that George C. Scott is under consideration for the role of Peron with Bette Midler as *Evita* and (wait for this) Neil Diamond as Che Guevara. . . .

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BY W. DART

## Kim Fowley: The Street Talk Connection

Kim Fowley, 6 foot 5, a walking definition of American affability. Two weeks of Fowley's highly organised life have been spent in New Zealand, divided between a bedroom at the Big I and the Mandrill Recording Studios where he has produced an album with Auckland's Street Talk.

Who is Kim Fowley then? His name crops up in the most amazing places — he produced "Alley Oop" by the Hollywood Argyles in 1960 and "You're My World" and "We'll Walk in the Sunshine" for Helen Reddy in 1977/78. You will see him in the grandstand scene of *Sgt Pepper's Lonely Hearts Club Band* and he co-

wrote the new Leon Russell album *Americana*. He was the brain behind such punk novelties as Venus and the Razorblades and the Runaways, and yet worked for a year as an office boy in the Doris Day publicity machine. In the last ten years he has worked with such diverse figures as Steppenwolf, the Seeds, Leo Kottke, George Lucas, New Riders of the Purple Sage, Alice Cooper, Steve Miller and Jefferson Starship. And it is even possible that Fowley was the notorious Napoleon XIV of "They're Coming to Take Me Away Ha Ha" fame.

Fowley has been combing Australia and New Zealand for the new Beatles to come out of the bush and throw themselves at him. He found very little in Australia apart from a Tasmanian band of Beatle clones called Beethoven and David Warner and the Suburbs who are into a Tom Robinson thing in Perth. Street Talk are the lucky Kiwis who made the Fowley connection.

Like Fowley's other proteges, Street Talk are just "a group of boys who dreamed of being international stars", and the album they've made together is exciting stuff. Fowley's magic touch can be seen in the razor-sharp production, Street Talk's effective harmony singing and a strong potential single in "Street Music". The other tracks include a coolly reflective "Record with Pictures from New Zealand", a reggae-style number "Short Stories" ("Where is the Polynesian Bob Marley?" asks Fowley), and the ballad "Nine to Five" — a lament of the everyday housewife with a musical nod to Alice Cooper's "Only Women Bleed".

Can Street Talk make it on an international level? Fowley has certainly worked hard in the seven days of recording sessions and publicity work — he has made many phone calls round the world playing various VIP's samples of the album and taping their comments. At worst, Street Talk will be another Tom Petty, says Fowley.

Don't go overseas little Kiwi, says Fowley. Stay in New Zealand and make your scene here. He is all for the decentralisation of rock music as his varied international career would suggest. Yet he comments in "Record with Pictures from New Zealand":

*Stranded here in Paradise*

*How can a poor boy break the ice*

Without printing the master's comments about various New Zealand groups overseas, which were for the most part unprintable, perhaps we could have some random samples of Fowley's special wit and wisdom:

**The Runaways:** "dead and buried"

**Frank Zappa:** "a copyist — he copies Edgar Varese, John Cage and the Three Stooges".

**Jonathan Richman:** "Lou Reed meets the Coasters".

**Leon Russell's Americana:** "the only record that I like that I've done in the last twelve months".

**Sparks:** "I've only walked out on three rock bands in my life — Sparks, Curtis Mayfield and Television".

**Eagles:** "Good recycled Byrds".

**McGarrigle sisters:** "Everything I hate about tasteful music on WEA records is contained in their Leonard Cohen chambermaid stance".

**Maria Muldaur:** "Put her out on the street and let her beg for money at Christmas".

**John Cale:** "Got all his gigs by having good table manners".

**Lou Reed:** "A duet single between Lou Reed and Patti Smith would be great".

**Bette Midler:** "A lot of homosexuals like her. If you are a homosexual you can wear your towel at the Continental Baths in New York and hear her sing to your woman's soul about what Judy Garland was like once".

**Rock music:** "Rock music is not meant to be dissected. It is shit and meant for people who are shit".

**Barry Manilow:** "His category is certainly not for hot sweaty nights".

**Life:** "Life to me is like the Fun House album".

**Captain Beefheart:** "A dada blues-singer. We clashed one night. I insulted his wife".

WILLIAM DART

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## Singles

**Elvis Costello** has built a personality based on barely repressed anger. With "Radio Radio" he sounds as if he's about to finally blow his stack.

