

RIP IT UP

Free

No.29 Dec-Jan
The Members
G.Parker



PHOTOS BY MURRAY CAMMICK



Graham Parker, Bob Andrews

Graham Parker says his Australasian tour was "a bit of a holiday, really". Only nine dates were played in Oz, and two in New Zealand. But even so, he was pushed for time, and was forced to speak to *Rip It Up* while driving to Auckland Airport to catch his Wellington gig.

After a round of seemingly endless frustrations, things are at last looking up from Graham Parker and the Rumour. While acceptance in this part of the world and in the Old Country has never been in doubt, the key to success in the lucrative American market has been hard to find.

"I don't know where the young kids are at in America these days," says Graham. "To me they just seem completely stupid. Y'know, kids who go to see bands like Journey and Rush and Kiss aren't going to come and see us. Our audiences there are older than they are in England."

The problem stemmed not only from attitudes, but also from the less-than-satisfactory handling of Parker product by his American distributor, Mercury Records, to which the infamous "Mercury Poisoning" is dedicated. All US distribution has now switched to Arista.

"Mercury was a major problem, but not the only one," says Graham. "The main problem was being there ahead of our time, as strange as that may sound. There was no audience ready for what we were doing when we went, and we bashed our head against a wall for two tours."

"But there was no record company support either. Mercury weren't good enough, useless in fact. They rely on luck to sell records, they just didn't understand a group like us at all."

"Squeezing Out Sparks was more successful because of a combination of the audience being more ready, plus us being more ready ourselves, playing a bit differently, and Arista."

DEPRESSING

The American experience was a depressing one at first, because Parker could see a potential audience, especially in places like New York and LA, but he wasn't reaching them due to lack of proper promotion.

"Mercury completely screwed us up, they wouldn't let us off, so we didn't go back until *Squeezing Out Sparks* was finished. "We did a three-month tour then, and the reaction was really amazing, it went uphill all the way. Now we've got an audience. We can sell out the Paladium in New York two months before we get there."

Squeezing Out Sparks was a breakthrough for Parker in more ways than one, being an important departure from the sound established on the first three albums.

"It was a very important album to me," he says. "It was like *Howlin' Wind*. That and *Squeezing Out Sparks* have something that's more magical than the other two, even though they were still good records."

"*Squeezing Out Sparks* was like starting again for us really, after doing *Parkerilla*, which sort of summed up the live performance over two pretty fast years."

"There are no numbers like "Heat Treatment" on *Squeezing Out*, all the songs have something to say. Some people are probably depressed out of their minds by it, with songs about abortions and "Saturday Night Is Dead", when all they want to do is rage and have a good time. But that was the way I wrote the

songs, I can't really help it."

UNITY

The songs were written over a long period of time, and yet they have an indefinable unity to them. Graham agrees, but is unable to say what holds them together.

"I had more time to write, which is good, because we had the live album out, which took a bit of pressure off me. And the songs just came naturally."

"It is a complete album to me, it has that total link from beginning to end. It must have been some train of thought, but I don't really know."

Parkerilla was an album that had to be made, as a statement of where the band stood at a particular time, leaving the way clear for the new directions in *Squeezing Out Sparks*. Graham now admits it was less than perfect.

"When we were doing it, I thought it was great. But Bob (Andrews) expressed a few doubts about it and said the recording was not really very good, but I disagreed and decided we had to put the thing out."

"I wanted a live album out because people wanted it. It sold a lot around the world, in places where we'd never been known before. Now, looking back on it, I think there are only a few tracks which really sound great, like "Playhouse" and "Questions."

"It's not as good as some of the gigs we've done. Most gigs, if they're recorded properly, any night of the week, are better than *The Parkerilla*. It was a hit and miss affair. What we could afford to record, we recorded."

HORNS DROPPED

The decision to drop the horn section was made while preparing for the *Squeezing Out*

Sparks sessions. It became apparent that the songs didn't need embellishing. Since the subsequent tours have featured that album, it was decided to leave the horns out of the live show as well. Older numbers were rearranged to accommodate this.

"I've never written songs for brass, it's just something that got lumped onto me. I enjoyed it because nobody else was doing it at the time."

"I think the new arrangements of the old stuff are better, really. I've never been a great fan of brass. They were a great brass section and a good bunch of blokes to work with, but it was never a really big thing for me."

"I think the stage show now is more dynamic, more economical. It's a breath of fresh air, really."

FUTURE

Future plans are being left as open as possible. The Rumour are due to record a new album next month, and Graham goes back into the studio in January. In keeping with practice, he's not saying too much about the new work, though two numbers are being played in the current live set.

But after a very solid year of touring, he's looking forward to a rest.

"I'm not planning anything for next year. Touring drains you, there's no doubt about it. We've had to do it because we've needed to show people what we can do. It's great, but you've got to stop and look at yourself now and again, which I haven't done at all this year. With the time I've had off I've never relaxed because you're planning, you're thinking, you're rehearsing."

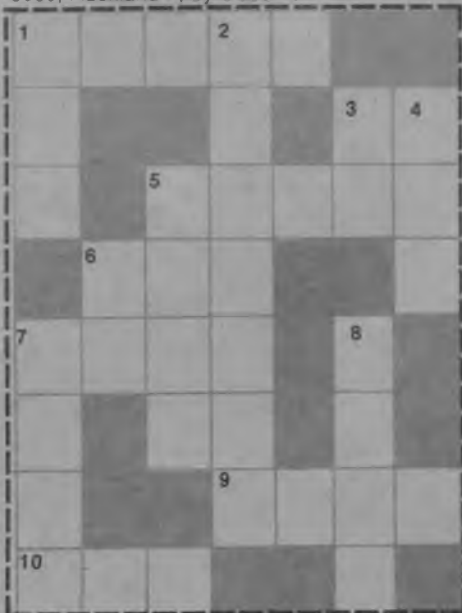
"So we'll have a break, and everyone in the band can concentrate on recording and writing

CONTINUED ON PAGE 3

VIRGIN CROSSWORD

The first correct entry in the Virgin crossword opened on Dec 28 will win the set of five \$7.99 releases from Virgin Records and a giant colour Members poster. The next five correct entries will win one \$7.99 Virgin and a poster and the following 40 correct entries will all win a Members poster. (All the answers are in this mag or obvious, have a go.)

Post your completed entry to *RIU*, PO Box 5689, Auckland 1, by December 28.



- ACROSS**
- The Ruts' album is titled *The*
 - Members' rhythm guitarist Jean-Marie Carroll is known as ...
 - The surname of the Members' frontman is ...
 - John Lydon's current band is ...
 - The single "Babylon's Burning" is by The
 - Virgin's Akron signing is Jane
 - Cowboys International debut is titled *The Original* ...
- DOWN**
- Their single is "Making Plans for Nigel". To fit, spell ... backwards
 - It all happened *At The* *Nightclub*.
 - He (...) wrote the "Stand Up and Spit" tune.
 - Their unlikely name is ... boys International.
 - The stand-out track on *Some Product/Carri On Sex Pistols* is "Big ... Over America".
 - The album's called *The Crack*, the band is The
 - The band is Fingerprintz and their debut album is titled *The* *Dab*.

NEIL YOUNG

POWERFUL NEW LIVE VERSIONS OF HIS GREATEST SONGS

LIVE RUST

LITTLE FEAT

LOWELL GEORGE & LITTLE FEAT - THE REAL LAST RECORD ALBUM

DOWN ON THE FARM

SPLASH ALLEY

INTO THE EIGHTIES TOUR

DECEMBER:
 5-8 HILLCREST TAVERN, HAMILTON
 11-15 ALBERT, PALMERSTON NORTH
 17-22 CABANA HOTEL, NAPIER
 24-29 NGAMOTU TAVERN,
 NEW PLYMOUTH
 31-5 JAN POTTER'S WHEEL, AUCKLAND
 JANUARY
 7-12 STATION HOTEL, AUCKLAND
 14-19 DB WAITEMATA HOTEL, AUCKLAND
 21-26 TAINUI TAVERN, WHAKATANE

BOOKINGS — PHONE HAMILTON 75789

BRIAN JONES PROMOTIONS, PO BOX 6992, AUCK. PH(9) 481-717.

