

No. 20 MARCH '79 FREE

RIP IT UP



ROD STEWART POLL RESULTS
STREET TALK SHARON O'NEILL SPLIT ENZ
CLASH PERE UBU MI-SEX HELLO SAILOR

READERS' POLL



Rolling Stones

Hi there, pop pickers - well, we always suspected our readers had good taste but its nice to have it confirmed.

Discerning trends amongst the readers' poll voting is not easy, but it is possible to pick a fair tendency towards the New Wave with certain of the established favourites holding up well - Bowie, for instance, picks up first place in the Best Single, Best Album and Best Singer categories. Also congratulations to Robert Stigwood and RSO Records for figuring three times amongst the five most hated records.

In the New Zealand section, voting was similarly spread with Citizen Band picking up two Number Ones (Best Group and Best Album) and Th' Dudes, Alastair Riddell and Graham Brazier all picking up one category apiece.

No points were awarded to those persons for Barry Gibb as best female vocalist or to the jerk who nominated Elvis Presley for best new artist!

Finally thanks to those patient and highly impartial people who counted the votes: Angela Griffin of Network Communications, Christine Bevan of Taste Records and Bruce Jarvis of Prism Photography.



Citizen Band

BEST MALE VOCALIST

1. David Bowie
2. Elvis Costello
3. Bruce Springsteen
4. John Lydon
5. Mick Jagger

BEST FEMALE VOCALIST

1. Debbie Harry
 2. Patti Smith
 3. Kate Bush
 4. Poly Styrene
 5. Joan Armatrading
- Linda Rondstadt

MOST HATED RECORD

1. **Saturday Night Fever**
Bee Gees etc.
2. **Grease**
John Travolta etc.
3. **"Rivers of Babylon"**
Boney M
4. **Sgt. Pepper's**
Frampton, Bee Gees etc.
5. **"Sultans of Swing"**
Dire Straits

BEST NZ GROUP

1. Citizen Band
 2. Hello Sailor
 3. Th' Dudes
 4. Split Enz
 5. Street Talk
- Dragon
Toy Love

BEST NZ VOCALIST

1. Graham Brazier
2. Alastair Riddell
3. Sharon O'Neill
4. Tim Finn
5. Chris Knox

BEST NZ MUSICIAN

1. Alastair Riddell
 2. Greg Clark
 3. Hammond Gamble
 4. Geoff Chunn
 5. Mike Chunn
- Kevin Kaukau
Phil Judd

BEST NZ ALBUM

1. **Citizen Band**
Citizen Band
2. **Pacifica Amour**
Hello Sailor
3. **Hello Sailor**
Hello Sailor
4. **Alastair Riddell**
Alastair Riddell
5. **Golden Harvest**
Golden Harvest

BEST NZ SINGLE

1. **"Be Mine Tonight"**
Th' Dudes
2. **"Saturday Night Stay at Home"**
Suburban Reptiles
3. **"Disco's Dead"**
Hello Sailor
4. **"Ladder Song"**
Citizen Band
5. **"Leaving the Country"**
Street Talk

BEST GROUP

1. Rolling Stones
 2. Talking Heads
 3. Boomtown Rats
 4. Cheap Trick
 5. Thin Lizzy
- Ramones

BEST NEW ARTIST

1. Dire Straits
 2. Elvis Costello
 3. Devo
 4. The Cars
 5. Talking Heads
- Public Image Ltd.

BEST ALBUM

1. **Stage**
David Bowie
2. **Darkness on the Edge of Town**
Bruce Springsteen
3. **Some Girls**
Rolling Stones
4. **This Year's Model**
Elvis Costello
5. **Live and Dangerous**
Thin Lizzy
4. **More Songs About Buildings and Food**
Talking Heads
5. **Are We Not Men? We Are Devo!**
Devo
- Street Hassle**
Lou Reed

BEST SINGLE

1. **"Heroes"**
David Bowie
2. **"Sultans of Swing"**
Dire Straits
3. **"Miss You"**
Rolling Stones
4. **"My Way"**
Sid Vicious
5. **"Watching the Detectives"**
Elvis Costello



David Bowie

A GREAT N.Z. BAND

STREET TALK

A GREAT FIRST L.P.



BLONDES HAVE MORE FUN
COMPETITION

LIFE SIZE
CARDBOARD
ROD STEWART
& AUTOGRAPHED ALBUMS

First prize in the WEA Rod Stewart competition is a full colour, life-size, free-standing cardboard Rod Stewart (as pictured) and an autographed copy of *Blondes Have More Fun*. Second prize is another autographed *Blondes Have*

More Fun and there are also three more *Blondes Have More Fun* for other good entries.

All you have to do is, complete the speech balloons in the above photo.

Thanks to Kerry, Sue and Record Warehouse for help with the photo.

NAME PHONE

ADDRESS

Post to Rod Stewart Competition c/o Rip It Up, PO Box 5689, Auckland 1.

Post by March 31st

CONCERT PROMOTIONS present

SPLIT-ENZ



Date	Venue	Bookings	Telephone
MAR 29	TIMARU, Theatre Royal	Beggs	7182
MAR 30	DUNEDIN, Regent	Regent	778-597
MAR 31	INVERCARGILL, Civic	Beggs	88-179
APR 2	CHRISTCHURCH, Theatre Royal	Town Hall	68-899
APR 5	WELLINGTON, Town Hall	Opera House	843-842
APR 6	WANGANUI, Opera House	D.I.C.	58-559
APR 9	NAPIER, Municipal	Haywrights	55-666
APR 10	GISBORNE, YMCA	Tattersall & Bayley	6507
APR 11	HAMILTON, Founders	Beggs Wiseman	84-193
APR 12	AUCKLAND, His Majesty's	Corner	375-915

"The 45,000 Nambassa audience gave Split Enz a reception bordering on hysteria . . . "Auck. Star 30.1.79 TICKETS \$7.50 inc. (STUDENTS \$6.50)

PLUS! SPECIAL OUTDOOR SHOW NEW PLYMOUTH BOWL, SAT. APRIL 7.

SMALL STUFF



Post-Parkerilla Graham Parker.

Those of us lucky enough to have caught **Graham Parker and the Rumour** on their NZ tour last year will recall a catchy little tune Parker used in his shows titled "Mercury Poisoning". The lyrics referred to his American record company, Mercury, and included several immortal lines such as: "Their geriatric staff think we're freaks/They couldn't sell kebabs to the Greeks." This was intended to be the B side of Parker's new single "Protection" however Phonogram in Britain who handle Parker objected to the song as they are affiliated to Mercury, and consequently Parker has been forced to drop it and substitute his version of the Jackson 5's "I Want You Back", recorded in less than three hours as a replacement. The album, *Squeezing Out Sparks*, will contain several songs Parker previewed here last year — "Passion Is No Ordinary Word", "Saturday Night is Dead", "Love Gets You Twisted" and, of course, "Protection". Phonogram in New Zealand are aiming for a late March release . . . **Paul McCartney** has signed to CBS Records for an undisclosed sum that is believed to be the largest figure ever paid to a recording star. Featuring on his first album for his new label will be two tracks McCartney and Wings recorded last year with what has been termed a Rockestra — twenty three well known musicians who were brought together to record two of McCartney's pieces. The musicians included on drums John Bonham and Kenny Jones; on bass McCartney, Ronnie Lane, John Paul Jones and Bruce Thomas (of Costello's Attractions), on keyboards — Linda McCartney, Gary Brooker and John Paul Jones and on guitars — Pete Townshend, Dave Gilmour, Hank Marvin, Denny Laine and new Wings' man, Laurence Juber. The six hour session was filmed by five 35mm cameras. Commented McCartney: "You would have expected a rougher, less controlled sound. But it didn't turn out that way. When you get fourteen rock musicians together for the first time they can be incredibly tight" . . . and while we're on the biggies we can now report that **Keith Richards** first solo single of Chuck (Take the Money and Run) Berry's "Run, Rudolph, Run" and Jimmy Cliff's "The Harder They Come" was in fact recorded using Peter Tosh's band, Word, Sound and Power, for backing . . . Meanwhile Keith is facing something of a dilemma. As the Justice Department in Canada are appealing against the light sentence Richard received last year, he faces the prospect of having his passport confiscated if he returns to Canada. However if he does not return to Canada and play a benefit concert for the blind, he will be violating the terms of his probation. Lawyers are attempting to unravel this tangle currently . . . fellow Stone **Ron Wood** has completed his third solo album. It includes one track, "Seven Days", which was specially written for Wood by Bob Dylan . . . and the Stones have booked studio time in Nassau to work on a new album . . . veteran

soul singer **Al Green** told *Rolling Stone* that he has been very pleased by the cover versions of his song "Take me to the River" by The Talking Heads and Bryan Ferry. Said Green "I think it's fantastic. I appreciate the consideration of Al Green material by these artists. And I'm looking forward to covering some Talking Heads' material".

Neil Young has a new album slated for May release under the title of *Rust Never Sleeps*, but don't bet on it. As one-time Young back-up singer Nicolette Larson told *NME*: "He's a great guy but he's totally cushioned. He doesn't live in the real world. To get to Neil is impossible. He has all these people surrounding him who constantly patronise him." He is also as WEA Records have discovered, none too reliable. Comments Nicolette "He'll say he's going out to buy a newspaper and re-appear in a month's time".

. . . a new **Frank Zappa** album is due from his new record company CBS under the title of *Sheik Yerbouti*. WEA are set to release an album of older material *Sleep Dirt*. Mrs Zappa is expecting the couple's fourth child. The first three are named Moon Unit, Dweezil and Ahmet Rodan . . .

Manfred Mann has put together a new Earth Band with guitarist and vocalist Steve Waller and former Leo Sayer and Stomu Yamashta drummer, John Lingwood. Their first single is an arrangement of Dylan's "You Angel You" taken from their album *Angel Station* . . . it appears that **Dylan** has formed his own record label, Accomplice Records. Bob is reported to be scouting for talent . . . **Steve Harley** has been forced to re-record some tracks for his forthcoming album. The lorry drivers strike in Britain has meant that a tape recorded in the States is trapped on the British wharves . . .

Eric Stewart of 10cc survived a serious car crash but sustained a fractured skull. The injury has meant the cancellation of a proposed Far East tour . . .

Teddy Pendergrass, one-time lead singer for Harold Melvin and the Blue Notes, who has now established a successful solo career is set to play the title part in *The Otis Redding Story* . . .