Elvis gets great back-up from the Attractions as he tears into everyone in sight and when he spits "the radio is in the hands of such a lot of fools trying to anaesthetise the way you feel" the vinyl runs with venom. ("Radio Radio" isn't on Costello's new album.)

High emotion also features on the All-Weather Parker, a thoughtful coupling of **Graham Parker's** "Heat in Harlem" and "Thunder and Rain". GP surpasses himself on "Heat". The band gets into a groove that doesn't quit and Parker seethes with the sultry haze of sweating cement. The other side of the weather forecast is only marginally less intense.

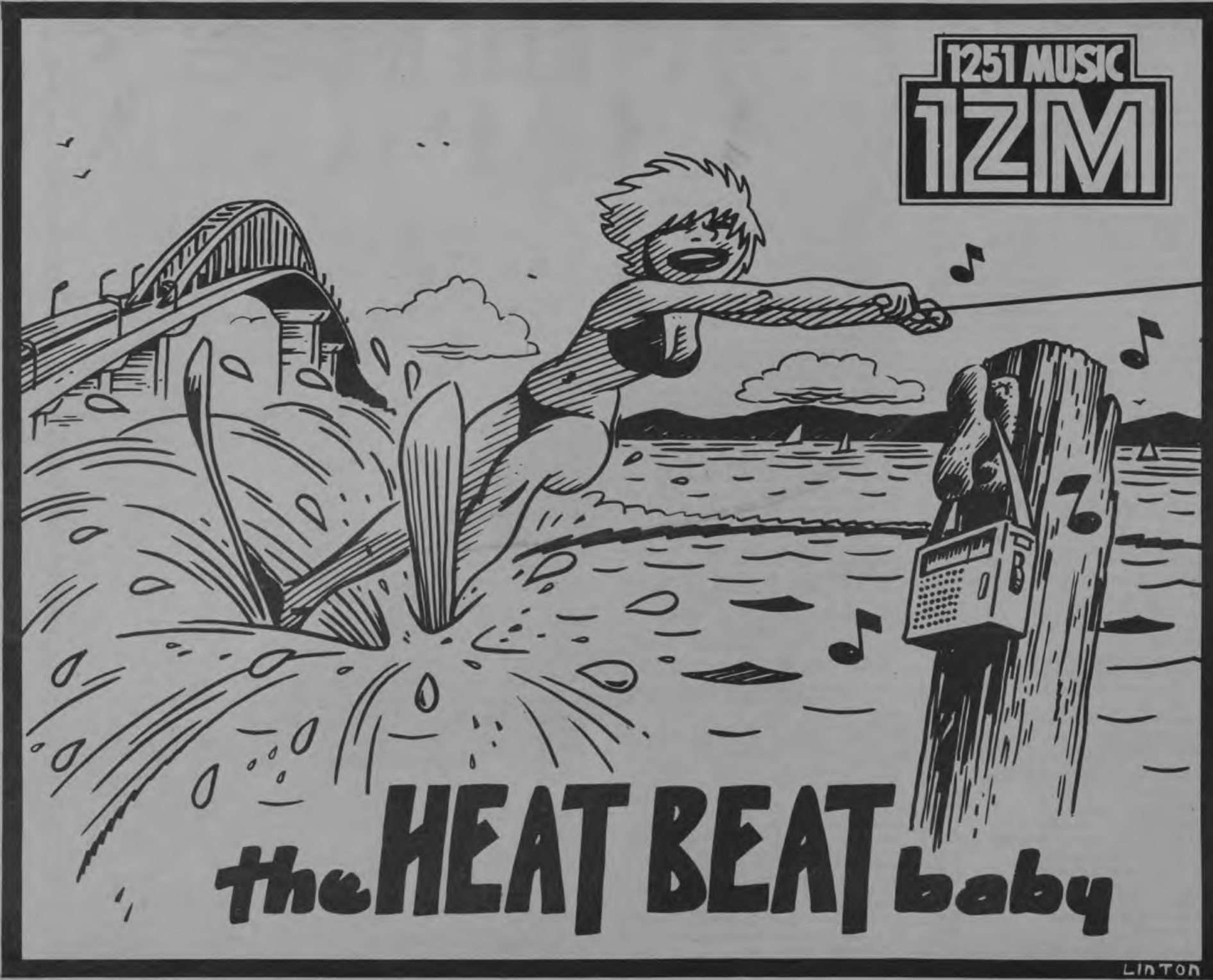
**Dragon's** "Still in Love With You" manages to suppress their rather unpalatable machismo in favour of solid keyboard playing and a sensitive production by Peter Dawkins. Could be their best yet.