SHEERLUX



DECEMBER
 DEC 13 TO SAT 25, GLUEPOT
 AUCKLAND.
 DEC 17 & TUES 18, WINDSOR
 CASTLE, PARNELL
 DEC 20 TO SAT 22 WINDSOR PARK
 MAIRANGI BAY
 DEC 23 (SUNDAY)
 THE SQUEEZE
 DEC 26 (WEDNESDAY)
 WHANGAMATA MEMORIAL HALL
 DEC 27 TO SAT 29, DB TAINUI
 WHANGAMATA
 DEC 31 TO WED JAN 2, CABANA
 NAPIER
 FANCLUB ENQUIRIES
 WRITE TO JOANNE COLE, PO BOX 72-025
 NORTHCOTE POINT, AUCKLAND.

SMALL STUFF

Pauline Murray, Penetration



The **Bee Gees** split rumour is untrue. They are currently working on their new studio album, Barry's producing the next Barbra Streisand, Robin's producing soulster Jimmy Ruffin and Maurice is writing the music for RSO flick *The Fan*. They will tour Europe in Sept 1980... what happened to Willy De Ville and his band? After releasing two albums and recording a third, Capitol Records sacked **Mink De Ville**. The songs on the unreleased album were written by Willy with veteran writer Doc Pomus and recorded in Paris. Currently Willy's recording tunes with Jack Nitzsche for Al Pacino movie *Cruising* ... speaking to *Rolling Stone* mag about the final **Little Feat** album, *Down On The Farm*, Bill Payne said, "it would have turned out differently if Lowell was alive. He would have wanted to replace a few slide or vocal parts. It's not a perfect album but the stuff he did is great." The future? "Little Feat just do not exist without Lowell," said Payne ... rumour has it that there's a Dylan bootleg (*Manchester Parade*) with several of his new songs with pre-saved lyrics. At his recent San Francisco concert he didn't play songs recorded prior to *Slow Train Coming*. Dylan performed his eighteen song set with top musicians (Jim Kneltner, Tim Drummond, Spooner Oldham and Fred Tackett) and a gospel pianist and chorus. Less than a third of the 2,200 strong audience stayed for the encores ... **Penetration** have decided to split. Pauline Murray told *NME*, "I wanted it to be fun, not to be always thinking



Gruppo Sportivo

about hit singles, cracking America and writing for the next LP ... guitarist for the **Only Ones**, John Perry, was arrested in Minnesota for speedy driving. He caused a stir at the jail 'cause no way were the local crims gonna have a punk rocker staying overnight ... **Roxy Music** have recorded all the backing tracks for their follow-up to *Manifesto*. Only Bryan Ferry's lyrics remain to be added. Keyboards player Dave Skinner has left and Ferry did the tinkling on the new recordings ... a London divorce court has ended Bianca and Mick's marriage. The financial settlement has not been disclosed ... **Talking Heads** are not happy about plans to re-title their jaunty little number, "Life During Wartime" — to make it more acceptable to USA radio ... the Ontario Court of Appeal rejected attempts to change Keith Richards' sentence ... it's likely that Mitch Ryder and the Detroit Wheels will support Bruce Springsteen on his UK tour **Lynn Goldsmith**, rock photographer and Bruce's ex-girlfriend is suing Bruce for three million bucks, for public embarrassment and damage to her career, after he dragged her onstage at the MUSE concert. Springsteen fanzine, *Rolling Stone* neglected to report all that Bruce said on stage. The grapevine reports that Bruce was a mite abusive ... look out for a MUSE two or three LP set with a 16 page booklet about the concerts

and the issues and performances by Springsteen, Petty, Poco, Doobies, Jackson Browne, Tosh, Ry Cooder, Bonnie Raitt, John Hall and more. The MUSE board (Brown, Hall etc) is producing assisted by producers of individual artists, such as Jon Landau and Peter Asher ... the slogan to promote **Nicolette Larson** newie, *In the Nick of Time*, is GET THE NICK (they even use the Knack's 'Futura' typeface) ... new names around include the Sex Beatles, Spelling Missteaks, Surf Punks and Elektra LA signing Naughty Sweeties ... the **Dead Kennedy's** vocalist polled a weak fourth (three percent of votes) in the San Francisco mayoral election ... new labels for label-mongers. Nick Lowe is punkabilly and Police, Blondie etc are MOW (middle-of-the-wave) ... **Carlene Carter** newie is *Two Sides to Every Woman*. Hobbie, Nick Lowe, is in Holland producing the new Costello. Carlene told *Cashbox*, "the last phone call cost about \$300." They've written several songs together (some over the phone) ... in time for the UK Xmas is Sid Vicious solo outing consisting of various tapes Virgin records own/or have purchased of Sid upfront of the Pistols or with New York musicians. *DOA* (Dead On Arrival), Lech Kowalski's film of their only USA tour and a Nancy and Sid interview may hit screens before the official flick *The Great Rock'n'Roll Swindle* ... the **Adverts** have split ... Aussie rockers **Sports** have a hit in US with "Who Listens to the Radio". Their album *Don't Throw Stones* is released in US on Arista and Sire in UK ... Oz band **AC/DC** have sold half a million copies of their latest, *Highway to Hell* in the US alone ... **Marc Bolan** freaks — there's probably about eight albums of unreleased live or studio material, including collaborations with Steve Harley (20 songs) and Donovan, UK live '71, Japan live '73, an orchestral 'Children of Ran' and soundtracks ... the **Ian Hunter** band, with guitarist Mick Ronson, recorded a live album at Los Angeles' Roxy. Following the US tour, Hunter did several UK gigs **Jam** newie, *Setting Suns* includes Motown tune "Heat-wave" ... **Sham 69** star, **Jimmy Pursey** has signed a solo deal. Sham have resigned with Polydor ... USA cult favs, **Shoes**, have an album out on Elektra called *Present Tense* ... destroyed in recent Hollywood firecracker rage were John Mayall's famed guitar and porn collections... owners of **Studio 54**, New York's celebrity disco pleaded guilty to tax evasion. The sum outstanding for 1978 is 350,000 bucks. (**Chuck Berry** got three months in jail and one listen to Elton John's discofied "Johnny B Goode", for tax evasion). Chuck wrote his autobiog while in jail ... lead guitarist of **Heart**, Roger Fischer has left to go solo. The band now perform as a five piece. Their next album is *Bebe Le Strange* ... Ms **Rachel Sweet** will cover Graham Parker's "Fool's Gold" and Presley's "Let's Play House" on her next album ... first **Phil Lynott** solo and a new **Thin Lizzy** album are due early next year ... **Joe Sample** will produce the new LP by **Randy Crawford**, the vocalist on Crusader's *Street Life* ... solo albums will emerge soon in NZ by **Television** stars **Tom Verlaine** (*Tom Verlaine*) and **Richard Lloyd** (*Alchemist*) ... out for NZ Xmas will be **Pink Floyd** 2LP set titled *Another Brick In The Wall* ... albums to look out for include — *New York London Paris Munich*, Roger Chapman and the Shortlist *Live In Hamburg*, Burning Spear *Hail* (recorded at Marley's Tough Gong studio with Wailers), Chic *Les Plus Grandes Suces de Chic* (best of), Flying Burrito Bros *Live From Tokyo* (May '78, Regency Records), Jefferson Starship *Freedom at Point Zero*, Ramones *End of the Century* (with Phil Spector), Mike Oldfield *Platinum*, John Mayall *No More Interviews*, Godley Creme *Freeze Frame*, Public Image *The Metal Box*, Leonard Cohen *Recent Songs*, Herman Brood *Going Nuts*, Buzzcocks *Love Bites* (NZ release soon), Tourists *Reality Effect*, Clash *London Calling* (2 LP set), Dr Feelgood *Let It Roll* ... producer of next **Graham Parker** album is likely to be **Jimmy Iovine**, engineer of *Born to Run* and producer of Patti Smith's *Easter* and the new Motors and Tom Petty albums ... 'Devo Contre Ramones' is the title of a four page comic strip in a *Metal Hurlant* rock special. The goodies are Devo and Blondie and the baddies are the Ramones and Elvis Costello ... **B52s** will record their second album in Nassau this January ... Dutch rockers **Gruppo Sportivo** have split but three members are in a new band **Buddy Odor**. The very interesting Gruppo Sportivo debut *Mistakes* will be released in NZ in January.