Albert Lee guitarist for Emmy-Lou Harris' Hot Band has joined the Eric Clapton Band . . . and an ex-member of the EC Band **Marcy Levy** is completing work on her solo album . . . a one off reunion of the **Spencer Davis Group** is under consideration, possibly for a TV show . . . English New Wave News' keyboards player for **XTC** Barry Andrews has quit because of what he calls "personal differences and the fact that there was too much music to come out through the same outlet". XTC are currently auditioning guitarists and keyboards players with a view to



Ex-XTC-er, Barry Andrews.

recording a new single to be followed up by a British tour . . . **The Clash** have arrived in the States for their first tour there. On arrival they had knives, bracelets, chains and anything else that could be construed as potentially offensive weapons confiscated by US Customs. Bo Diddley is the support act on The Clash tour . . . **Johnny Rotten/Lydon** has brought court action against his manager Malcolm McLaren and fellow Sex Pistols' members Paul Cook and Steve Jones. Lydon seeks to appoint a receiver to untangle the Pistols' finances and also to prevent McLaren from using the name The Sex Pistols other than in relation to himself, Paul Jones, Steve Cook and the late Sid Vicious. He further seeks to sever his contact with McLaren as manager. The case continues . . . Lydon's **Public Image** have lost drummer Jim Walker. He has been replaced by black percussionist Vivian Jackson . . . guitarist **Bram Tchaikovsky** who quit The Motors last year has signed his new band Battleaxe to Radar Records . . . British punk band **Sham 69** have called it a day . . . New albums Section: **George Harrison's** first album in some time is due soon. Titled *George Harrison* it includes contributions from Steve Winwood, Willie Weeks and Andy Newmark . . . **Supertramp's** newie is *Breakfast in America* . . . a live double LP from **Velvet Underground** recorded in the late 60s and including Lou Reed is set for overseas release . . . **The Allman Brothers** reunion album is titled *Enlightened Rogues* from a phrase Duane Allman used to describe the band. Production is by Tom Dowd . . . Denny Cordell has cancelled out of production on **Carlene Carter's** second LP. Nick "Basher" Lowe will officiate instead . . . next **Patti Smith** is *Wave* which will include her version of The Byrds' "So You Wanna Be a Rock'n'Roll Star" . . . **George Benson** has completed work on a double studio album *Living Inside Your Love* . . . **Phil Spector** has produced both sides of the next **Ramones'** single "Rock'n'Roll High School" . . . **Sparks** have signed to Virgin Records and their first album for their new label is *Number 1 in Heaven* . . . **Rick Wakeman** goes disco on his next solo LP.



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Hello Sailor have returned to New Zealand and on March 6th they began a nation-wide tour in Whangarei. Dates for the remainder of the tour are given elsewhere in this issue. Billed as the *Pacific Amour Tour*, the dates will enable the band to promote their second album, cement their following here and earn some much-needed cash.

In the six months since Hello Sailor left this country they have been based in Los Angeles and have established a firm following in the local club scene, headlining at such well-known watering-holes as the Whiskey-a-Go-Go and the Troubadour. The group's new manager Les

Mills, who replaces David Gapes, confirms that while the work may be prestigious, it is not well paid.

While in Los Angeles the band recorded several songs as demos with ex-Bowie guitarist Earl Slick as producer, and Mills is confident that these tapes, together with a video tape of "Son of Sam" recorded for CBS' network TV programme *Rock On*, will land Hello Sailor a recording contract in the States. With this in mind, they hope to be back in California in May when the special is screened. The "Son of Sam" video will be aired in New Zealand in late March on *Radio with Pictures*.



Five months ago, Mi-Sex were doing the cross-country pub circuit, playing New Wave-type cover material with a goodly measure of panache.

Since then, pastures across the pond have beckoned, and the band's rise to success there has surprised one and all. Get this, camp followers: Mi-Sex can now happily boast to be one of the top four bands in Sydney, and other centres are rapidly following suit. They now only do support gigs when crowds exceed two thousand. Otherwise it's top of the bill.

They've just been signed to CBS, and have done nine demo tracks, produced by Alan Galbraith. An album is in the pipeline. Costello, Parker and Thin Lizzy have seen them gig and have come away showering praise. Not bad at all.

"When we first arrived, we had a very strong punk following for about a month," says keyboards player Murray Burns. "Once they'd passed us on for new bands, we started to get a good rock following, and quite a few Kiwis came to see us too."

One of the smartest moves the band did on arrival in Sydney was to contact a guy named Bob Yates. "He gave us a support to Jeff St John, and came out and saw us," says Burns. "He had to leave to go to a gig somewhere else, but he left us a note saying 'The sky's the limit' and from then on, he's been our manager. We just walked in on the right thing at the right time."

The signing to CBS has been a big help, since it gives Mi-Sex a leg into the markets further afield. That magical Hit Single is the next target, to make them a national name in Oz, and hopefully, further afield.

Now, they're coming home, albeit very briefly, to show the folks they have not forgotten us, and to displays the changes that time hath wrought.

For a start, don't expect to hear all the Parker-Costello-Ultravox covers that Mi-Sex used to do. 95 percent of the material they'll be doing this time is their own, largely penned by Burns and guitarist Kevin Stanton. "We'll hardly be doing any other people's songs," says Murray. "We might do the odd number the audiences will remember, but basically it'll be new material."

The band is also bringing back all its bright, shiny new equipment to thrill and delight, including their 40 thousand-dollar sound and lighting system (3000 watts of noise, 48,000 of dazzle), a custom-built 20 channel mixer, and lotsa luvley Marshall and Music Man amps. (Should be fun to see them trying to get all that into the Gluepot!)

To handle it all, their three-man road crew will be coming along for the ride. The crew has also worked for Kevin Borich, Sherbet and LRB.

The three-week jaunt is dubbed the "Before The Album" tour, since they'll be straight back across the Tasman to begin recording a single and LP, with either Galbraith or Peter Dawkins at the desk, as soon as the tour finishes.

Mi-Sex is Your Sex. Be sure to give 'em a big Welcome Back.
Duncan Campbell

Tours

The overseas tour scene is in a state of considerable flux. The proposed **Todd Rundgren** tour now appears to be off. Dates are no longer set and there is only a vague possibility that the gigs will be rescheduled in May.

Bob Marley's one New Zealand date now looks to be set for Easter Sunday, 4th April and will be handled by Michael Edgley, a promoter better known for his circus tours.

Individual tours from **The Cars** and **Burton Cummings** are looking 90% certain for May, and a return visit from Joe Cocker is also possible in May. Confirmed for June are dates from **John McLaughlin** and his new band.

Cheap Trick have one free day in their Australian itinerary and, provided suitable connecting flights can be arranged, the band are prepared to play a one night gig in Auckland. If these arrangements work out the concert will be in early April.

MI-SEX March 20, Maidment Theatre, Auckland University. March 21-24, Gluepot, Ponsonby. March 25-27, Lady Hamilton, March



29-31, Awapuni Hotel, Palmerston North. April 1, Wellington. April 3-7, Aranui Hotel, Christchurch.

SPLIT ENZ March 29, Theatre Royal, Timaru. March 30, Regent Theatre, Dunedin. March 31, Civic Theatre, Invercargill. April 2, Theatre Royal, Christchurch. April 5, Wellington Town Hall. April 9, Municipal Theatre, Napier. April 10, YMCA, Gisborne. April 12, His Majesty's Theatre, Auckland.

HELLO SAILOR March 13, Sandown Park Hotel, Gisborne. March 14, West Town, New Plymouth. March 15, Castle Cliff, Wanganui. March 16, Awapuni Hotel, Palmerston North. March 18, Theatre Royal, Christchurch. March 20 & 21, Shoreline Hotel, Dunedin. March 22, Brydone Tavern, Oamaru. March 25, State Opera House, Wellington. March 26 & 27, Auckland University. March 28-31, Hillcrest Tavern, Hamilton.

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WE'VE
GOT THE
HITS



RUMOURS

In Australia, New Zealand bands continue to make an impression **Mi-Sex** as you can read elsewhere in this issue, have rapidly established themselves as one of Sydney's top bands. **Split Enz** are reportedly doing extremely well on their Australian tour: they're playing to packed houses and both their new single, "I See Red", and album, *Frenzy*, are picking up strong airplay there. Enz begin a lengthy NZ tour in late March.

Dragon, after returning to Australia from their American tour as support act for Johnny Winter, have lost lead singer Marc Hunter and replaced him with Richard Lee. Melbourne vocalist, guitarist and electric violinist. At this point it's unknown whether Hunter's departure is connected with Portrait Records' apparent dissatisfaction with his performance on the American tour. It's reported that Hunter's behaviour at their Dallas gig caused a riot among the audience.

The Scavengers, now known as **Marching Girls**, are now based in Melbourne and managed by NZers Wally Wilkinson and Dave Russell. Striking fear into Australian womanhood, they're threatening to conquer the world but intend to start with Melbourne. Progress will be monitored here.

Further afield, **Red Alert** are now based in San Francisco and report that they've now played all but the most prestigious of the inner city suburbs and are averaging three to four nights work a week. When the northern spring arrives, Red Alert intend to move further east possible to Nashville, Boston or New Orleans.



Chris Knox with new Toy Lovers, Paul Keen and Jane Walker.



Some Schtung: David Bowater, Rob Sinclair and Brian Waddell.

Peter White, Th'Dudes.

AUCKLAND

Sheerlux were the recent winners of the Radio Hauraki Youth Expo Band Quest coming out with \$1,000, and courtesy of Polygram, a demo session to record four original songs. They will be supporting Split Enz on their NZ tour. **Lip Service** have been offered an Australian management deal by Kiwis Dave Russell and Wally Wilkinson (ex-Enz) both now resident in Melbourne. They also manage the **Marching Girls**, (ex-Scavs). Lip Service have recorded two tracks, "Red Tape" and "Square Eyes" at 12M studios. **Citizen Band** after having about two grands worth of gear ripped off while in Palmerston North proceeded to demolish packed houses at Massey University to vent their fury.

Will **Phil Judd** produce Auckland's **Plague**? Will **Eddie Rayner** find a synthesiser that works? ... Contrary to February *Rumours* the **Hookers'** bassist is **Gil Varella**. ... The **Allens** have split. ... Will **Ronnie Recent** be the first Scavenger to come marching home? ... **Street Talk's** single "Street Music"/"It's Not Easy" is being released as a 12" disc. ... **Rob Gillies** (ex-Enz) was featured guest at Citizen Band's Maidment Theatre show last week. Sorry if you missed it. ... While **Rough Justice** are on holiday, **Rick Bryant** is crossing the Tasman for a peek at the Aussie scene.

Toy Love are touring the South Island in April. They are hawking demos, recorded at Harlequin, of "Pull Down the Shades", "Frogs", "Squeeze" and "Toy Love Song". Welcome to two new rock venues. **Mainstreet** (506 Queen St) opened in December with resident band **Strange Brew** (includes Murray McNabb and Neil Hanan) and guest bands each weekend. Acts appearing in March include Citizen Band, Alastair Riddell and Th'Dudes. ... Parnell's **Energy Theatre** (7 Windsor St) opened in March with Panic, Citizen Band, Bamboo and Sheerlux on the first weekend.

The **Terrorways** (were called Rooter) seen recently providing a good macho support at a **Toy Love** student orientation gig.

Hear about Polygram flying 80 people around in a DC10 to promote the new Bee Gee album? What's wrong with recording a local group instead and let the Bee Gees sell themselves? **Flight 7-7** are still without a record contract however interest has been shown by other planets. ... **Andy Anderson's** new band — Vic Singe (drums), Shane Hui (guitar) and Yuk Harrison (bass) is rehearsing near Gisborne. ... **Th'Dudes** have returned from Wellington. Bass guitarist Peter White broke his wrist in friendly scrap with fellow Dude. ... **Harvey Mann** has left **Living Force** to form a band with ex-Force drummer, Glen Absolum. Mona Hollguin has returned to USA. Living Force will continue as a four piece. **VINCE EAGER & L.B. SANDS**

WELLINGTON

The rumour that **Spats** are breaking up isn't necessarily true. ... they are going to be called **The Crocodiles** and stay together to write and record. Tony Backhouse is gigging with Rough Justice at the Rock Theatre and will continue to work on new original material with Rick Bryant and the boys.

Insane six-piece all-girl group **The Wilde Mouthed Frogs** are the newest, most interesting phenomenon to happen in Wellington for, well, forever. They are vocally excellent and improving musically all the time. ... **Schtung** packed four nights at **The Last Resort** mid February. Crowds yelled and stomped and were pretty schtunged-out.