Piping organ features on **Split Enz'** "I See Red". A real garage band sound this, more rock and roll than we're used to from Enz but that essential touch of the manic is still there.

"Egyptian Reggae" by **Jonathan Richman and the Modern Lovers** is crazy enough to be a hit. It's wonderful, tuneless harem music of the sort that would accompany the gyrations of belly dancers in such unsung movie classics as *The Voyage of the Son of the Third Toenail of Sinbad*.

Also of interest are the **Boomtown Rats'** "Rat Trap," a Bob Geldof street corner fantasy; "American Squirms" by **Nick** "A Song to Remember" **Lowe**; "Heads Down No Nonsense Mindless Boogie" by the British satirists **Alberto Y Lost Trios Paranoias**; "Angels with Dirty Faces" by **Sham 69**, the social conscience of the British New Wave; and "Public Image" by **Public Image Ltd**, the new band for John Lydon (aka Rotten), who is assuredly the voice of British punk.

KEN WILLIAMS



Linton

Redundancy claim by Horse fan

A letter to a *Young Horse Named George*. Hats off to George Kay for an excellent review of the new double live album by those "anachronistic old warhorses", Jethro Tull in *Rip It Up* No. 18.

He made some excellent points, very perceptive of Mr Kay, for instance, to notice that after *Frampton Comes Alive* "the double live album became the commercially accepted means of conveying a live concert". One would hardly credit that nearly four years after its release the commercial success of the album is still inspiring groups to attempt to emulate its success.

It would be very interested to hear George's views on what sparked off the speight of double live albums in 1974 (preFCA) including *Roxy & Elsewhere*, *David Live*, *Miles of Aisles*, *Too Late To Stop Now* not to mention the triple ELP effort.

I must also agree with George that *Bursting Out* "accentuates the redundancy of Jethro Tull in the current rock scenario". Any group or artist which releases a double album of old favourites obviously aimed at fans of the group only is definitely redundant.

Furthermore congratulations must go to Mr Kay for the *original* ending to his review, cleverly using one of Jethro's old album titles to sum up — "Too old to rock n' roll, sure, too young to retire, never" — very witty (ha ha).

**Max Quad** President of George Kay Fan Club (Auckland Branch)

Enemy blood numbs Toy Lover

I am a 35 year old housewife with a 15 year old daughter who is a recent fan of this punk music. I accompanied her to a so called 'club' called Zwines several Fridays ago.

It has taken till now for me to recover sufficiently to write to your publication which my daughter reads and which seems to give a lot of coverage to these so called bands.

The band I saw called The Enemy was, without a doubt, the most irresponsible and foul thing I have seen in public. All they do is swear, cut themselves and insult the audience and they have the cheek to call this music. Suffice to say I left after a very short time with my daughter in tow and my ears numbed by the horrible, horri-

ble noise. She is never going back there and I urge all concerned, responsible parents to take similar action.

How can you promote this obscene rubbish when your pages could be devoted to all the wonderful talent we have in this lovely country like Toy Love and John Hore.  
**Mrs McLean** Otahuhu

Roger Jarrett may like reggae, but he knows nuttin' about it! May old Marcus preserve Burning Spear from the inferno of Stones acceptability.

**S. Clough** Tauranga  
P S. L.B. Sands' articles are communicative and timely messages for us all.

I wish to complain about Wellington rumours — there were none  
**Mick, Kriss etc.** (the amps) Wellington

Undoubtedly the best features introduced to *Rip It Up* of late are *Band File* and the NZ muso's *Top 20*'s. So valuable in fact that the scrapbook I am keeping of them is starting to look like an instant geography of NZ music terrain.

Having thrilled you with that (and won a record voucher), may I ask where the hell were they in the December issue?

**Bruce Morley** Auckland  
Ed. No space last issue *Band File*'s in this issue.

With the exception of "Alabama Song" (Jim Morrison did it better) the Bowie concert was tremendous.

If people want to get drunk and drugged, that's fine, but I saw about 20 people at Bowie's concert who probably never heard a note. One dude near me collapsed half-way through Larry Morris's set (hardly surprising), slept until Bowie appeared on stage, promptly chundered and then returned to sleep for the entire concert.