GARY HAVOC & THE HURRICANES



DECEMBER
 10-11 HILLCREST, HAMILTON
 12 COOK ST PARTY, MAINSTREET
 14-15 THE SQUEEZE
 20-22, 24 MAINSTREET
 30 WHANGAMATA CONCERT
 JANUARY
 3 RADIO BOP CONCERT, TAURANGA
 10-12 WINDSOR CASTLE, PARNELL
 17-19 HILLCREST, HAMILTON
 24-26 TOMATA, HAVELOCK NORTH
 31-FEB 2 CABANA NAPIER

WINNER IRANZ
 ONLY EP
 OF THE YEAR
 AWARD, 1979

THE PLAGUE INC PRESENTS



THE WHIZZ KIDS

DECEMBER
 12-15 SHORELINE DUNEDIN
 19-22 HILLSBOROUGH
 CHRISTCHURCH
 TERMINUS TIMARU
 JANUARY
 3-5 ASHBURTON
 9-12 GLADSTONE
 19 LAST RESORT CAFE
 29-31 STILLWATERS FESTIVAL

Radio
Radio
2



It's not what you play that matters; it's the prizes that you offer that win the game.

Or so goes the logic behind a fight to the death currently raging between Auckland's two "youth" radio stations. Unfortunately, the only one's dying so far are the bored listeners.

Rip It Up's October issue reported on the goings-on around Auckland radio stations during September: Barry Jenkin sacked by Hauraki — cause: "falling ratings"; Barry Jenkin taken on by rival 1ZM; Hauraki's Fred Botica joins ZM too; ZM launch a campaign — master-minded by some swank American "specialist" — to shake Hauraki by the roots; principally due to BJ's popularity, things looked good for ZM.

An update on the situation is souring. Both stations are mercilessly and unashamedly buying their audiences.

1ZM is paying \$50 to passers-by who cite 1251 ZM as their radio station. They've also been asking people to identify album tracks, make "the switch" and join in "the great snatch". Not for nothing either.

Radio Hauraki's promotion has included

double page advertisements in the dailies for its \$25,000 car competition as well as the tried and true "Radio H is my favourite radio station" telephone answer.

Worse still is the meat in the sandwich, which — not to stretch the metaphor too far — is positively fly-blown.

Radio Hauraki has stayed true to form, that is cruising along with middle stream music in most time slots. Barry Jenkin has been replaced by John Hood from Radio Windy and, although he couldn't hold a candle to the BJ shows of old, Hood is at least putting his toe in the water.

Which is more than can be said for ZM. Record companies whinge that for three weeks in November, not a single new track was added to the ZM playlist. A listeners' survey purported to have been undertaken by ZM, augured no better. Included for rating were such pterodactyls as Matt Munro's "Born Free" and Pink Floyd's "Money"; the average age of the tracks listed looked to be around two months.

As one record company man was heard to say, "If every radio station was like ZM, there wouldn't be any new releases."

The latest McNair survey covers the month following Barry Jenkin's departure from Radio Hauraki. ZM's jump to 29.7 per cent of the total audience between 7 and 12pm gives the lie to Radio Hauraki's claims concerning the audience for Barry Jenkin's slot.

Anyway, in a game like this one, figures are arbitrary. What they play is what really matters. Not the number of commercials on the air, the t-shirts, albums or Dino Ferraris, or the catchy slogans either. Anyway, the only switch that means anything now is the one that turns the damned thing off.

Louise Chunn

GRAHAM PARKER, FROM PAGE 1

and other things, and then get back on the road with new energy, as opposed to us doing a record and then going straight out again."

AUCKLAND, NOV 26.

The Auckland show was one of those classic 'going home' gigs. All stops out with the knowledge that you don't have to conserve your energy for the next night. The end of a tour, and the chance to let off some steam.

Picture This drew a smattering of applause for their fair-to-middling covers of Police, Blondie, Costello, etc. Their main asset is a lady singer with a nice line in leather trousers.

One of their own compositions "Number One", showed a hint of something that should be given greater attention if they're to graduate into the major leagues.

That hideous crumbling edifice, that's the Auckland Town Hall has probably seen its last rock concert. The end could not have come on a higher note. There was no doubt who were the winners that night. GP and R hit the stage

doing 150 kph and it took little time for the audience to catch up.

Sans horns, you can better appreciate the power of the Rumour in full flight, albeit through a rather soggy mix, which robbed Schwarz and Belmont of the opportunity to knock a few heads off.

The show now centres on *Squeezing Out Sparks*, and it's a tribute to the songwriting genius of GP that old warhorses like "Hold Back the Night" and "Heat in Harlem" can be dropped with impunity and the crowd calls for newer numbers like "Protection".

Parker stalks the stage winning friends and influencing people, pouring it all out. Six feet of charisma in a five-foot body. The two new songs, "Women in Charge" and "Empty Lives" (dedicated to Robbie), indicate the next album will probably be even more intense than *Squeezing Out*.

GP and R are a living testimony to all that is positive, potent and perceptive in rock'n'roll. Like the man's T-shirt said, "F**ck art, let's dance".

Duncan Campbell

ROCK'N'BLUES

SEDDON PARK
LONDON ST, HAMILTON
SUNDAY 16 DECEMBER
1 PM — 7.30PM

RICK STEELE
& THE HOT
BISCUIT BAND

THE TIGERS

MIDGE
MARSDEN

BEAVER

CRUZE

SAM FORD'S
VERANDAH BAND

BUSKER BAND

WITH SONNY DAY
AND DAVE MAYBEE

CHRIS THOMPSON

ALSO POETRY BY
JON BENSON



ADMISSION \$3.25, CHILDREN \$1.75, FAMILIES (UP TO 4 CHILDREN) \$8.50, HANGI & REFRESHMENTS.
TICKETS AT TANDYS, HAMILTON & GATE SALES.
ALTERNATIVE VENUE (IN CASE OF RAIN) IS YMCA.

Award yourself an ELO

A Very Special Collector's
I.P. Of All The Hit Singles
That Made ELO One Of
The World's Greatest
Recording Groups.

Album - JT6020
Cassette - JTC6020



EVIL WOMAN
LIVIN' THING
CAN'T GET IT OUT OF MY HEAD
SHOWDOWN
TURN TO STONE
ROCKARIA
SWEET TALKIN' WOMAN
TELEPHONE LINE
MA-MA-ME BELLE
STRANGE MAGIC
MR BLUE SKY



MAIN STREET

506
QUEEN ST
PH 774422

FRIDAY DEC 7 & 8
WIDE MOUTHED FROGS
GARY HAVOC
& HURRICANES
TH' DUDES

THURS DEC 13
ELECTRABEAT
SPELLING MISTAKES
TOM SHARPLIN

DEC 14 & 15
DELECTRABEAT
FLIGHT X-7
TOY LOVE

THURS DEC 20
THE REFUGEES
TAXI
STREET TALK

DEC 21-22
REFUGEES
SHEERLUX
STREET TALK

DEC 24, XMAS EVE
AELLIAN BLADE
FLIGHT X-7
GARY HAVOC
& HURRICANES

DEC 27-29
AELLIAN BLADE
LIP SERVICE
PICTURE THIS

DEC 31
NEW YEAR'S EVE
TAXI RUSH
PYRAMID
PICTURE THIS

NZ'S
PREMIER
LICENSED
ROCK
VENUE

MAIN STREET

On January 26th, 27th and 28th, Ngaruawahia will again be the setting for a festival of music, culture and technology. Sweetwaters, named after the Waipa River, which flows by the site, will feature more than 40 bands, from here and Australia, plus an overseas headlining act still to be confirmed.