Short Story and **Stilleto** are both on the road. SS have a South Island tour starting at Dunedin on 13 March through Christchurch, Dunedin, then back to Wellington for some more recording. Stilleto are still promoting their single. They've done two clips for *Radio with Pictures*, and lots of interviews etc round the North Island.

Two heavy gripes — why didn't a New Zealand band support the Rod Stewart concert, even as support support band? — so much for local talent getting a fair go. And why didn't **Wayne Mason** get an Arts Council grant for recording his album of homegrown, totally original New Zealand material?

Reel to Reel are losing their very charismatic singer/rhythm guitarist **David Bates**. They wind up at the Royal Tiger early in March.

Th' Dudes are putting tracks down for 22M's Group of the Month which will go to air all through April. ... Broadcasting's Studio 2 have been busy recording local band **Requiem** and also a single by **Desna Sisarich**. They are putting down tracks by two members of **Pacific Eardrum** for use on radio.

Street Talk are playing at The Last Resort for four nights, March 28 to April 1. As part of the **Wellington Festival**, on Sunday 25th March, Peter Frater and Rodger Fox are putting a Musicians Concert together with Bridget Allen, Dennis O'Brien, Kim Hart, Malcolm Hayman, Dave Feehan and Tony McLaughlin. They'll be backed by the 1860 Band, Rodger Fox Big Band horns, some of Dennis O'Brien's band, and Snatch.

LYNNE ATTWOOD

DUNEDIN

Further on the **After Dark** line-up changes: with the departure of keyboards' player Murray Stewart two new replacements have been enlisted — Howard Baldwin (piano) and Brent Wheeler (guitar) bringing the band up to a six piece. Murray Stewart is awaiting the arrival of Lee Vandervis (violin) from England this month to reform the old **Prometheus**, whilst his old mates After Dark have dates confirmed (March 16 & 17) at the exclusive cabaret Tai Pei.

Cruze are more than happy with their New Zealand tour so far, but they aim to return to Dunedin every few months or so. Their new personnel changes seem to have worked out for the best.

Heavenly Bodies with old Enemy Mick Dawson in the driver's seat recently gave an impressive performance of sixties' standards, originals and old Enemy songs. They do Enemy better than the Enemy. This band deserves to be top-billed in any pub. So where are the offers? Also Rumour in the wind that ex-Bare Wires Jim Taylor may practice with the **Bodies**.

The Clean meanwhile failed to impress at the same gig. After a period of great improvement they seem to have settled into a state of stagnation and humdrum. No good. **GEORGE KAY and KEITH TANNOCK**

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THE *ROLLING STONE* 1978

CRITICS AWARDS

MALE SINGER OF THE YEAR



“Bob Seger – Best Male Vocalist
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the good years” – *Rolling Stone*

In these dark days of endless disco, rock 'n' roll is alive and well and fighting back. Leading the counter-attack is Rolling Stone's *Male Singer of the Year* Bob Seger. *'A Stranger in Town'* continues the Seger legend created via 'Live Bullet' and 'Night Moves'. Lush vocals . . . tight 'n' tasty instrumentation from the Silver Bullet Band . . . *'Stranger'* kicks off another action-packed Seger year. Mark it No. 1 (with a Silver Bullet).



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ST-C 11746



ST-C 499



ST-11748



ST-11557



SM-C 172

RIP IT UP

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SMALL ADS

Frontman/vocalist wanted for forming R'n'B, reggae, rock band. Original material, many rehearsals, semi-pro at first, Auckland. Guitar or sax an advantage. Ph John 547-130.

Andy A. requires professional keyboards or multi-instrumental for full-on Boogie Band. Phone 593-236.

SMALL ADS PO Box 5689, Auckland 1

Split Enz In A Frenzy

Tim Finn



There aren't many NZ performers who hold their press conferences sipping brandy & coke in the sterile splendour of the Big T's executive suite. No sir, and even Tim Finn realises the precariousness of his particular situation as he sits opposite me with the same sun that four days before roasted 50,000 freaks in the Nambassa dust reflecting off his bright yellow trousers. "Nambassa was our first gig in four months," he's saying. "We only did two gigs last year. Ridiculous."

The local heroes who made good, Split Enz are back from the UK for a four month Australasian tour. Their return can be viewed in terms of, yes, a precarious success. Although they've built up a cult following, graced the pages of England's major rock rags, had *Second Thoughts* and *Dizrythmia* reviewed in *Rolling Stone* and toured the States (a costly fifty grand mistake) they've yet to crack the big time. Album sales of 20,000 would feed anyone's ego but it doesn't quite get you into the charts and the higher income that entails.

Still, things haven't been that bad for the Enzers. Most of last year was spent in writing,

rehearsing, recording and post-production of their forthcoming album *Frenzy*. Tim brightens at the subject. "We're very happy with it. I think it sounds better than our previous albums. Also it's got twelve tracks, which is good because our others only had nine. It's got a good cross-section of material. *Dizrythmia* was a transitory period, *Frenzy* is more in focus."

One song that isn't on the album is "I See Red", the band's latest single. It isn't on the radio either. "I think the radio stations expect it

to be on the album," Tim surmises, "so maybe they're waiting for *Frenzy* before plugging it. I think "I See Red" is really commercial — they should be pushing the hell out of it."

With Split Enz's reputation seeming to lie mainly on their stage act I ask Tim whether there'll come a time when the band will concentrate solely on the music. Tim's a little chagrined at the question: "Look, we don't concentrate on anything but the music. The costumes are just cream on the coffee. Obviously some people who see us focus on the visuals because they're so strong. But they come naturally to us. Noel goes off and does the costumes and we always like them. I don't think there'll come a time when we'll say we're not gonna have an image anymore, we're just gonna record and stand on stage. If that happens it just wouldn't be Split Enz."

A few hours later Tim flew out to Australia to join the rest of the band. First priority was to replace the equipment incinerated at the Waihi hall on the eve of Nambassa. Then, after touring Oz, Split Enz return in late March for a nine gig tour. The band should find themselves back in the harsher reality of the rock & roll life in London sometime in May. During the course of the interview I'd asked Tim how it felt to be regarded as NZ's premier rock ambassadors. He pondered that one for a while then said, "Hmm, yeah that's a nice sort of feeling. We came up through the ranks and went overseas, now there's quite a few bands taking off, but we were probably the first in that batch since the Sixties. But really, we're just another band trying to make it."

John Dix



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Late News:

Jess Roden may replace Marty Balin in *Jefferson Starship*. Seems that Balin has failed to turn up for the band's rehearsals for their next album — *Tom Petty and the Heartbreakers* have lost drummer Stan Lynch. Producer Jimmy Iovine is believed to be leading the group to a softer musical style with a greater emphasis on Petty ... *Patti Smith's* cover of Bruce Springsteen's "Because the Night" may not have been the magnanimous gesture on Bruce's part that it seemed. It now appears that one-time Springsteen engineer Jimmy Iovine (see above) who produced Smith's *Easter* album pinched the song from demos he had. Springsteen is believed to have been a trifle annoyed at the theft ... *Sweet's* lead singer Brian Connolly has quit. The remaining three will take over all vocal duties ... the new *Tom Robinson* single "Bully For You" was co-authored by Peter Gabriel ... Gerry Rafferty's ex-partner in *Steelers* Wheel *Joe Egan* has his first solo LP released soon ... an official receiver has been appointed to sort out *The Sex Pistols* financial affairs. The questions of who owns the name *The Sex Pistols*, and the status of John Lydon's contract with Malcolm McLaren's Glitterbest management company are matters that the court suggested the parties settle between themselves. McLaren's co-defendants, the two remaining members of *The Sex Pistols*, Steve Jones and Paul Cook, changed sides and joined Lydon in requesting the appointment of a receiver. Glitterbest has been declared bankrupt and McLaren has signed all his rights over to Virgin Records ... *The Searchers* of "Needles and Pins" and "Sweets for My Sweet" fame have signed to New York's Sire Records. Elvis Costello and Dire Straits' Mark Knopfler are believed to be contributing songs for *The Searchers'* comeback LP ... meanwhile *Dire Straits* have made the big-time in the States with their first album very firmly in the top ten there. Their second album, titled *Communiqué*, was completed in late February in Nassau with producers Barry Beckett and Jerry Wexler. It's slated for May release ... next *Bad Company* LP is *Desolation Angels* ... and *Cheap Trick's* next studio set will be *Dream Police* ... *Nils Lofgren* has co-written three of the songs for inclusion on Lou Reed's next LP, tentatively titled *Bells* ... the *Amazing Rhythm Aces'* fifth album is entitled the *Amazing Rhythm Aces* and includes the services of new guitarist *Duncan Cameron* ... the new *Lou Reed* live LP, titled *Take No Prisoners*, will be released in NZ asserts RCA Records. RCA Records Australia have refused to press the record on the grounds that it contains offensive language. If RCA NZ cannot obtain the parts to manufacture the album here, copies will be imported from Britain ... the *Cheap Trick* album *Live at the Budokan* will only be released here after their next studio set (*Dream Police*) has been released ... and CBS Records have no plans to import copies of the Japanese double album *Bob Dylan Live at the Budokan* into New Zealand ...

FILM FUN

Allegro Non Troppo the animated extravaganza opens at Wellington's Lido in March ... the Directors' Guild of America have nominated five directors for their annual best direction award. The contenders are *Hal Ashby* for *Coming Home*, *Warren Beatty* and *Buck Henry* for *Heaven Can Wait*, *Michael Cimino* for *The Deer Hunter*, *Paul Mazursky* for *An Unmarried Woman* and *Alan Parker* for *Midnight Express* ... veteran director *Alfred Hitchcock* claims he will retire after filming *The Short Night* which deals with the escape and defection of spy George Blake ... *Visconti's* new film *The Innocent* has earned the condemnation of the US Catholic Conference for its portrayal of marital infidelity, suicide and infanticide ... *Robert Altman's* new *Quintet* has opened in the states to antagonistic reviews ... Alice's Restaurant the eatery made famous in Arlo Guthrie's song and Arthur Penn's movie is up for sale. Alice and her restaurant can be found in Lenox near Boston ... the animated film of *Watership Down* is to be followed by one of *The Plague Dogs* ... *Superman* grossed \$76 million in its first seven weeks of release in America. It seems set to replace the *The Exorcist* as Warner Brothers' largest grossing movie ... *Richard Lester* has completed filming on *Cuba* with *Sean Connery* and Brooke Adams ... *Elliot Gould* to star in next Walt Disney movie ... *Muhammad Ali* claims that "This time next year I will be an even bigger movie star than either Robert Redford or Paul Newman. Acting comes natural to me" ... director *Sydney Lumet* is filming *Just Tell Me What You Want* around a Beverly Hills mansion reconstructed in Long Island, New York. Lumet has never made a film in Hollywood and vows that he'll keep it that way ... *George Lucas's* sequel to *American Graffiti*, *More American Graffiti* should be completed later this year. The film features all the original cast except Richard Dreyfuss.