Good value at 10 bucks, and I bet he told all his friends — "what a great show".  
**A White** Parnell

Dear *Rip It Up* — I did. Am I the only one that understands.

**D. Rippling** Lower Hutt  
P.S. What do I win?

*Mary had a little Band  
it's sound was nice and tight  
though everywhere the disco went  
the band was sure to die.*  
**Danny Dismal** Auckland

LETTERS

PO BOX 5689, AUCKLAND 1

The finest letter we publish every month will receive a \$7.99 Taste Records voucher. Congratulations to Max Quad and Mrs McLean.



Captain Disco says that disco has real beat and rhythm. He deserves to have Hendrix's flaming Stratocaster and Keith Moon's drums-ticks rammed up his \*\*\*\*.

I am looking forward to Led Zep's coming album and an article on Ted Nugent.

It's great that Keith Richards got off. Let's hope that Sid Vicious gets pardoned. I wish that wanker in the *Auckland Star* would stop calling him John Simon Ritchie, his \*\*\*\*ing name is Sid.

**Mack Jigger**

Dear punks — I sympathise with Horris Horrible of Masterton. There are some so-called punks in Christchurch who put down the Sex Pistols and Clash in favour of old-age pensioner groups like the Beatles, the Who (who?) and the Kinks.

They say the Sex Pistols are okay but not musical. What a contradiction in terms — Punks preferring crooning to punk rock! They thump me when I say that Sid Vicious and Johnny Rotten are better musicians than self-abusers like John Lennon and the late Keith Moon.

**Sal Ivor** Christchurch  
P.S. Please mention the Problem Kids, a great new Christchurch punk group.

IF I BUY YOUR BOOK,  
WILL YOU GIVE ME MY HAND BACK?

YES, I DO A BIT OF  
ROCKIN' ROWLING MYSELF.

RONALD BIGGS,  
EAT YOUR HEART OUT.



The three *Parkerilla* winners in the Polygram Graham Parker competition were — J. O'Brien of Otahuhu ("Yes I do a bit of rockin' Rowling myself"), C. Frehe of Hamilton ("If I buy your book, will you give me my hand back?") and P. Stringer of Dunedin ("Ronald Biggs, eat your heart out.")

The following entries won sets of Graham Parker Tour badges: "Let go ya \*\*\*\* (Freda, Wellington). Actually, it started as a wart on me finger" (?). "Hey Lad, I won't ask you questions" (S. Morrow, Glendowie). "Parkerilla meets Porkerilla" (Septic Tank, Remuera and G. Nelson, Mt Eden). "Yeah, a Howlin' wind blows through here sometimes, too" (B. Nixon, Remuera). "Hell, I wish I hadn't drunk those sea monkeys etc" (S. Peters, Takapuna). "It's a deal, we'll make Rotten/Biggs sound like Donny and Maire" (R. Wedekind, Lower Hutt). "Who's the guy with Graham?" (S. Torkler, Te Atatu Stih). "I have not been able to get this country to its feet yet, I don't see why you can" (V. Walker, Manurewa). "The king of Soul Shoes meets the king of dole queues" / "Parker meets Porker" (R. Bonita, St Mary's Bay). "Ah, Brian, look at the nosey Parker we have here, heh heh" (L. Newman, Mt Albert). "My God, he does look like a pig, doesn't he?" / "My God, he does look like an ape, doesn't he" (?). "Parkerilla meets Muldiggy" / "GP before removal of a wart from his hand" (W. Van Ballekom, Invercargill). "I can't wait till Rowling hears that I've signed Parker for the roadshow" (H. Wilson, Christchurch 4). "No, it's only a Rumour" (Mike Civil Servant, Lower Hutt). "My God, I thought I was ugly" (B. Cassie, Papakura). "Short People" / "It's a deal, our sheep for your shades" (I. Boyd-Bell, Papatoetoe). "Actually we're not that tough on drugs in Enzed... even have a few snorts myself occasionally" (R. Rectum, Mt Albert). "There's only one word to describe the new Parker manager — shithouse" (H. Curde, Wellington).

The majority of entries in the CBS Records Cheap Trick competition were not cheap, they were nasty. The two winners, of Cheap Trick T-shirts, *Heaven Tonight* (the band's latest album) and a Cheap Trick cap were P. Howden (Pakuranga, Auckland) and B. Hall (Onehunga, Auckland).