Organising such an event would scare many people. The financial risks alone would put most off. Yet Daniel Keighley, one of the organisers, is doing it purely out of a desire to get involved. The advantage with Sweetwaters, he explains, is that you can learn from other people's past mistakes.

"You use the retrospective and look at something like Nambassa, and you decide what was wrong with that. You can see a lot of things that were right with it, but you've got to start looking for the things that were wrong, and alleviate said problems as best you can."

"In doing so, you've got to select a site that has good access, good egress, and as far as I'm concerned, plenty of water, as water is a primary thing in the middle of summer."

Access seems no problem, with the farm site being only 100km from Auckland and 25km from Hamilton. Twenty dollars gets you in for three days, and the only other thing you pay for is food (stalls on site will cater for all tastes). Parking too is on the farm, a brief walk from the camping areas. Take your own tent (a couple of crash tents will be provided), find a spot and stretch out.

The Waipa River is only 300 yards from the stage, and 60ft from the camping area. Daniel describes it as "delightful to swim in." Fresh water will also be provided on site.

Toilet facilities were another grumble at Nambassa, so this time, chemical loos have been brought in from the States.

"We decided that we would attempt to have the best musical show, and the way of doing that was to provide the best equipment in terms of sound and lighting," Daniel says.

"Hence the ACT sound system, the same as Boz Scaggs used, capable of 75 thousand watts, which isn't just a lot of sound, but is the best quality of sound." Hiring the system and bringing it here from Australia, plus a crew of four, will cost in the region of \$10,000.

"A lot of New Zealand bands wouldn't have a chance to play through a sound system like the ACT one, so it's superb to be able to provide this. The lighting is being done by Raewyn Turner, the Split Enz lady, who is very, very competent, and therefore the lighting and sound are tuned in together."

"You then look at entertainment, and you pick all the best New Zealand bands, what you can from Australasia in terms of finances, and you pick one top overseas band, because that seems to be the way things run. Whether we like it or not, in terms of quality, people have a tendency to react better to overseas groups."

"You then look at the fact that at that time of the year you're going to have a lot of families involved in it, so you provide as much family entertainment as you can. The only way of doing that, because the main stage is going to be a rock and roll stage, is to provide a second

Sweetwaters Festival Site



and third stage, both with different degrees of musical interest and forum interest. And you ensure that you provide an amazing quantity of stuff for children, like circuses, swings, slides, merry-go-rounds, and you provide it all free."

Other attractions will include cultural, hand-craft and alternative energy displays, and forums for the exchange of views on all matter of subjects.

So what's the biggest headache organising something the magnitude of Sweetwaters?

"The biggest is overcoming a slightly dubious council and the local people, in that they feel that people are going to trespass, they feel there's a possibility the situation might get out of hand."

"There is always something on the festival site to be seen, to do, for children and adults. It's all there, so there's no reason for anything to arise and upset anybody."

Duncan Campbell

TOURS, SQUEEZE TOUR IN FEB

Late news, but good news is that Squeeze, the "Cool for Cats" people (formerly known as UK Squeeze) will play two NZ gigs, Wellington Feb 5 and Auckland Feb 7.

Police are rumoured for late February.

SWINGERS RECORD, SI TOUR

The Swingers have recorded three songs at Mascot Studios — "Ain't What You Dance", "Give Me One Good Reason" and "I Can't Say No". The lads hope they've got a single there. In Dec the Swingers hit the South Island again. A major feature on the band was pushed out of the Dec RIU by that which you can't have too much of, ads. Look out for the Feb feature.

MUCHMORE

Brian Jones and Charley Gray are opening an office to co-ordinate the management of Sheerlux and Th'Dudes. The office will book selected NZ bands. Street Talk will be Muchmore's first client.

O'NEILL & STEVENS LPs, FEB 11

The release date for both Sharon O'Neill's second album "Baby Don't Fight" and Jon Steven's debut album, is Feb 11.



Th'Dudes

Official Fan Club

JOIN OR DIE

Avoid the fate of such non-members as The Shah of Iran, James Dean, Benito Mussolini and Karen Black.

Send \$4.00 for one year's membership to: Carol-Anne Harris, PO Box 6537, Auckland 1.

Your membership package will arrive by return mail and you'll have another year to enjoy.

Kingsley Smith

26 Customs St. Phone 793-139

GUITARS

Gibson Anniversary	\$2266
Gibson Les Paul Custom	\$1250
Gibson LP Deluxe	\$1075
Gibson LP Standard	\$1100
Fender Strat black	\$720
Fender Strat 1/handed	\$783
Fender Jazz Bass	\$580

AMPS

Shure Vocal Master	\$2500
Abbey-Boogie	\$1200
Rockit 130 Top	\$650
Fender Bassman 100	\$600
Marshall 100 Bass/Lead	\$825
HH Combo 100 watts	\$1200
Road 100 Combo	\$1260
Holden Wasp VBL 100	\$250

KEYBOARDS

Wurlitzer Elect Piano	\$700
Crumar Elect Piano	\$450
Elka Strings	\$580
Farfisa VIP 500	\$1000
Roland Elect Piano	\$690
Korg Synth M500	\$495
Cat Synth	\$950
Korg 770 Synth	\$885

DRUMS

Fibes 6 Drums & stands	\$680
Pearl silver 5 drums & stands	\$600
Gretsch 5 drums, stands & cymbals	\$600
Premier 5 drums, stands, pedals & cymbals	\$750

LOW DEPOSITS, TRADE INS,
EASY PAYMENTS. SATISFACTION

SWINGERS

XMAS TOUR

DECEMBER
10-12 SHORELINE DUNEDIN
13-15 ALBERTS, QUEENSTOWN
18-22 GLADSTONE, CHRISTCHURCH
24, 26-29 HILLSBOROUGH, CHRISTCHURCH

DIRECT
FROM
THE
UK

COOL FOR CATS

SQUEEZE

WELLINGTON FEBRUARY 5
LISTEN TO RADIO WINDY FOR DETAILS

AUCKLAND FEBRUARY 7
LISTEN TO 12M FOR DETAILS

AIR SUPPLY — Life Support (BZL 233)
Includes their smash hit *Lost In Love* plus eight other strong tracks.

NINE NINE NINE — 999 (ZL 229)
New wave is alive and well on this Wizard Album — just dial 999.



HERMAN BROOD — AND HIS WILDROMANCE (RHN1)
Holland's number one threat to the music business — hot and heavy.

VILAGE PEOPLE — Live And Sleazy (VPL2-4195)
One of the top acts in the world today with a dynamic double album including *Macho Man*, *In The Navy*. Y.M.C.A., more



Christmas Crackers



from RCA



SHAM 69 — Tell Us The Truth (ZL 227)
Much Stranger than Fiction as Sham 69 reveal all.

GEORGE THOROGOOD & THE DESTROYERS — Move It On Over (S109)
More rock! blues from George and The Destroyers.



GEORGE THOROGOOD — And The Destroyers (S108)
The blues is back and George is layin' 'em down. Ten powerful tracks.

BUZZCOCKS — Another Music In A Different Kitchen (ZL 228)
These cats come on like an axe murderer and have the power to nail you to the wall.

SECOND NATIONAL RAGE



NORTHERN TOUR CONTINUES

DECEMBER 5-8 TAINUI, WHAKATANE
 12-15 AWAPUNI, PALMERSTON NORTH
 17-22 HILLCREST TAVERN, HAMILTON
 24-31 TE MATA, HASTINGS

JANUARY 1-5 WAIHI BEACH HOTEL
 7-12 TAINUI HOTEL, WHAKATANE
 15-19 NGAMOTU TAVERN, NEW PLYMOUTH
 21-26 HILLCREST TAVERN, HAMILTON

FEBRUARY, SOUTH ISLAND TOUR STARTS

BOOKINGS: CCP, PO BOX 1540, HAMILTON. PH 80431

ON THEIR FIRST NORTH ISLAND TOUR

TROOPER

DECEMBER 10-15 CABANA, NAPIER
 19-22 LADY HAMILTON
 24-29 HILLCREST TAVERN, HAMILTON
 31-JAN 5 NGAMOTU, NEW PLYMOUTH

JANUARY 9-12 POTTER'S WHEEL, AUCKLAND
 14-19 TAINUI, WHAKATANE
 21-26 LADY HAMILTON
 28-FEB 2 HILLCREST TAVERN, HAMILTON

BOOKINGS: CCP, PO BOX 1540, HAMILTON. PH 80431



STREET TALK

BOOKINGS: BRIAN JONES, PO BOX 6992, AUCKLAND.
 PHONE (9) 481-717

Marching Girls (nee Scavs) home at Xmas.