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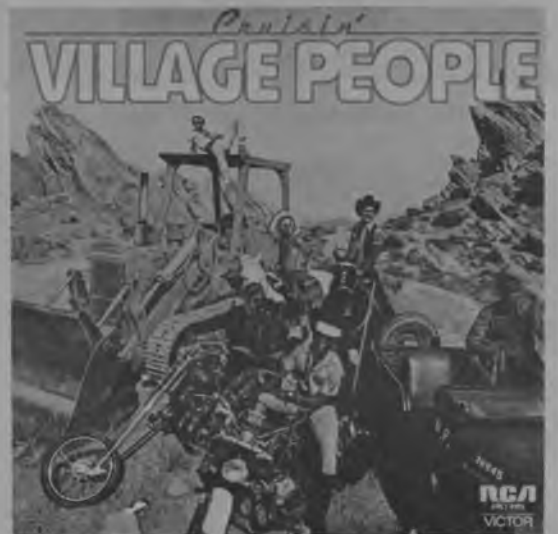


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STREET TALK TOMORROW THE WORLD

Street Talk: Mike Caen, Jim Lawrie, Andy McDonald, Stuart Pearce and Hammond Gamble.



SHARON O'NEILL

The day that *Rip It Up* spoke to Sharon O'Neill her album, *This Heart, This Song*, made the national top twenty in its first week of release. Even more impressive, it entered at number twelve. This debut, apparently the highest ever by a local artist, is a heartening sign that New Zealanders are showing increased faith in homegrown talent. It is also a compliment to their taste as *This Heart, This Song*, is one of the freshest, most appealing albums by any female singer (and/or songwriter) to be released here in quite a while.

Certainly O'Neill's music has had considerable exposure of the past year, much of it boosted by a committed record company, but that too originally stemmed from public enthusiasm about her performance on TV's *The Entertainers*. "Luck's On Your Table" not only took her to third place but secured a recording contract and then became a successful chart single.

In the face of such popular acclamation and the strength of the album it seems hard to credit that until "Luck" was down on acetate O'Neill

was somewhat unsure of her writing abilities. As she puts it:

"Until I could play it to people and they said they liked it objectively as a song I couldn't have that final belief in them. But once that happened I was away, writing a lot more songs, feeling a lot more in control."

As a performer, however, she already had the confidence born of long experience. She began ten years ago, singing and playing acoustic guitar in a folk trio. "We did a couple of songs I'd written but," she laughs, "they sound funny now." In 1972 she turned professional, joining Christchurch Golden Disc winning group Chapt. After they split, the next three years were spent on the road with different bands, culminating in eight months of 1976 in S.E. Asia as vocalist for Shiner. Of the years touring, O'Neill remarks, "I loved every minute of it and found it very hard to settle afterwards. But travelling is tiring and I did almost no writing. Not even in Asia where it was easier. I'd get blase: get up about eleven, laze around the hotel pool then do a gig. I didn't really write until I was back, settled in one place."

Nonetheless the years on the road were invaluable in learning to handle being a woman in a male lifestyle. "It took me a while to build up the answers," she says cryptically. "I'm not what you'd call an aggressive person anyway but I had to learn to say what I mean." As a writer-arranger-performer she needs that strength. "Now people consult me right from the word go in the studio. The road toughened

If the old blues maxim about paying your dues still holds true, Street Talk are in the black for sure. They have survived numerous personnel changes (eighteen musicians in all) and years of gigging on the pub circuit. They started out at fifty dollars a night as a three piece blues band at the Windsor, and within weeks were a cult with Auckland's blues'n'booze freaks. Not too long ago I was watching them at a Northland pub when a particularly obnoxious drunk walked into the room and fired an empty bottle their way. Such are the joys of a musician's life around here.

So I guess that being discovered by Kim Fowley is OK by Hammond Gamble, singer, guitarist, writer and founder-member of Street Talk. We sat around the living room of his Ponsonby home, took in a sunny Auckland evening, and talked about it over a cold beer.

"He's just an incredible producer. He's light years ahead of anybody I've ever been associated with. He really did some amazing things with us as far as getting us to work at speed, and he got things co-ordinated really well. He has an incredible ear."

Longtime member and bassist, Andy McDonald was equally impressed. "He's quite capable of having his mind on two or three things at once. He'd be listening and jotting down lyrics in his mind on what would fit the tunes. The studio is his thing. He thrives on it." According to Hammond, he keeps typical rock'n'roll hours as well. "We got four tracks down in the first night. We were finished at five in the morning, and we didn't start till four or five in the afternoon. Kim's wide awake at seven o'clock in the morning after being in there for fifteen or sixteen hours. Glyn Tucker engineered it all really well, while Kim sort of directed, arranged, and produced the whole thing, and promoted it, along with WEA."

Although three or four of Hammond's songs were complete before they recorded, much of

me for that. Before I'd beat about the bush on something or just leave it. You have to know what you want and say it right. If a male musician sees you're floundering he'll walk all over you. It's a situation that can crop up so often."

1977 found O'Neill back in New Zealand, committed to writing and pursuing a solo career. That year had its frustrations. She made demos of three of her own songs (including "Luck") for EMI and even went to Melbourne — "on my own with just my little bag and my songs" — but without success. She (with guitarist Brent Thomas) also joined Mark Williams final tour in 1977. But it was not until May '78, as support act for Leo Sayer that O'Neill first performed her new compositions on stage.

Her writing is done at the piano. "It's in the lounge and I can't pass it by. If I'm not playing through songs I'll sit and fiddle with some chords. If a song appears it usually comes in a rush. Sometimes it races ahead of me and I get a bit confused trying to get it down in such a hurry." She tries again to describe her writing process. "It sounds a bit corny to say the ideas pour out but they really do. I can't keep up. It's like the song's all there and I just have to pick it up off the floor and play it. But," she adds quickly, "that only happens maybe ten minutes in a week."

The vocal arrangements are worked on afterwards and occasionally an adjustment is made; for example a verse was later removed from the album's title song. The lyrics are usually written with the music. "They're going round in my head while I'm finding the chords. Very often it's the mood I get in with the chords."

Although the songs on the album are personal O'Neill doesn't see them as autobiographical. "Only the title song is about me and that's more on the business than a love situation." Nearly all the other lyrics share a theme of love's transience, of women suffering

the album was cowritten in the studio by Fowley, Mike Caen, and Hammond. "Kim either patched up lyrics and wrote whole verses, or he wrote the whole lot, so what we did was put music around his lyrics, with his direction."

The band are very happy with the finished product, and unconcerned about the possibility of alienating some of their diehard blues fans. Hammond: "I think the album has really strong blues overtones. In America you get loads of people who play this sort of music or that sort of music, and people would rather pay more money to see B.B. King or someone like that, but they're not going to pay to see the likes of me play blues. And that's fair enough."

"There's more blues in that album than anything else, apart from rock'n'roll. It's not full of guitar breaks but guitar solos are more of a live thing. Half the time, doing a guitar solo in the studio is not going to come off with a good feel. This last ten or twelve years people have had guitar solos up to their necks."

There's no doubt that the blues feel is there, but a close listen to *Street Talk* reveals a solid rock'n'roll basis to the songs, with the bass and drums right up front in the mix. Andy: "The idea of this album is accessibility. As Kim said, at this stage, no-one outside of Auckland knows you. You've got to put down something that is the essence of what Street Talk is, but that a wide range of people are likely to listen to. Lets face it, you've gotta have airplay before you can sell records and create an audience for yourself."

Apart from the obvious importance to the band, *Street Talk* is a milestone in New Zealand recording history in that it has the full backing of a record company with international connections. That it takes an L.A. producer to bring this about is less important than the fact that it's happening. It has already been released in Japan, Kuala Lumpur, Singapore and Hong Kong (at the instigation of WEA head Tim Murdoch, who pushed the album very hard at a recent Kuala Lumpur conference). Fowley is pushing for release in the USA, UK, and Europe. With all that muscle behind them, I wondered if the band felt in danger of being hyped in the same way as Springsteen was with the 'Future of rock'n'roll' tag. Andy doesn't think so.

"It's not hype. It's only a continuation of the kind of level that he (Kim Fowley) tried to take things up to. New Zealand is a very low key place, and so is Australia, but it's not like that in the Northern Hemisphere. If you compare that (the WEA press release) with press releases say, in America, it wouldn't appear as hype."

Nor does the band lose a lot of sleep over the suggestion that one or two songs are Springsteen influenced. Hammond: "Bruce Springsteen hasn't been a big influence on me, and I don't believe he's been a big influence on Andy or Jimmy or Mike or Stuart. "Street Music" is a song that Kim wrote with me and Mike Caen. Kim had a pile of lyrics — real American type lyrics. I sang it in a way that made sense with the lyrics. What it's all to do with is the phrasing of the lyrics."

What knocks you over at the first listening to this album is the sheer professionalism of the playing and the recording. The more you hear it, though, the more songs sink in. The first four songs could all be singles, with good hooks, ace musicianship and Jim Lawrie's powerful drumming. My favourites are "Poison Letters", a comment on the more mercenary aspects of divorce, and "Lazy Pauline", a Hammond Gamble song that's more NZ than DB Lager or mediocre politicians.

Andy got the last word in. "As time goes by, there's a demand for a certain style, and people can market almost virtual crap and feed it to the people if that's particularly what they want. They'll buy it. Music's got to that stage. We're trying to retain our artistic integrity, but we don't wanna starve. You gotta balance it up. There's a market out there as well as an audience."

John Malloy

through male disregard and becoming hard in order to survive. "They're more things observed and compared to my own life. If I've seen something come out in other people's experiences and thought, well, that's obviously how it is then I may end up writing about it." She ponders. "Strangely, since the album, the songs I'm writing now are becoming more personal, more about music and the business I don't quite know why."

She is using Wellington's Marmalade Studios to get down some demos of new material. "It's important because a song will only stay in my head for so long. I don't write things down and if I get sick of playing it I may lose it." At the moment she has enough for another album and "there's still the odd one or two floating around."

Meanwhile we have her first album to enjoy; eleven fine songs sensuously sung and admirably supported by a hand-picked crew of musicians led by Brent Thomas. The overall standard is so high that even expected highlights such as "Luck" and the title track don't shine above the rest.

If the album has any shortcoming it is in the production. Radio NZ producer Dick Le Fort has obtained a clean, crisp sound but the fact that the basic tracks were originally recorded in a mere couple of days for 2ZM's *Group of the Month* programming means that the instrumental presence is lacking in punch.

New Zealand artists cannot, of course, enjoy the same budgets for recording as top overseas stars. Because, say, Linda Ronstadt can command the world's best studios for months just in order to get the rhythm tracks right, that doesn't mean her album is going to be superior. There's also the question of talent and *This Heart, This Song* shows that Sharon O'Neill is definitely in world class. Forget roller-skating in the U.S.A., there's more original and enjoyable music being made here at home.

Peter Thomson



The paradox of the cult hero is that those who trumpet so loudly about their man's lack of acclaim are too often swift to rinse their hands of him once the recognition arrives.

Too bad that he's finally being accepted for what they said he was: one of the world's great rock singers, a throat supreme, a cocky lad with a gift for simultaneous braggadocio and self-critical detachment.

Too bad. Because, you see, he was *their* man. Now he's everyone's. It's a sell-out. Too bad.

What has this to do with Rod Stewart (because that's who we're talking about)?

THE SWEET SMILE OF SUCCESS

At this point in Stewart's career when he is one of the few rock singers known beyond his music (Jagger and Bowie are others) it is worth bearing in mind that very few years ago audience reaction was strictly underwhelming.

THE BIG BREAK

After knocking around the English clubs for years, he got the Big Break when he joined The Jeff Beck Group, a forerunner of the Heavy Metal school. The partnership brought Stewart to his first artistic peak (witness the *Truth* album, a classic of the period) but ended in acrimony after Beck, always a volatile personality, fired his bassist and Stewart's mate, Ron Wood.