ERIC CLAPTON  
Is BACKless



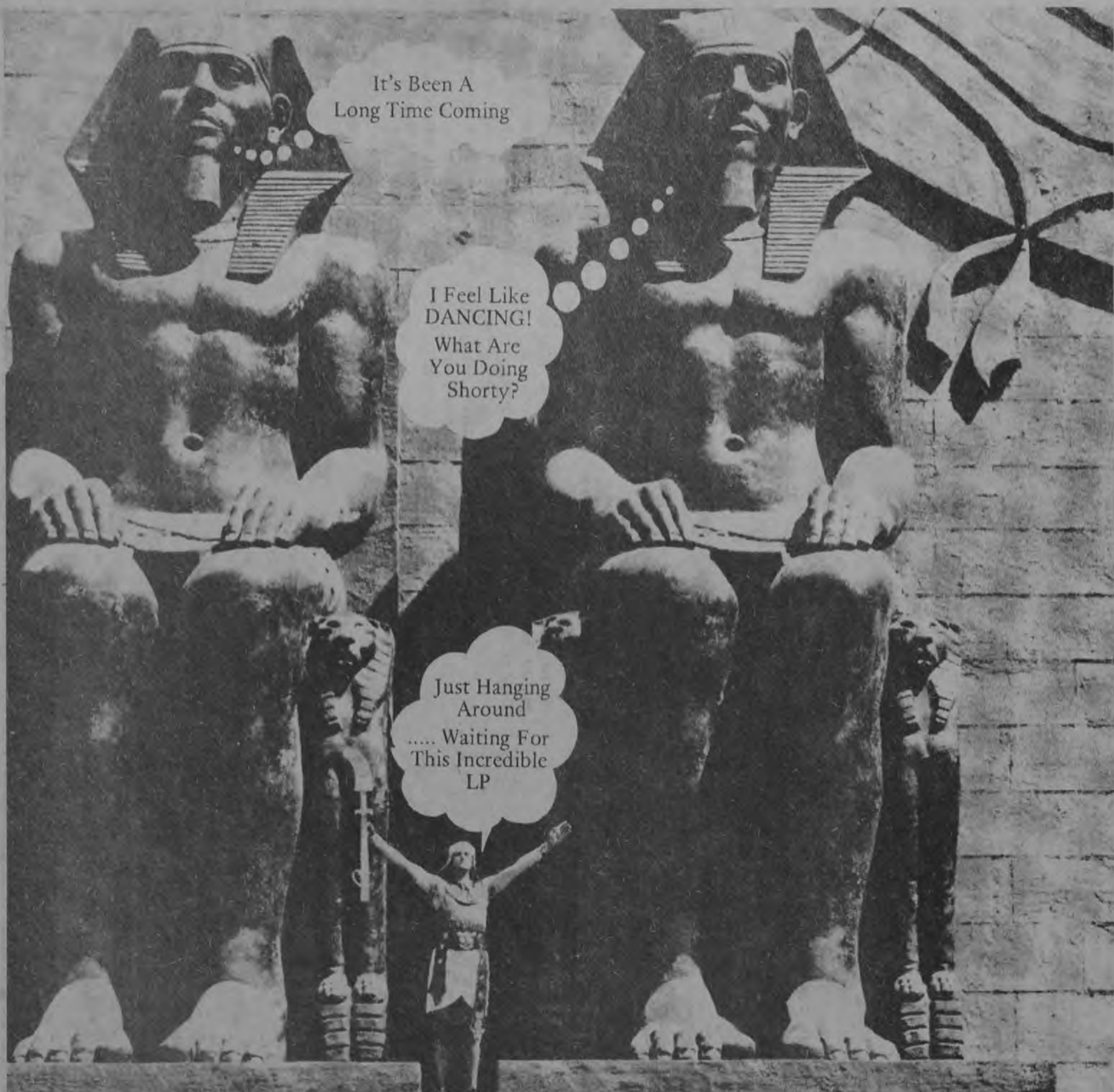
Featuring The  
Hit Singles  
'Promises' and  
'Watch Out For Lucy'

Eric Clapton  
'BACKLESS'

polyGram







It's Been A  
Long Time Coming

I Feel Like  
DANCING!  
What Are  
You Doing  
Shorty?

Just Hanging  
Around  
..... Waiting For  
This Incredible  
LP



Including:  
Serpentine Fire  
Fantasy  
Shining Star  
Gotta Get You Into  
My Life

**WE'VE  
GOT THE  
HITS**



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