RUMOURS



WELLINGTON

Tigers, new band led by former Heart-breaker Nick Theobald is stalking the wilds somewhere north of the capital and somewhere south of Queen city. Barry Saunders, Mike Knapp, Simon Morris (temporary) complete the line-up. Si's just started a new fashion craze — badges! (What next, we ask).

Graham Parker audience in Opera House loved support the **Steroids** so much they demanded an encore. So when are they gonna record? (their version of "Waiting For My Man" leaves Lou's for dead).

New ex-Rough Justice band is called **Detours**. Ashley Leinhart has left **Reel to Reel**. The band's looking for a new guitarist (if interested phone 847-528)... the groups confirmed for Last Resort this month are locals **Smashed Executives**, **Ambitious Vegetables** and **Jet Lag**.
GARY STEEL

AUSTRALIA

Rocktober finished on Nov 4 with 'The Concert of the Decade' — 151 performers on two stages, on the steps of the Opera House — with a crowd of over 100,000. What a line-up, Split Enz, Mi-Sex, Dragon etc etc, and free too, on a hot Sunday afternoon.

Split Enz have completed their new album. It's tentatively titled **Take One** and Tim Finn reckons this could be the one that breaks the band internationally. But meanwhile the band gear up for an 'Enz of the Decade' tour around Oz while Mushroom Records are gearing up to release a compilation of early pre-**Mental Notes** singles, titled **Beginning of the Enz**.

Sports are touring in the States. Their album is getting the attention it deserves... **Jo Jo Zep & the Falcons** have struck gold twice for their album **Screaming Targets**. And talking about the yellow stuff, **Mi-Sex** have hit paydirt with **Graffiti Crimes** which went gold a few weeks ago.

At a lavish affair at the Manzil Room, CBS honoured **Mark Williams** and his new album **Life After Dark**. His new single, "I Don't Want You Any More" is getting good airplay. A week later it was **Marc Hunter's** turn at Sydney's nightspot-bizarre, 'Stranded', where society freaks and mutants entertained the crowd. Marc was at home and shattered his glass on the floor before making some endearing comments to CBS. The album **Fiji Bitters** is getting lots of airplay.
JON ADAMS

DUNEDIN

Rockylox will be in Wellington over Christmas to record an album tentatively entitled **Get Your Lox Off**. Their recently pressed single of 400 copies has already been sold on local advance orders alone.

Ex-**Growing Pains** Andy Coome is holding off forming a new band until the New Year because of problems of finding a suitable bassist... **Shuffle** are working on a new original song for 4XO promotions... **After Dark** are going to continue as a five piece next year after the departure of lead vocalist Reparte Hebenstreit.

The Lion Tavern is well and truly back on the live music scene with a recent three night stint by **Heavenly Bodies**.
GEORGE KAY

AUCKLAND

Th'Dudes returned to Australia after the record awards to do a final Members gig in Brisbane and a week of extra work in Sydney. Roadie Richard Morris flew to Oz for the week of work that included headlining at the prestigious Stagedoor...

Citizen Band have been working in Sydney and Melbourne with big acts including Dragon and Jo Jo Zep. CB have been pleased with their performances and public reaction. The new album and single ("Rust in My Car") were released on Nov 19. Bassist, Mike Chunn, hopes radio stations will "join the party and make it a Merry Xmas".

It seems **Marching Girls** (formerly The Scavengers) are returning to NZ at Xmas, for four weeks of work. Things have improved in Oz for the band, they've had regular work and are getting some FM airplay for their tape. **Rip It Up** has heard whispers that Ronnie was asked to join Hello Sailor. But he's staying with Marching Girls.

Johnny and the Hookers have split. Johnny Batchelor and Jeff Warr have stayed in Sydney and singer Paul Andrews and bassist Gil, have joined the **Furys** for an NZ tour... making waves (new-ish ones) on the Sydney circuit is **Matt Finish**, a four piece with ex-Rockets, Glenn White on guitar and Jeff Clayton on bass... the **Mi-Sex** single "Computer Games" is No 1 selling single in Australia. In four years only two other Aussie based acts have had No 1 singles, Little River Band and Dragon... back in NZ, the **Jon Stevens** single "Jezebel" is the first locally produced No 1 single since Mark Williams' "It Doesn't Matter Anymore" in 1977.

Bassist Roland Kileen, a founding member of **Sheerlux**, has left the band. The replacement, Peter Soloman (ex-Easy Street) rehearsed with the band for a week before they commenced their December work... at the **Terrorways'** final performance, an Auckland radio station used its 25,000 DOLLAR pocket calculator to multiply four arrests by 10 and get, "40 punk rockers arrested at Mainstreet Nightclub..." But the Terrorways have not given up, it's likely that Peter Mesmer, Gary Hunt and Chris Orange will start a new group with vocalist Hamish Kilgour of Clean fame.

Midge Marsden is back in NZ to form a new band. He will perform at the Hamilton Seddon Park concert on the afternoon of December 16. On the same stage will be Rick Steele, Beaver, Sam Ford's Verandah Band, Busker Band (with Sonny Day and Dave Maybe), Cruze and Chris Thompson. New Wellington band, **The Tigers** will also be playing the Seddon Park **Rock'n'Blues** concert.

Rick Steele and the Hot Biscuit Band have a new line-up. Guitarists are Mike Myers and Ray Chaber, bassman is Mike Parker and Mike Abbott's the drummer. Rick & band can be found at the Mon Desir in December and he is playing most of the summer's outdoor gigs — Hamilton Seddon Park (Dec 16), Nambassa Beach Festivals (Jan 3 Mt Maunganui, Jan 4 Waihi Beach, Jan 5 Whangamata) and the Helensville Country rock festival. Also at Helensville are Impulse Dance Theatre, John Hanlon, Sam Ford & Band, Cockroach, Sam Hunt and Gary McCormick.

Wellington's **Crocodiles** make their Auckland debut at the Cook Street Party, Dec 12, Mainstreet. The grapevine tells us that the Crocs now features two Wide Mouthed Frogs, Jenny Morris (vocalist) and Tina Matthews (replacing Mark Hornibrooke on bass). **Sheerlux**, **Street Talk**, **Gary Havoc & the Hurricanes** and two cabaret acts will also perform... new band in town is **BBC**, Smartie drums, Brian Ferguson bass, Cliff Andrews guitar/vocals and Bill "Fingers" Hill, lead guitar.

Aellian Blade are on the road, playing the pubs... Golden Harvest's ex-vocalist **Karl Gordon** will make his solo TV debut on the TV2 New Year's eve show, **Pop Encounters '79**...
THE CORPORATION

RIANZ RECORD AWARDS 1979

Winners were — Single of the Year, **Th'Dudes** "Be Mine Tonight". Album of the Year, **Street Talk** **Street Talk**. Top Group of the Year, **Th'Dudes**. Most Promising Group of the Year, **Street Talk**. Top Male Vocalist, Rob Guest. Top Female Vocalist, Sharon O'Neill. Most Promising Male Vocalist, Jon Stevens. Most Promising Female Vocalist, Tina Cross. Producer of the Year, Steve Robinson. Engineer of the Year, Gerry Smith. Sleeve Design of the Year, Geoff Chunn/Peter Burt/Dale Wrightson for **Just Drove Thru Town**.