Stewart's first two solo albums, *An Old Raincoat Won't Ever Let You Down* aka *The Rod Stewart Album* and *Gasoline Alley* were a startling debut. They showed a singer of extraordinary sensitivity and taste. They were largely ignored. Especially in Stewart's native Britain. Too bad.

"Maggie May" from *Every Picture Tells A Story* became an international hit and Stewart's star was in the ascendant. He became very popular. Good lad that, we knew he could do it.

Rod's love of soccer and Scotland (although he was born well south of Hadrian's Wall) made him beloved of British fans. They sang his songs (his version of Jimi Hendrix's "Angel" and later, "Sailing" at looter matches). He was a good bloke and he had a beery little band, the Faces. They were rough but they had fun.

THE BIG CHANCE

And, then, after a particularly patchy album, *Smiler*, Stewart took a big chance. He went to the States and with the aid of top U.S. sessionmen made what is arguably his best album, *Atlantic Crossing*.

In retrospect, especially given the enormous success of the record, the decision was an obvious one. But at the time it was a risk. Our lad, abandoning Britain for the Yanks and some 'Olllywood bint what used to pal around with Peter Sellers. Wot? The answer was obvious. Sell-out. Too bad. Too bad, too, that the Yanks had been the few people prepared to give him a listen early on. Too bad that *Atlantic Crossing* was a new artistic peak for Stewart who had in recent times seemed short of solid material, despite the assistance of such song-writing luminaries as Paul McCartney and Elton John.

It's that sort of "Hollywood plus Britt equals sell-out" mentality



Alana Hamilton



Carmine Appice

which irritates Stewart. "I get annoyed when people overlook my talent because of what I do or how I look. I haven't cultivated my image."

CHARM TO DISARM

In the flesh, Stewart is very personable, a man of immense charm. He accepts the meet-the-local-press commitment as part of the job. He answers questions with disarming frankness and a ready wit. "Rod, do you ever get tired of questions about your love life?" asks a reporter among a crush of scribbling hands and out-thrust microphones. "What do you want to know?" grins Stewart, with the knowledge that no question will be forthcoming.

He takes more than he has to. The finger-poking aggression of a youthful reporter is met with a wry smile, accompanied by a playful clip around the ear and an admonishing "silly c...t."

Stewart doesn't like formal press conferences, but access to the star is severely limited so the struggle for a few words from the famous throat is to the death. The January sale at Harrod's is probably easier going.

The crush makes a logical line of thought out of the question. It all comes down to repetitive queries about girlfriends past and present, lawsuits by Britt Eckland against Rod, lawsuits against WEA by Rod because of the company's attempt to up the prices of his new album in Britain ("albums cost too much now"), how much is he making, how much is he losing on the Australian tour.

Despite the trappings of success (his cream suit is immaculate; so is his new companion, Alana Hamilton) and the organisation that takes care of business, things can go wrong.

The collapse of a computer ticketing company in Australia means Stewart stands to lose something like \$287,000 dollars on that end of the South East Asian tour.

He shrugs it off. "You'd be surprise how often I've done concerts for nothing."

LEGLESS

He has the ease of the natural raconteur and amuses with tales of being legless on trans-Atlantic flights, of his practical joking mates embarrassing him by inserting a slice of bacon in his passport and spreading peanut butter in his shoes. "Even the BBC announcer reading the news had to laugh..."

There's a great deal of mateship about the Stewart entourage, and being accepted as one of the lads seems important to him. Liking the boys in the band helps. He's going to be seeing a lot of them.

"We have another six or seven months of touring before we think of a new album. Touring really is a drug. It would be very hard to give up."

The blondness of the famous thatch is cause for comment. "It's just peroxide. I don't think I'll be blond next year. I was a redhead two years ago. I might just go back to what I was, sort of like that," he says, gesturing towards a rather mousey barnet. He gives the impression that he finds much of what goes on about him a bit of a lark.

Meanwhile, in a corner, Billy Peek, who does the Chuck Berry guitar bits, is delighted by the tale of how his old boss, Mr Berry himself, recently duckwalked out of an Auckland promoter's life, taking his fee without delivering the goods. Billy's convulsed by the story and gathers other band members around him to regale them with the story. "I told you, I told you, Chuck's still doing it."

ENTER CARMINE

Carmine Appice strolls in from giving a drum clinic in Mt Eden. Appice, formerly of Vanilla Fudge, Cactus and Beck, Bogert and Appice, has an outside career giving drum clinics for the Ludwig company, writing drum tutors, and teaching the rudiments of his craft. His clinics, here and in Australia, have been extremely popular. Justifiably so. Appice is not only a drummer of extraordinary power and skill, he is affable and a good talker.

Appice's ambition is to become the Gene Krupa of rock, to bring the drums up front, and he joined the Stewart band on the proviso that he had a solo each night.

He enjoys the work with Stewart ("I might as well work with the best") and gives full credit to Rod for his own success. "With my drum clinics I try and do like production things. When the kids come in I play Stanley Clarke's new album, have T-shirts and make it an affair. I learnt all this from Rod. He told me when you come into town make it an event. Don't just do a clinic and leave. Do press, TV, make people aware of it."

Appice is a man of enormous energy ("natural New York energy"). He sleeps scarcely at all on tour, and says Stewart introduced him to an energy aid.

SECRET OF SUCCESS

"On this tour I got into ginseng tea. Rod introduced me to it. One night before a gig I said I felt a little tired. He said try this. I got so much energy. It's a natural Asian vitamin, sort of. I couldn't believe it."

"I take a couple of ginseng tablets before every gig. It's so hard to work here in the humidity."

So, there you are, Rod Stewart is powered by ginseng, not alcohol. Another myth shot down.

On stage at Western Springs, the ginseng kid is all go.

It's a huge crowd, slightly more or less than Bowie, depending on which figure you take. It's always difficult to nail down an accurate total. Somewhere between forty two and forty four thousand.

A brief "hooray for Hollywood"-type overture segues into Stewart's traditional entrance "The Stripper" and the band jumps into "Hot Legs" followed swiftly by "Born Loose". This is one hell of a rock and roll band. While they lack the personality of the Faces, they enable Stewart to do things on stage that the lurching Faces never could.

An early hoarseness on Stewart's part soon passes, and it's an hour and a half of his best music.

The oldest tunes are "Maggie May" with Billy Peek racing on stage to take a spotlight solo before running back behind the amps, "Sweet Little Rock and Roller" and "Twisting the Night Away".

VIDEO VIEW

The new and the old are equally well received, and a stage-height video screen gives an added perspective to the events on stage.

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Man In The Hills	L36007
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JIMMY CLIFF

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**ISLAND
THROUGH FESTIVAL**

The Clash: Nickey Headon, Mick Jones, Joe Strummer and Paul Simonon.

RECORDS



The Clash:

THE AGONY OF INTEGRITY!

The Clash Give 'Em Enough Rope CBS

The Clash have been leading up to this, their second album, for quite some time. Since their Great Debut released nearly two years ago they have given us three of the best 45's to emerge from Britrock — "Complete Control", "Clash City Rockers" and "White Man in the Hammersmith Palais" ("Remote Control" was without their consent and therefore doesn't count). Each song displayed an increasing amount of sophistication and gift for arrangement but "White Man" especially lost impact through the bands own amorphous production. Consequently finding a suitable producer for the second album was the number one priority. Since the Clash have successfully flirted with reggae ("Police and Thieves" and "White Man") the band travelled to Jamaica to size up Lee Perry, legendary producer/singer/songwriter for the job, but this fell through. However Sandy Pearlman, the producer behind Blue Oyster Cult, bursts in one day on the band in London and offers his services to make them bona fide rock'n'roll stars.

Many hassles later, too numerous to mention, the Pearlman produced *Give 'Em Enough Rope* finally sees the light of day. He has transformed the hard-edged garage band sound of their debut into a fatter almost conventional heavy metal drive without losing any of the Clash's characteristic angst or uncompromising moral concern. From the bizarre sleeve, a blurred picture of a vulture picking at the bloodstained body of a European with a Chinese Communist looking on (yeah, honest), you can gather that the music ain't gonna be hip easy listening.

"Safe European Home" kicks off the album, and I mean *kicks* as the sheer momentum of this track has hardly been equalled anywhere. The song refers to their trip to Jamaica "Tommy Gun", their new 45, and "Guns on the Roof" are further extensions of the band's anti-violence ethic — "Shaking in terror, killing in error", wails Joe Strummer backed by Mick Jones's abrasive lead guitar on "Guns". "English Civil War" is an unusual re-hash of "John Brown's Body", but it is "All the Young Punks (New Boots and Contracts)" which is the most curious song on the album as it appears to be a bitter putdown of third generation punks:

*Everybody wants to bum a ride
On the rock and roll coaster.*

Musically, *Give 'Em Enough Rope* shows considerable advancement on their first album especially in the arrangement of their material, but the Clash's religious concern for their moral integrity threatens their balanced perspective. The album cover, for example, is in poor taste and the songs are emotionally one dimensional. "Julie's in the Drug Squad" with its rolling piano and Strummer's comparatively lightweight vocal suggest a new possible direction for the band if they want to vary their approach.

These reservations aside, *Give 'Em Enough Rope* has more than enough going for it in terms of all out rock and roll to make it one of the essential band albums of the last year

George Kay

Brinsley Schwarz Fifteen Thoughts of ... United Artists

Once upon a time a man called Brinsley Schwarz formed a band with his friends Nick Lowe, Bob Andrews and Billy Rankin. Unable to find either work or a record company, their manager, Dave Robinson, hit on the idea of flying them over to the Fillmore in New York to play as support to Van Morrison and Quicksilver Messenger Service and taking one hundred and fifty members of the British press to witness their debut.

The result was a critical massacre. Suspecting a hype, the journalists went in for the kill. This backlash had a permanent effect on Brinsley Schwarz: ever after they were suspicious of anything fake, played mainly smaller gigs and devoted themselves to various forms of American music.

Significantly, the live track "Home in My Hand" is the only moment here which gives any hint of their reputed live ability. For the rest it's lacking in most of the qualities that have brought its members to subsequent notoriety — Nick Lowe for his quirky pop songs and Brinsley Schwarz and Bob Andrews for their fiery playing in The Rumour.

Instead *Fifteen Thoughts* is high in modest charm and an attention to musicianly detail that sustains consistent listening. The roots of the new wave lie here.

Alastair Dougal

Todd Rundgren Back to the Bars Bearsville

With a Todd Rundgren tour in late March this double (what else) live album assumes more than passing interest as it can be used as evidence to ascertain as to whether or not he has managed to peg his Utopian excesses and come up with the solo live goods as he did on *Hermit Of Mink Hollow*.

Rest easy coz *Back To The Bars* (well the clubs anyway) is Todd the solo artist looking back, sifting through and performing the best from his Bearsville albums. Like Bowie's *Stage*, *Back To The Bars* is an album of scrupulously polished songs brought to life with care and precision with a little live jostling thrown in. "Real Man", easily the best song from *Initiation*, opens the album and paves the way for the best of *Faithful* — "Love of the Common Man" and the untouchable "The Verb To Love." Elsewhere on the album his selection of material is high on impeccable. He even concludes with, "Hello It's Me", his old Nazz hit which he apparently hates doing.

Just like the spate of other double live albums that have been released in the last couple of years *Back To The Bars* breaks no new ground, but certainly loses none either.

George Kay

Waylon Jennings I've Always Been Crazy RCA

There are some performers who have maintained a high standard throughout their recording careers. Four times out of five the result may be nothing more than an adequate albeit satisfying offering, but the fifth is likely to place you on your arse. Waylon Jennings is such a performer.

Side two of this album fits neatly into the first category: kicking off the side Waylon is joined by his old mates, The Crickets to breeze comfortably through a Buddy Holly medley, throw in some Merle Haggard, Johnny Cash, Shel Silverstein along with an original and voila — nothing offensive, nothing spectacular, just twenty minutes of nice laid back country music.

Side One, however, is Waylon at his very best. With the exception of the (specially written?) Tony Joe White composition "Billy" (should that read "Willie"?), the tracks are all Jennings compositions, autobiographical sketches reflecting on the "outlaw" movement. Waylon seems to change his attitude on every track, from the reluctant decision he's forced to make on "Billy", to the bitter regret on "Don't You Think This Outlaw Bit's Done Got Out Of Hand?" But not to worry folks, Waylon closes the side whooping it up with a what-the-hell on "As The Billy World Turns". Great stuff

John Dix

J. Geils Band Sanctuary EMI

The J. Geils Band have always seemed a group on the brink of making a great record. Somehow they have never quite managed it. Geils' early reputation was based on their live performances and thus far their best albums have been their two live ventures.

Sanctuary is their best shot for acceptance yet. It finds them teamed with Joe Wissert, whose production duties on *Silk Degrees* helped Boz Scaggs reach the mass audience that had previously eluded him.

Wissert's production is super clean, but there's no loss of the Geils' vitality. Magic Dick's harp, if anything, is even more awesome and the barroom thump of the rhythm section is crisp and rocks with that loose feeling that paradoxically seems to be within the grasp of only the tightest units.

The songs are all co-written by singer Peter Wolf and keyboards man Seth Justman and display a wider tonal range than has been seen with Geils before, ranging from the gutbucket belt of "I Could Hurt You" to the torchiness of "Teresa" where Wolf's impassioned pleas are accompanied only by Justman's heavily chorded piano.

In the past, Geils' music for the feet and hips has too often been a hit-and-miss affair. *Sanctuary* is their most successful, and enjoyable, album to date.

Ken Williams

Kevin Coyne Millionaires and Teddy Bears Island

I've got to admit that Kevin Coyne had me in something of a quandary. With an artist of his uncompromising frankness you have to decide whether he has strayed over the precarious line between honest emotion and maudlin self-indulgence. For what its worth I'm now opting for the eccentric genius angle, but ultimately Coyne is one performer every listener is going to have to make up his or her own mind about.

Undoubtedly Coyne has turned out a lovely batch of melodies here, though his eccentric twists do take a bit of getting used to. Nor could there be any argument with the sympathetic performance of his band which features a very effective blend of electric and acoustic guitars. But with the lyrics we come to the crux of the matter. Quite frankly, there are moments on the album when the man's utter honesty made me feel embarrassed to be listening. So don't let the melodies fool you into expecting easy listening music.

Though Coyne is no slouch when it comes to hard rock like "Let Me Be With You" or sing-along material like "I'll Go To" the real rewards are to be found in his achingly tender ballads. First picks from an excellent choice would be "Wendy's Dream" and "The World is Full of Fools."

I'd like to be more of assistance on the matter but I can barely make up my own mind about this man. Anyone who likes what they've heard so far should check out this record. The one thing I am sure of is that Kevin Coyne deserves better than to be dismissed without a hearing.

Dominic Free



Kevin Coyne



Waylon Jennings

Eric Clapton Backless RSO

After his last two albums, I was about to give up on Eric Clapton. A shame that would have been. After all, Clapton with Mayall's Bluesbreakers, Clapton as Derek of the Dominoes, Clapton cruising on *Ocean Boulevard*, they're all happy memories.

But his slow decline towards wimpiness could no longer be ignored when the simple-minded "Wonderful Tonight" was coming out of every radio speaker within earshot. It comes as something of a pleasure to note that *Backless* easily surpasses Clapton's recent efforts.

It's not an unqualified success, but can be equated with the often maligned, but, I feel, misunderstood *There's One in Every Crowd*.

The band does occasionally lurch towards a group slumber, but more often than of late there's some real fire. Two Bob Dylan songs, "Walk Out In The Rain" and "If I Don't Be There By Morning," help enormously. They're not great Dylan, but Dylan himself isn't always great Dylan. A slow blues, "Early in the Morning," finds Clapton in good voice, and the acoustic "Promises" swings along nicely, although it's exasperatingly close to an old Eric Andersen song.

Clapton is continuing in his efforts to lay to rest his guitar hero legend. Mostly he plays a muted slide or acoustic and what solos there are are mixed well down.

Backless won't rank with Clapton's greater achievements, but it is proof he's still out there. **Ken Williams**

Third World Journey to Addis Island

Hey, white boy, wanna bend your pearly shells around the hottest band Jah Children got right now? You come to the right place.

What's more, these boys' time has come. They paid their dues as a dance band back in Kingston more than six years back, and in those places, if you couldn't get the punters moving, you paid your dues in blood.

Addis, their third vinyl offering on Island, but the first to see the light of day here, should find immediate favour with disco fans for its immediacy as dance floor soul shaker.

The opener, "One Cold Vibe" has a groove that few Boggie Chillun could resist. Play it instead of K.C. sometime and impress your friends. Third World's sterling rendition of the old O'Jays hit "Now That We Have Found Love" is another one to create a little *paarty* joy.

Roots fans will seek consolation in "Cold Sweat" and "Cool Meditation". The title track is an instrumental that will again find followers on the dance floor.

For this outing, Third World made the trip to Compass Point in Nassau, and the unmatched abilities of producer Alex Sadkin. This worthy collaboration has produced a crossover album that purists and casual followers of Jah Music will find rewarding. **Duncan Campbell**

Blue Oyster Cult Some Enchanted Evening CBS

Blue Oyster Cult helped keep the spirit of real rock and roll alive in the early '70's with three well-honed dynamic albums, *Blue Oyster Cult*, *Tyranny and Mutation* and *Secret Treaties* which formed their early live act chronicled on the two-thirds successful double live *On Your*



Blue Oyster Cult



Feet Or On Your Knees.

A shift in direction to more melodic softer arranged songs on *Agents of Fortune* had Lester Bangs wailing that they had sold out on their heavy metal origins. He was right but their songs were so damned good and yet still retained their theatrical obsession with darkness, evil and chaos. All the nice things in life. *Spectres* was more of the same, and now billed as the Fleetwood Macs of heavy metal, BOC had, it seemed, achieved the big breakthrough.

Some Enchanted Evening should help as it is an excellent single live album featuring the three aspects of their present live performance: (a) their gift for re-hashing old standards particularly in a beautifully paced reading of "We Gotta Get Out of This place" (b) songs from their pre-*Agent's* days represented by "Astronomy" which conclusively proves that Donald Roeser is one helluva guitarist if you didn't know already, and (c) material from



their last two albums, especially "Don't Fear the Reaper" which is sooooo good and a rejuvenated "R.U. Ready 2 Rock".

There's no flab on *Some Enchanted Evening*, it's proof positive that BOC are fighting fit and still one of THE American bands in there punching. **George Kay**

Ultravox Systems of Romance Island

Much as I hate to criticize a band for being adventurous, the new album by Ultravox does seem to suffer as a result of the band being too clever for their own good. On their two previous albums Ultravox demonstrated their aptitude for both Eno-style electronic experimentalism and fairly orthodox hard rock. Where they come a little unstuck this time is in attempting

to employ the two elements simultaneously.

To put it in a nutshell, some of the most promising tunes on the album sink under the weight of synthesiser and rhythm machine decoration. Outstanding cuts like "Slow Motion", "Some of Them" and "When You Walk Through Me" would have benefited from a more straightforward delivery. So the real pity is that the promise the band genuinely displays fails to be realized on this album.

Ultravox fans will doubtlessly consider the album has enough merit to be worth collecting but personally I can't help feeling that the band have let their ambitions, in the direction of art rock and futurism, get the better of them. If you get the distinction, it's a case of a disappointment rather than a failure.

Dominic Free

Various Artists Auckland Music RTC

A noble attempt by Mascot to put six Auckland bands on vinyl has only moderate success. There's certainly a lot of variety, which is partly responsible for the album's shortcomings. We have here a splattering of rock & roll, New Wave, MOR and even straight cabaret. Lip Service, Urban Road, Rock Candy, Woody, Red McKelvie and Kingsize are the bands represented with Lip Service taking the honours. Opening the album with "Zig Zag Stroll" and closing with "Letter", it's on the latter that the boys really shine, by far the best track here.

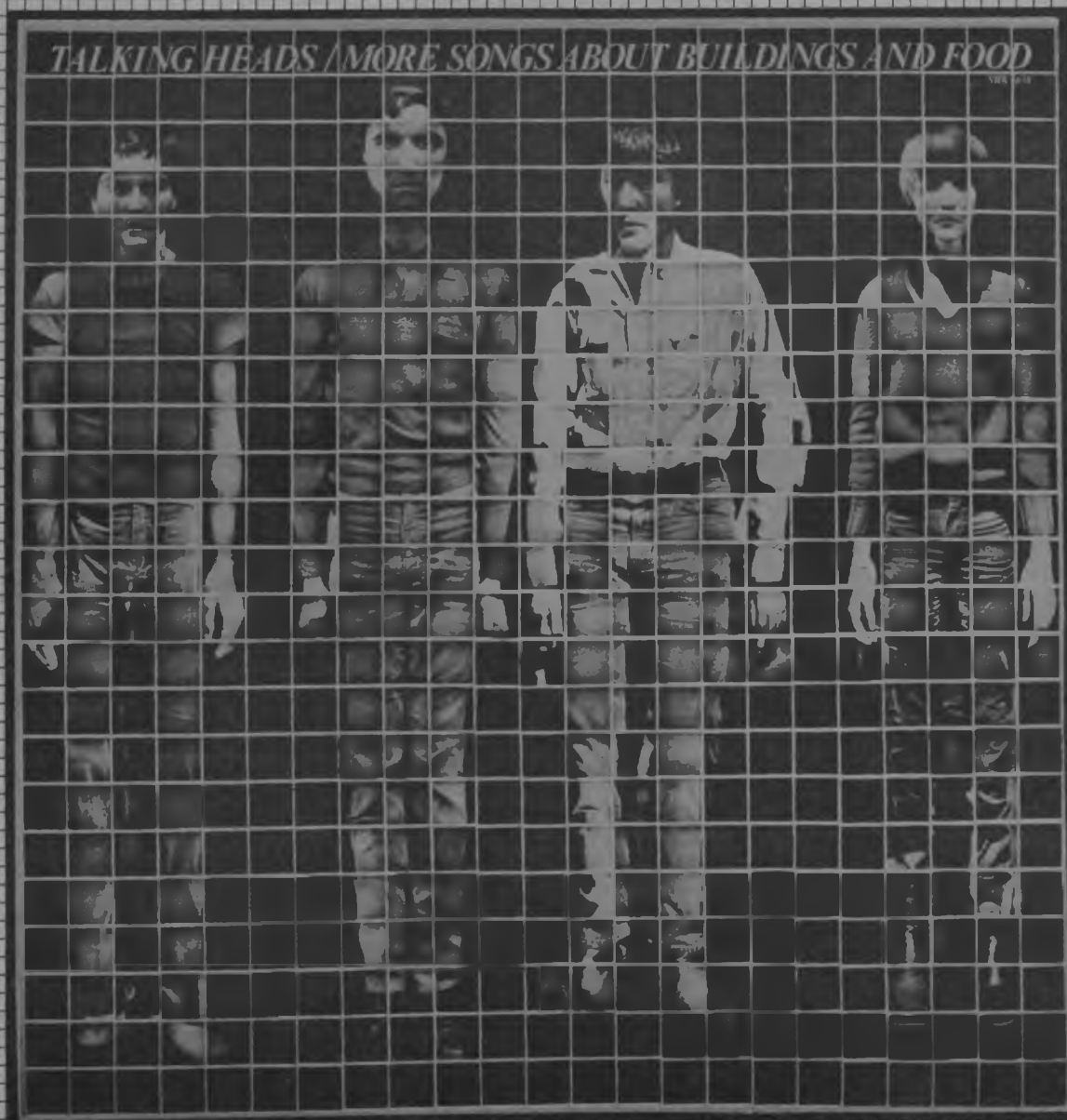
Out of the others I would be hard-pressed to give second prize. All perform adequately although their choice of material is questionable. Beaver, representing Woody on vocals, is in fine voice as always. Rock Candy's John Parker gives a nice guitar solo on "Whispers". Urban Road utilise their brass section well... yes, all have redeeming factors. I'm all in favour of encouraging local product, including the efforts of our own recording outfits. But the truth is this album doesn't quite gel — it's poorly mixed and the production too restrained. Radio Windy are shortly releasing a similar album in Wellington. It will be interesting to compare it. **John Dix**