THE ISLAND OF REAL

DEC-JAN \$1.00 OFF*

THESE BANDS AND MORE ARE PLAYING THE IOR DECEMBER & JANUARY.

- DENTISTS SWINGERS SUPERETTES SHEERLUX
- TOY LOVE FLIGHT X-7 SIREN
- FRANK ZEROX & THE DUPLICATORS 3D PRIMMERS SECRET AGENTS TOY LOVE TH'DUDES
- SHEERLUX BLOODSHOT LIP SERVICE SPELLING MISTAKES TH'DUDES

SPECIAL XMAS & NEW YEAR OFFER!

*For \$1.00 discount (on full admission charge), present this ad before 10pm Thursday, Friday and Saturday or before 8pm Sunday. Valid from now until Jan 31.

CITIZEN BAND T-SHIRTS
 ARE AVAILABLE FROM THE CB FAN CLUB. WRITE TO
 PO BOX 15-329, AUCKLAND ENCLOSING
 \$6.00 POSTAL NOTE FOR EACH T-SHIRT

HURRY! QUANTITIES ARE LIMITED! SIZES AVAILABLE M & SM

NAME TICK THE ONE
 ADDRESS THAT FITS

LISTEN TO 12M, 22M, 32M FOR DETAILS

Sweetwaters

FESTIVAL OF MUSIC, CULTURE & TECHNOLOGY

AT NGARUAWAHIA . . . 26, 27, 28 JANUARY

THE 1st HOT SUMMER OF THE 80's - WITNESS
THE GREATEST ROCK FESTIVAL THIS
COUNTRY HAS EVER SEEN.



Renee Geyer



MISEX . . . HELLO SAILOR . . . BILLY T.K. & POWERHOUSE
STREET TALK . . . RED MOLE . . . TH' DUDES.

ALSO STARRING

LIMBS . . . CROCODILES . . . LIPSERVICE
SCHTUNG . . . WIDE MOUTH FROGS
BAMBOO . . . SHEERLUX . . . FLIGHT X-7
WHIZZ KIDS . . . THE SWINGERS
AND MANY MORE

CULTURAL HAPPENINGS

DANCE, THEATRE,
MUSIC,
LECTURES,
SPIRITUAL WORKSHOPS,
A CRAFT VILLAGE,
CIRCUSES,
ENERGY TECHNOLOGY WORKSHOPS

SOUND SYSTEM

THE BEST SOUND SYSTEM IN AUSTRALASIA. IMPORTED
SOUND SYSTEM, AS USED AT WESTERN SPRINGS.

TOP CONCERT LIGHTING

AS USED BY SPLIT ENZ

FRESH WATER

LOADS OF FRESH WATER

TOILETS

IMPORTED CHEMICAL TOILETS

CHILDRENS CRECHE

LEAVE YOUR CHILDREN IN GOOD CARE WHILE YOU ENJOY
THE CONCERT

PLAYGROUNDS

TRANSPORT

ONLY . . . 100KM FROM AUCKLAND
ONLY . . . 25KM FROM HAMILTON
THERE AND BACK ON A TANK

BUSES

SWEETWATER BUSES RUNNING
FROM ALL CENTRES

TICKETS

BUY 4 & GET 1 FREE - DIRECT SALES P.O. BOX 50, NGARUAWAHIA

AUCKLAND

BARBARA HS MAESTROS ARCADE
ROCK N ROLL RECORD EXCHANGE QUEEN ST
FRANK CURRULL'S 475 LAKE RD TAKAPUNA
MAHURAU MUSIC CENTRE LTD, MAHURAU CITY CENTRE
MUSICOR RECORDS, ST. JAMES ARCADE
THE HEALTH SHOP
SPORTS CENTRE, HILLARY
CIAO, ARCADEA RUB DRUGS, ALEXANDER ST
THE OLD GRAMARY, LIFESTYLES & BRIDGESTYLES, WARD ST
WAIPIA RADIO & HI FI LTD, SLOAN ST
BRENDA'S INNOVATIONS, RORA ST
THE E.M.I. SHOP, 16 RUTLAND ST
THE E.M.I. SHOP, CNR DALTON & EMERSON STS
MAINSTREAM RECORDS, 66 GLADSTONE ST

WHAKATANE
TAURANGA
WAIHI
THAMES
TAUPO
ROTORUA
TOKOROA
NEW PLYMOUTH
WANGANUI
PALMERSTON NORTH
WELLINGTON
NELSON
CHRISTCHURCH

WHAKATANE MUSIC CENTRE THE STRAND
THE E.M.I. SHOP DEVONPORT RD
SUPERTRICIAN, 78 ROSEMONT RD
SMUGS, POLLEN ST
HAPPEN INN RECORD BAR, SUMCOURT
DISCOUNT RECORDS, TUTANEKAI ST
EVERYBODY'S RECORD STORE, CENTRAL BRIDGE ST
48 RECORDS, BROUGHAM ST
MAIDENHEAD COLLECTION, RIDGEWAY ST
THE SKYLIGHT RESTAURANTS, CUBA ST
NARNIA, WILLIS ST
RETREADS
NARNIA, MANCHESTER ST

children
under 12
1/2 price!

MORE RUMOURS

SPLIT ENZ LP SOON

New Split Enz manager, Nathan Brenner, visited Auckland recently to arrange a new NZ record distributor and to plan a February tour. Here is the news — the new album was recorded in five weeks with 21 year old David Tickle as producer and engineer, at Armstrongs, Melbourne (Tickle worked on Enz's "I See Red" and was engineer on the Chapman produced, Knack and Blondie sessions.) Brenner is confident that the new LP, unlike *Frenzy*, will achieve US and UK release. One *Rip It Up* sneaky-listen was enough to comprehend their manager's optimism. Enz fans are in for a post-Xmas treat. Also in the new year, expect the *Beginning of the Enz* LP, a compilation of pre-*Mental Notes* singles.

STREET TALK RECORD

Kim Fowley will visit NZ in January to produce Street Talk's second album. They will record at Mandrill Studios with Glyn Tucker as engineer, for two weeks starting about January 12. In November the band recorded 14 demos in preparation for January's recording.

RIPPER RECORD

Look out for AK 79, a backstreet compilation of new wave cuties on Ripper Records. (Where did they get that name?) *Rip It Up* hasn't sighted the vinyl yet, but the track listing is a real groove — Scavengers' "Mysterex" and "True Love", Proud Scum's "I am a Rabbit" and "Suicide", Terrorways' "She's a Mod" and "Never Been to Borstal", Swingers' "Certain Sound" and "Baby", Primmers' "You're Gonna Get Done" and "Funny Stories" and those loveable chartbusters, Toy Love, contribute their demos of "Squeeze" and "Toy Love Song". (This fine companion to your bound *RiUs* was originally titled *The Way We Were*.) For more info write to Ripper Records, PO Box 47-385, Ponsonby, Auckland.

RIU 29

Postal address PO Box 5689, Auckland 1. — Managing Editor Murray Cammick — Advertising Enquiries Phone Murray Cammick 370-653 — Typeset by Typesetting Systems — Printed by Putaruru Press — Graphics Andrew Green — Distribution Bryan Staff.

LED ZEP COMP.

Here are the winners of the WEA Records Led Zeppelin competition. Five readers won copies of the new Zeppelin album, *In Through the Out Door* and a full colour poster. They were M.S. Middlemiss (Wanganui), Dilip Patel (Otahuhu), Alan Smale (Orakei), Tony Martin (Wanganui) and Cathryn Wheeler (Wellington).

Winners of the Led Zeppelin poster were Paul Van der Slam (Manurewa), Terence Casey (Upper Hutt), Max Croskery (Masterton), Priscilla Godinet (Grey Lynn) and Julian Tilley (Gisborne).



Sid Bernstein, the man destined to be forever mentioned in the addenda of rock'n'roll through his promotion of The Beatles at Shea Stadium, is leaning back in the armchair of his New York office.

With him, somewhat wide-eyed and breathless, are Mother Goose. He's listening to their tapes.

"This one is good" he says. "And I know just who will like it — John."

He dials a number. There is no reply. "You never know. There's so much bullshit" says Goose writer and keyboards player Steve Young.

Goose were signed with Bernstein for six months while they were in America, but nothing ever came of it. So it was back to Australia for a follow-up album to *Stuffed* — debut which sat around New Zealand record shops a bit, but which has moved just on 20,000 copies in Australia.

And 20,000 is gold. Mother Goose did over 80 gigs in and around New York, and they also played at clubs in Los Angeles, where The Knack were regular members of the audience wondering how come the Goose were getting all these good gigs. Then The Knack became THE KNACK, and now it's Mother Goose doing the wondering.

It was in New York that the band picked up their new guitarist Justin McCarthy (he was working in a record store) and it was there they made friends with Ralph Moss, who helped produce Lou Reed's *Rock'n'Roll Animal*.

Moss was later flown out to Australia at the group's expense to do the new album *Don't Believe In Fairy Tales*.

"There was no-one over there who could get the sound we wanted, so we did a deal with the recording studios and flew Ralph out. It worked pretty well, though he and I disagreed a few times. He tended to let things get through that were out of tune" says Young.

"Paint It Black", which the band have been doing for some time now, is the only cover on the album. And even if Lennon didn't get to hear Mother Goose music in New York, at least Jagger has heard "Paint It Black."

"Apparently he really liked it" says drummer Marcel Rodeka.

At time of writing, the Rolling Stones' own label was a likely place for Goose's American releases — the end result of manager Gary Spry hawking the tapes through America in July and August.

Locally, Mushroom have re-signed the band. "Everyone was picking "Living In A Silent Movie" as the single, but I thought there were about five others on the album which were better for the singles market. But I've given up trying to pick things like that" says Young.

"Rainy Day and "All The King's Horses" are two he is particularly happy with.

Mother Goose haven't been seen much at all over this way since their consistently fine concerts in Auckland before the original shift across the Tasman a few years ago.

Young admits it's a pretty ridiculous state of affairs, but the band were looking forward to getting back in the North island when we chatted at the beginning of November.

And then back over to Australia to promote *Fairy Tales*.

Roy Colbert

SMALL ADS

\$1.00 PER LINE. SEND COPY AND PAYMENT (PRIOR TO PUBLICATION), TO PO BOX 5689, AUCKLAND 1.

GUITARIST WANTED

Guitarist wanted to join Wellington based touring band, Reel to Real. Must be competent, a good performer and interested in developing original material. Phone WN 847-528 or write to R to R, 13 Carey Street, Wgtn 5

ROLLING STONE MAGS WANTED

Write Seltaeb, PO Box 30046, Lower Hutt.

LP SALE

Write for lists to 54 Scannell St, Taupo. **SCREENPRINTING, T-SHIRTS/SHIRTS** You send the shirt, we do the print — Devo, Clash, Death to Disco, Buzzcocks, XTC, B. Rats \$3.00 each or your design/idea \$5.00. Post to T. Larkin, 705 Oliphant Rd, Hastings.

COLLECTORS, BRITISH BEAT MONTHLY

For Sale, 1964-5 issues of *British Beat Monthly* (later became *Beat Instrumental*, also back issues of *Guitar Player* and *Sight & Sound*. Phone 693-076.

BUS FOR SALE

1950 Ford fitted out for band. Two-speed diff., reconditioned petrol engine (\$2500 in receipts). Sleeps six. Compartment for gear. \$6995. Finance available. Write, PO Box 1766, Rotorua.

NO NUKES



A Triple Album Featuring Rock's Greatest Artists, Live!

AT THE MADISON SQUARE GARDEN ANTI-NUCLEAR CONCERTS Plus a 16 Page Booklet

SAM FORD VERANDAH BAND

'good time music'
ASHBURTON GUARDIAN

'magnificent seven'
GISBORNE HERALD

'the music's just great'
AUCKLAND STAR

'definitely worth checking out'
CHRISTCHURCH STAR

CHECK THEM OUT NOW!

ENQUIRIES: PO BOX 47135, PONSONBY, AUCKLAND.

NAMBASSA BEACH FESTIVAL

Brings You:

- *The magical world of ACORN'S PUPPETS.
- *Country and Western with STEVE TULLOCH.
- *Folk with CHRIS THOMPSON.
- *Preview of the NAMBASSA FESTIVAL FILM.
- *A Fire Eating spectacular. *A Talent Quest.
- *Rock'n'Roll with APPALOOSA RICK STEELE & THE HOT BISCUIT BAND.

MT MAUNGANUI JAN 3
WAIHI BEACH JAN 4
WHANGAMATA JAN 5

DON'T MISS THE BLISS, BE THERE
A NAMBASSA FAMILY SPECIAL
ADULTS \$5.00, CHILDREN \$2.50, FAMILIES \$11.00

ROCK & ROLL RECORDS

WE BUY, SELL & EXCHANGE GOOD USED RECORDS & TAPES

436 QUEEN ST, PO BOX 6836 AK 1
797-899

RECORD EXCHANGE

ST KEVIN'S ARCADE, KARANGAHAPE ROAD, PHONE 370-812
OPEN 9AM TO 9PM MON TO FRI

ANY 2 \$15

Citizen Band
first album
Just Drove Thru Town
Kiss
Dynasty
Hotter Than Hell
Blondie
Eat To The Beat
Led Zeppelin
Out Door
IV
Houses of the Holy
II
Cheap Trick
first album
In Color
Heaven Tonight
Live at Budokan
Dream Police
Michael Jackson
Off The Wall
ELO
Greatest Hits
Discovery
Earth, Wind & Fire
I Am
Greatest Hits
Split Enz
Frenzy
Dyzrythmia
Boomtown Rats
Art of Surfacing
Tonic for the Troops
first album
Cars
Candy-O
Cars
Roxy Music
first album
For Your Pleasure
Siren
Manifesto
Bryan Ferry
These Foolish Things
Another Time ...
In Your Mind
Bride Stripped Bare
Manzanera
801 Live
Listen Now
K-Scope

ANY 2 \$15

Bob Marley
Survival
Kaya
Exodus
Dylan
Slow Train Coming
Blood on the Tracks
Springsteen
Darkness
Born to Run
Ashbury Park
Van Morrison
Into the Music
Moondance
Veedon Fleece
Hendrix
Band of Gypsies
Smash Hits
Eagles
Long Run
Greatest Hits
Dire Straits
first album
Communique
Santana
Marathon
Inner Secrets
Pink Floyd
Animals
Wish You Were Here
Tim Buckley
Greetings from LA
Neil Young
Rust Never Sleeps
Goldrush
Comes A Time
Harvest
Rolling Stones
Sticky Fingers
Black & Blue
Times Waits for No-one
Joan Armatrading
Armatrading
Steppin' Out
Billy Joel
52nd Street
Stranger
Ry Cooder
Bop Till You Drop
Talking Heads
Fear of Music
Buildings & Food
'77
Kinks
20 Golden Greats

ANY 2 \$15

Eno
Music For Airports
Music for Films
Tiger Mountain
Another Green World
XTC
Drums & Wires
Go 2
White Music
David Johansen
In Style
Joe Jackson
I'm The Man
Look Sharp
Strangler
The Raven
Rattus Norvegicus
Live (X-Cert)
Human Leauge
Reproduction
Sinceros
Sound of Sunbathing
Mi-Sex
Grafitti Crimes
Iggy Pop
Raw Power
Idiot
Kill City
Tubeway Army
Replicas
Ruts
The Crack
Clash
Clash
Enough Rope
Undertones
Undetones
Police
Regatta de Blanc
B52s
B52s
Elvis Costello
My Aim Is True
This Year's Model
Members
Chelsea Nightclub
Magazine
Real Life
Secondhand Daylight
Pistols
Bollocks
Finger Printz
Very Dab
Skids
Day of Europa
Vibrators
Pure Mania
V2

DISCOUNT RECORD VOUCHERS

\$8.50

REDEEMABLE ANYWHERE IN NZ

INCREDIBLE LIMITED OFFER!
Definitely expires January 30th

CHEAP

Virgins ONLY \$7.99

THE RUTS:
"THE CRACK"



V2132/TCV2132

SKIDS: Days in Europa



V2138/TCV2138

SKIDS "DAYS IN EUROPA"

COWBOYS INTERNATIONAL
— "THE ORIGINAL SIN"

Cowboys International
The Original Sin



V2136/TCV2136

THE RUTS — The Crack.