Southside Johnny & Ashbury Jukes Hearts of Stone Epic

On Southside Johnny's first album, Bruce Springsteen introduced him as "the only white kid on the Jersey shore you could stand to hear sing straight R & B five sets a night". For two albums that's exactly what Southside Johnny did. With the Asbury Jukes he pumped out horn based rock'n'roll that relied heavily on the past for style and content.

Well, that's all changed now. With their third album, *Hearts of Stone*, Johnny and the boys

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are shooting for the future. Southside has admitted that: "We know we have to have a certain amount of success with this album. I mean we'll keep going against all the odds but the odds are quadrupled if this album doesn't do much better than the first two." Occasionally this album shows that strain. The rockers push and hustle when they should be propelled effortlessly and too often the horns have to elbow for space.

But these faults are the result of a lack of self-confidence and you can forgive these guys a lot because they're trying so hard and because they mean it. This time it's *definitely* for real.

This conviction and the fine songs Steve Van Zandt and Bruce Springsteen have supplied give the Asbury Jukes the scope and the vision that their earlier albums lacked and the result is a work that ranks only a few notches below the work of The Boss himself, Bruce Springsteen.

Alastair Dougal

Poco
Legend
ABC

Poco certainly deserves a P for perseverance — it's been at least ten long years and there's only one original member remaining — but *Legend* is the culmination of all their effort and has the added bonus of their first single: "Crazy Love". The introduction of a new rhythm section has moved them towards a harder edged sound and the songs on *Legend* fairly pulsate with an uplifting intensity.

Where previously the country influences have been dominant on the ballads, here a more straight forward pop approach has been introduced. That is not to say that Poco have abandoned the country, more that Richard Sanford Orshoff, as producer, has coaxed guitarist Paul Cotton towards a more dominant musical stance.

Legend is not only the most accessible album Poco have made since *Good Feeling to Know* but also represents the strongest selection of material they have recorded since Richie Furay's departure. "Crazy Love" is far from being the only potential hit, "Heart of the Night" and "Little Darlin'" both hold enormous promise. However, the piece de resistance is the title track which is the kind of killer you've always known Poco would come up with.

As an unashamed Poco freak, I don't feel bad about being less than objective about *Legend* because it really has been a long time coming and such a very worthwhile wait.

T. Paradise

Toto
CBS

My expectations were high because this band includes three of the U.S. West Coast's top sessionmen. Bassist Dave Hungate and drummer Jeff Porcaro have long and impressive credentials. Similarly keyboard player David Paich worked with the other two on Boz Scaggs' *Silk Degrees* which he also co-wrote and arranged. And Paich wrote eight of the ten tracks here.

Obviously the single "Hold the Line" should

Grover Washington Jr.



have warned me what to expect. Toto delivers straightforward, fairly energetic, instantly accessible pop.

Which makes me somewhat uneasy. No LP in recent memory — with the obvious exceptions of certain RSO movie soundtracks — conveys such an air of music as business. OK, these guys are professionals but here they seem to be following the results of a market research poll. The album opens with a dramatic moogy instrumental — shades of Yes or "Funeral for a Friend". Then there's "Georgy Porgy" which recalls Scaggs (except that here the chorus falls flat.) So it goes, with a predominance of power chords, smoothed over and carefully textured for commercial radio. Ultimately it is Steve Porcaro's "Takin' It Back" which best repays successive listenings. Otherwise one has the impression that Toto are redefining heavy metal as easy listening.

Peter Thomson

Ian Matthews
Stealin' Home
RTC

Ian Matthews is one of those figures who has been round for ages. He doesn't have monster hits every so often, yet is not so esoteric that his only admirers hold fan club meetings in assorted telephone boxes. Apart from three albums with Fairport Convention, three with Matthews Southern Comfort and the ill-fated Plainsong album, his work can be found in no less than eight solo albums ranging from 1971 to this, the latest.

A smooth band, with Pete Wingfield on keyboards and the great Duffy Power guesting on blues harp and a fairly strong selection of songs are points in the album's favour. Apart from some unusual choices — the old Nat King Cole "Smile" and "Carefully Taught" from *South Pacific* — the album is contemporary material, some co-written by Matthews himself, and some by people such as Jeffrey Comanor and John Martyn. "Gimme an Inch Girl", one of the strongest songs, was the work of Matthews' guitarist, Phil Palmer.

All in all, a rather lovely album — perhaps a little old-fashioned, but contemporary chic was never really Ian Matthews' domain.

William Dart

Sally Oldfield
Water Bearer
Bronze

Mike and Sally Oldfield started off in 1968 as the duo The Sallyangie and their one album for Transatlantic had such heady tracks as "The Murder of the Children of San Francisco" and "Children of the Sun." The production wallowed in a late sixties Panglossian ambience, and soulfulness rode rampant.

Mike Oldfield turned up in Kevin Ayers' band shortly afterwards (ahead three squares) but then destroyed his credibility with *Tubular Bells* and its various spinoffs (go back five squares and miss out on one throw of the dice).

Sally has now surfaced with a new album in which she plays everything from electric guitar to tubaphone and sings songs like "Child of Allah", "Songs of the Quendi", "Night of the Hunter's Moon" and so on. Although the lyrics don't exactly grab me, there is a certain charm to some of the sounds the lady gets — wafting textures in the manner of her brother's work but welded to lyrics and melodies which give them a central point of reference.

Although I could easily envisage this being the new Muzak in our mid-city Bazaars, Sally Oldfield deserves better, and this merits a listen.

William Dart

Grover Washington Jr.
Reed Seed
Motown

The first track sets the tone — mellow disco-jazz. Grover Washington has been into this fusion thing for a few years now, successfully marketing his saxophone(s) in a series of lush and funky settings. Never one to be behind the time he is always ready to embrace the beat that's happening now.

Many jazzmen seem to regard the fusion approach primarily as a marketing tool. Great care is lavished on sumptuous production and a trendy rhythm framework. Soloing, once the prime source of excitement, often diminishes to mild meandering which rarely rises above or, perhaps more importantly, detracts from the overall format.

Grover, along with John Blake on violin, may play tasty solos but their ambience is against them. I suppose one could get stoned and wallow in the subtleties, but where fusion such as Weather Report's accosts the listener and demands attention, this stuff appears designed to divert concentration. It's so easy to miss where one track ends and the next begins.

Overall, Washington probably has more going for him than, say, Chuck Mangione but his tunes are not as catchy — and that, no matter how well played, is finally what makes this stuff sell. Just like pop music.

Peter Thomson

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SHEERLUX

Windsor Castle

Welcome to Saturday afternoon. We got every kinda animal here. We got shearsers. We got Devo devotees in their industrial gear. We got hippies. We got weekend punks (Auckland style) and several skinheads, only no East End accents, no National Front tattoos.

We got Sheerlux too. Apart from taking tallest band on the block honours, they boast a rapidly-acquired and enthusiastic following. Would you buy two encores at the Island of Real last night?

Although basically a new wave jukebox band (they promise to write some soon), Sheerlux bring a tough pro attitude to the scene, which not too long ago was full of stand up and play bands. I'm not even gonna mess with the argument about whether you can be p**k and pro as well.

There's not a weak member in the band. They play simple and tight, a four-man rhythm section with decidedly nasty guitar and sparse, wiry lead breaks integrated into the song structure rather than laid on top. Got that? Lead singer Paul Robinson is confident and abrasive, moving in an appropriately detached, jerky way. He doesn't say much, but then the audience doesn't exactly heckle either. They dance some.

There's always work for a tough rock (am I allowed to use that word?) band, and Sheerlux are hot right now. OK boys? Write some stuff.

John Malloy

Living Force
Main Street

My atheism is so militant I find patience a hidden trait when confronted by someone accusing me with their particular brand of religion. Queen Street, Friday night ... collecting wits and change outside the Plaza when along come that most annoying sect of hard-sell artists, the Hare Krishnas. Not a word spoken, just that moaning and wailing, the dissonance almost propelling me to crash a conga over

one of their bald pates ... ah, but that's a bit heavy, right? Later in the evening it was a Hare Bol attempt to convert me, again with music. But this time melodic, soulful, searing and yes, enjoyable.

Main Street is one of Auckland's better venues: large, good acoustics, spunky waitresses and, more to the point, it's licenced. Living Force came on at midnight to a roaring welcome. With only one skinsman now in the band the Santana influence is not so obvious although it's still apparent in Harvey Mann and Eddie Hansens' guitar solos. There is a stronger Indian influence now and the highlight for me was Hendrix's "Third Stone From The Sun", hardly recognisable in the Force's Shankar-type build up.

Newcomer Mona Hollguin, helping on vocals, mellows the sound somewhat but the solid framework laid down by Mike Fisher and Matt Matepi ensures the music doesn't lapse into MOR while John Pepper's orchestrated sounds on keyboards balance the excesses of the guitars. You see, despite the didactic ethereal lyrics I can still dig Living Force. I don't really care what influence, inspiration or spiritual motivation guides them — they won't convert me from my pagan ways. But it's enjoyable letting them try.

John Dix

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Do Ya Wanna Dada Dance?

I was introduced to Richard Hell and Pere Ubu on the same night. It was late and I was tired. My head was like a mince pattie in between two hamburger buns of speakers. Then this veritable barrage of noise — violent — almost unbearable and yet vividly exciting — enough to make one write purple prose for a couple of thousand words if an editor didn't prune one. My introduction to Richard Hell was the song "Blank Generation" with its brilliantly searing guitar solos, and the Pere Ubu number was "Sentimental Journey" from *The Modern Dance* album — an amazing collage of music and sound effects held together by glass smashing all over the stereo spectrum in the most unexpected places and moments.

Alas, *The Modern Dance* never made it to our local record shoppes, although I have a fantasy that there are some really freaky farmers down Waikato way who play it to their cows in the milking sheds. What did appear was *Datapanik in the Year Zero*, a collection of classic Ubu singles collected on a 12 inch EP. This had nothing as far out as "Sentimental Journey" but "30 Seconds Over Tokyo" had some electronic bizzarries and there were even some strange sound effects in the un-complicated Carribean jaunt of "Heaven". But then, by the same token, *Datapanik* did not have anything as bewitching as "Chinese Radiation" from *Modern Dance* with its sliding textures and alluring Orientalisms.

Now Ubu's second album, *Dub Housing*, is up for imminent release and looks like being one of the records of this and any other year. The dadaist origins of the group are apparent on the obligatory track, "Thriller", where the group play around with slowed-down vocals and interjected phrases from old movie melodramas on television. All this ends with a looped wiping static effect which sounds like a hedgehog being scoured by a Goldilocks pad in slow motion amplified a thousand times.

If *Datapanik* showed Pere Ubu under the influence of such psychedelic progenitors as the Thirteenth Floor Elevators and the Chocolate Watch band, then we find a wider field of references in *Dub Housing*.

"Caligari's Mirror" is a brilliant Ubu version of "What Shall We Do With a Drunken Sailor" with the same glissandi stylings that characterised the earlier "Chinese Radiation". And "Drinking Wine Spodyody" is so transmogrified by the Pere Ubu aesthetic that it seems unbelievable that it is a song from Jerry Lee Lewis's repertoire.

If "Blow Daddy-o" shows the group's flirtations with minimalism at its most severe, then "Dub Housing" has the same musical approach in a more sophisticated version: the

song is based entirely on two alternating chords with a plaintively wailing sax solo and a chorus of voices chanting "We know" against David Thomas' amphetamine vocals.

I hope I'm not making Pere Ubu sound like the four thousand five hundred and forty second rock group to attempt mixing a Psychedelic Expressionist cocktail on the rocks. They still know how to let their socks down: "(Pa) Ubu Dance Party" is a fun track that sort of lives up to its name, although a British critic was really going a little bit over the edge when he called "Codex" the new Harry Lime theme.

Was that old Greek Plato on the right track and does music affect the political and moral state of the nation? Were the Fugs giving us a warning when they sang "When the mode of music changes"? If so, then pray where are Pere Ubu leading us poor little vegemites? David Thomas, lead singer, says that the aim of the group is "to try as much as possible to reproduce or try to create, a reality, and to try to appeal on as broad and full and deep a dimensional level as possible." Although *Mother of Eight* in Te Atatu may be horrified by certain aspects of the Ubu sound and image, their reality is one of the most exciting contributions to the music scene in the last five years. Who knows but the name Pere Ubu might gain a universality that Alfred Jarry never dreamed of, and probably would have abhorred.

William Dart



Singles Ian Dury

Okie dokie, Ian Dury proves once and for all that he's not a rock'n'roll thickie. More nonce than Mike Sarne he puts cockney disco on the map with his new 45 "Hit Me With Your Rhythm Stick". The Blockheads glide smoothly and Dury is in great deadpan form: "Eskimo, Arapaha/Move their bodies to and fro." The flipside "There Ain't Have Been Some Clever Bastards", is also a gem; a relaxed music hall shuffle with appropriately lazy sax and Dury making observations like "Einstein can't be classed as witless." This bleeder is a tonic, luv.

If Pam Ayres was a man and could write rock songs then odds on she'd be John Olway and Wild Willy Barrett, two English song-writers who have been picking up rave reviews for their eccentric and humorous perspective. Fuzz guitar and top-sided vocals makes their new 45 "Really Free" irresistible. And there's no way you can turn a deaf ear to lines like "I go walking down to your house/Tell me is it good for me/Your Ma and Pa they just want to kick me."

Opinions differ as to the merits of *Blondie's* latest album *Parallel Lines*, but their second single from it "Hanging On The Telephone" is tight, tough and direct, everything a good 45 should be, and more. Debbie Harry continues with her lovesick girl pining for her boy routine, and it works.

It's a shame the same couldn't be said for *Frankie Miller's* "Darlin'" where he sounds like a male Bonnie Tyler, in fact, the song isn't unlike "It's A Heartache". Maudlin stuff which won't help poor ol' Frankie one bit.

Rich ol' Reggie Dwight (Elton John) who has written some of the truly great 45's of our age (not the least of them being "Ego") has come down with a fairly tacky melody in "Return to Paradise" complete with Tijuana arrangement. Definitely not unpleasant, but not heady enough by far to help Elt's flagging career.

Stiletto are a Wellington band with a new record contract on CBS, and "Go Back", an old Crabby Appleton song, is their debut effort. Cleanly produced by Simon Morris, the band offer nothing distinctive but it's early days yet. A good song well played, they should be worth watching.

"Hollywood Dreams" is *Golden Harvest's* most ambitious single to date. Coming on like 10cc they blend phased guitar lines, Beach Boy harmonies and voice box solo into a tight commercial framework. Everyone a winner.

Why do they bother? *Chuck Mangione's* "Children of Sanchez" is a single which is not a single, just an advert for an album, and the *Baron Knights* continue their boring taking-the-mickey out of past hits on "A Taste of Aggro".

Keep an eye open for new rock'n'rollers *The Members* who have their "Sound of the Suburbs" 45 released on Virgin fairly shortly. No sign yet of *Bryan Ferry's* "Sign of the Times" or of CBS releasing the past *Clash* singles. Why not? See your local M.P.

GEORGE KAY

LETTERS Post to
Box 5689, Auck. 1



After listening to another rat-shit day of New Zealand radio, I find I have to express my opinion on how bad the whole scene is.

We put up with Radio Hauraki's boring repetition, just about driving us to 1X1 or worse, all in the name of making overseas stars even richer, as brilliant New Zealand talent is virtually ignored.

How often over the years have you heard an Enz track from the brilliant *Second Thoughts*, a Blerta track, John Hanton or Rocking Horse?

Why not put the resources of record companies, advertising agencies and most of all radio stations behind New Zealanders. We have brilliant musicians like Paul Crowther, Phil Judd, Robert Gillies and Clinton Brown who don't even appear to be working.

As I write, I listen to the 3,764th playing of a good but now hated song, "The Sultans of Swing". If Radio Hauraki has anything to do with *Rip It Up* I guess this won't get printed. Anyway I feel better now after having my say. So here's hoping for a little encouragement for New Zealand's musicians.

Elisee Epsom

Do you know, ol' Doc rock actually stated that a band he just played was called *Two Sevens Clash* and their LP was called *Culture*. Same with some daytime DJ on 1ZM, said that *Handsworth Revolution* had a new album out called *Steel Pulse*.

I think there's something about British reggae groups that has them confused.

Beatty Bob Mt Roskill

P.S. Why have the Boomtown Rats never been screened on TV One? Why are the B. Rats not featured in *Rip It Up*?

An open letter to all you 'people' at Radio Hauraki. I doubt whether you read *Rip It Up*, (it is a rock'n'roll paper after all).

Radio Hauraki, you are responsible for creating a culturally barren generation of John Travolta clones, with your puppet jockeys spouting endless screeds of trivia and above all your religiously rigid top 40 jingle format.

I heard Hello Sailor's "Disco's Dead" recently. I wish it were true, but I know as far as the masses are concerned, it is rock'n'roll that's dead.

I hope you are satisfied.

Love Aristotile

P.S. Barry Jenkin is about the only reason why I don't set fire to Caltex House.

The time is just after 9.00 pm. In a rare burst of insanity, I switch on the radio. It's on Avon. "Rivers of Babylon" is on for the 100,000th time. I'm no quitter though, and I quickly change to 3ZB.

Oh no! "Babylon" again. I move at high speed, the dial goes to 3ZM, and the dismal picture is complete. "Brown Girl in the Ring" is being churned out. It's a conspiracy!

Is there anything that can be done? Here in Christchurch we have three top 40 stations, with hardly a break between the dirge.

Rip It Up readers should start a petition or something ... anything.

Big T Christchurch

The reason Lester Bangs likes to knock the Stones is because at 36 Mick can still pull the chicks and Lester still can't, owing to his obvious handicaps.

What you have just read is a very thoughtful political observation. If Tom Robinson can get a \$100,000 record deal for his thoughtful political observations, why can't I.

Leonid Brezhnev Dunedin

WHO'S WHERE, FREE LISTING, POST TO PO BOX 5689, AUCKLAND 1.

MI-Sex March 20, Auckland University. March 21-24, Gluepot. March 25-27, Lady Hamilton, Waikato. March 29, Awapuni, Palmerston North. April 3-7, Aranui, Christchurch. April 8, Bondi Lifesaver, Sydney. **Rick Steele Band** March 14-17, Mon Desir, Takapuna. March 19-24, Hillcrest Tavern, Hamilton. **March 28-31**, Onerahui, Whangarei. **Sphinx** March 13-14, Gluepot. March 15-17, Potters Wheel. March 21-24, Henry VIII, Whangarei. March 29-31, Angus, Hastings. April 3-7, Albert, Palmerston North. **Golden Harvest** March 5-10, Fitzherbert, Palmerston North. March 12-17, Ngamotu, New Plymouth. April 2-7, Hillcrest, Hamilton. **Odyssey** March 12-17, West Town, New Plymouth. March 21-24, Tainui, Whakatane. **P'zzazz** March 14-17, Butts, Kawerau. March 20, Gluepot. March 21-24, Hamilton Hotel. March 28-31, Lady Hamilton. April 5-7, Leamington, Cambridge. April 9-14, Sandown, Gisborne. **Desiree** March 16 & 17, Te Puna, Tauranga. March 24, Mt Maunganui Cosy Club. **Rock Candy** Aladdins Cabaret, Tues-Sat. **Bamboo** March 15-17, Island of Real, Airedale St, Auckland. **Sheerlux** March 22-24, Island of Real. **Citizen Band** March 15-17, New Windsor, East Coast Bays, North Shore. March 18, Island of Real. March 20, 22M concert, Wellington. March 21-24, Gladstone, Christchurch. Hillsborough, Christchurch. April 5-7, Gluepot. **Nite Life** March 20-24, Albert. **Rockets** March 8-10, Gluepot. **Lip Service** March 14-17 & 21-24, Hillsborough Tavern, Christchurch. March 19-24, Captain Cook, Dunedin. **Th'Dudes** March 15-17, Angus Inn, Hastings. March 22-24, Island of Real. March 28-31, Gluepot. April 4-7 & 11-14, Hillsborough Tavern, Christchurch. **The Streets** March 13-17, Albert, Palmerston North. March 29-31, Bell Block, New Plymouth. April 5-7, Quinn's Post, Upper Hutt. **Rough Justice** March 29-31, Good Times Rock Theatre, Wellington. April 9-14, Windsor, Parnell. April 19-21, Gluepot. **Alastair Riddell** March 29-31, Mainstreet, 506 Queen Street, Auckland. **Sheerlux** March 22-24, Island of Real. March 24, Windsor. March 29-April 12, Split Enz NZ Tour. **Citizen Band** March 15-17, Mainstreet, Auckland. **Th'Dudes** March 22-24, Mainstreet. **Cockroach** April 5-7, Mainstreet. **Bamboo** March 15-17, Island of Real. April 3 & 4, Gluepot. April 12-14, Island of Real. **Hello Sailor** March 13, Cabana, Napier. March 14, West Town, New Plymouth. March 15, Castle Cliff, Wanganui. March 16, Awapuni Hotel, Palmerston North. March 18, Theatre Royal, Christchurch. March 20 & 21, Shoreline Motor Hotel, Dunedin. March 22, Brydone Tavern, Oamaru. March 25, State Opera House, Wellington. March 26 & 27, Auckland University. March 28-31, Hillcrest Tavern, Hamilton. **Clones** March 17 & April 7, 2pm, Windsor Castle.

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