"The Crack" — the explosive debut LP by The Ruts, charted in Britain at No. 16 only 2 weeks after release. Featuring their Top 5 UK single "Babylon's Burning" Record Mirror acclaimed it as: "a pure package of rareness". Sounds stated: "The Crack" is a fine album, The Ruts are an inspiration and they're going to grow!" You bet! The Ruts have all the ingredients of a classic band who are destined to become a cornerstone of rock music in years to come.

THE SKIDS — Days in Europa.

The Skid's debut "Scared To Dance" was described by Gordon Campbell in The Listener as "my bet for the best debut LP so far this year." With their 2nd album "Days In Europa" The Skids retain the qualities that made their debut one of the year's best. "Days In Europa" is a masterful album — The Skids stake their case as a true progressive band.

PENETRATION — Coming Up For Air.

With "Coming Up For Air" the brilliant second LP from Penetration, firmly established in the Top 50 UK album chart, the band's hard work and enthusiasm has paid off. Pauline uses her voice with more passion and point than ever before. "A crackling, quicksilver, constant happening... Penetration will pull you up, up, up." (Sounds)

COWBOYS INTERNATIONAL
— The Original Sin.

Soon-to-be-discovered geniuses Cowboys International are Ken Lockie (writes the songs), Terry Chimes (used to be with the Clash), Jimmy Hughes (with The Banned) and Alan

MARKETED BY: **RTC** PO BOX 3825, AUCKLAND NZ.



V2131/TCV2131

PENETRATION
"COMING UP FOR AIR"

FINGERPRINTZ
"THE VERY DAB"



V2119/TCV2119

Rawlings (with nobody in particular.) Their story begins with a superb debut album "The Original Sin" acclaimed by Record Mirror as "THE debut album of the year. Brave, original, almost certainly unique, but no amount of journalistic jargon can properly communicate how superb the "Original Sin" really is unless you've listened to it."

FINGERPRINTZ — The Very Dab.

Fingerprintz, a sensational new band from South London who recently received considerable acclaim in the States where they toured with Rachael Sweet. "The Very Dab" their first album features 11 songs written by lead vocalist/guitarist Jimmie O'Neill (who wrote Lene Lovich's hit "Say When").

Five brilliant albums at only \$7.99..
Now doesn't that sound great?

LOOK FOR THIS STICKER



"I love New Zealand. I really mean it, I f*kin' love New Zealand. Y'know, we've just done the States, and we had dynamite reactions in New York, San Francisco, Buffalo, all those places. It was wild, but coming here was like step-pin' back into London, it was like going home for just a split second.

"That audience, they were f*kin' wonderful, they were just so good to us."

Speaking is Nicky Tesco, throat and front man for The Members, who got from an Auckland audience a reaction the like of which I have never seen before.

From the comparative safety of the balcony at Mainstreet, looking down on that audience was like a ringside seat for World War Three. Bodies heaving about, flying in all directions, some brave souls seemingly out to commit suicide, hurling themselves from the stage into the crowd. Afterwards, a mass of sweat-drenched, spent figures filed out, some of them bearing battle scars which were only to be expected in such a melee. Despite that, it was a pleasure to see a crowd leave so well satisfied.

Not so pleasing were actions of a couple of morons who lit fireworks. To Tesco's credit, he handled the situation well, telling them how stupid they were, and quickly getting the offending articles extinguished.

Tesco was also not happy with the bouncers, and says the next time The Members play here, they'll bring their own crew, who can handle crowds with a little more finesse.

"That's one thing we pride ourselves on," he says. "People come to our shows knowing they're not going to get hurt."

EXCITEMENT

The Members are the first bona fide British new wave band to visit this country and the excitement generated lived up to all expectations. Everything we'd read about in the British music papers was true.

"That's all the power that's in new wave," says Tesco. "It's gone back to what music is about. Music isn't stadium gigs, it's about doing it on a stage where there's not a lot of barriers, like 100 yards between you and the audience. It's about a sweating, heaving crowd, and you don't know if somebody's going to crash onto the stage any minute now, and you don't know if your guitar is going to disappear. That's what music is about, I think."

Every word Tesco speaks is hammered home with rabid conviction and disarming honesty. He's cocky and self-assured, but never arrogant. You can't help but like the guy. The same goes for the rest of the band. Onstage they live for the moment, pouring everything they've got into their performance, like it's the last one they're ever going to give. Offstage they are friendly and funny. They enjoy talking to their fans, even treat journalists like regular human beings, not ogres who are out to slam them at the first opportunity. For these and other reasons, The Members have prospered where other pioneers of the new wave have fallen by the wayside. While they harbour no illusions about the business they're in, there's not a trace of contempt or cynicism, which has been the downfall of so many others of their ilk.

BACK IN '77

Their hometown is Camberley, also the old stamping ground of one G. Parker. The original band, formed in those heady days of 1977, consisted of Tesco, drummer Adrian Lillywhite, and two others, since departed. They were joined by guitarist Jean-Marie Carroll, affectionately known as JC, and bassist Chris Payne, who both shared Tesco's love of reggae.

Like most bands being formed at that time, their musical experience was limited. Neither Tesco nor JC had ever played in a band before. Competition at the time was very tough.

"There were millions of clubs and millions of bands playing in them," JC recalls. "We played London clubs for the first year and a half of our existence. It was ridiculously competitive. A lot of bands got signed up very quickly, and we didn't. But we kept going and our music got better and better, till eventually the record companies couldn't ignore us because we had such a large following."

Second guitarist Nigel Bennett joined early in 1978, and in March of that year, Stiff released the band's first single, "Solitary Confinement", as a sort of one-off deal.

Six months later, a contract was signed with Virgin, and "Sound of Suburbs" went top 10, to be followed by the equally successful "Off-shore Banking Business". Their debut album, *At The Chelsea Nightclub*, was marred slightly by thin production, but was still a fine



Interview
Members'
Tesco & JC



GET DRESSED!

RIP IT UP

ART BY STIGGS
PRINT BY SNAKE
on a cream (off-white) T-shirt
mix of 2 colours
Blue Border
Pink in lettering
NZ. ROCK 'N' ROLL MAG.

IF YOU WISH TO PURCHASE BY POST SEND \$8.50 TO RIP IT UP,
PO BOX 5689, AUCKLAND 1. SIZES SM M OS TICK THE ONE THAT FITS
NAME \$ ENCLOSED
ADDRESS PHONE

Nicky Tesco



PHOTOS BY MURRAY GARMICK

"When you see those guys (British blacks) playing, you realise they've come up in a hard way. They've had to stand alone."

MOD REVIVAL

So what is happening to British music now? There's still a hard core of punks in London, but the movement they started seems to have dissipated into other areas, such as the current Mod revival. Is that just a passing phase?

"Nothing is a passing phase," says JC. "There's lots of talent in the Mod scene, the same as there was in the Punks scene. It is a valuable additive to our English listening. I hate the 'passing phase' thing because that's the sort of thing record companies say. As long as there are people listening to it, it is valid."

"I look at it as a revival of some of the better traditions in English music."

Nicky begs to differ slightly.

"The Mod thing was born out of fashion," he says, "whereas with Punk the fashion came afterwards. I like the Mod bands, there are a lot of very good bands in there, but no one's written a 'My Generation' or an 'Anarchy in the UK', or (straight faced) a 'Solitary Confinement'. No one has written an anthem, and I'm waiting for that."

"I think if you can keep the clubs open, keep the hunger there, and keep the honesty to a degree, then you're going to have a good music scene, it's going to carry on going. There's some great new groups now, bands like Pinpoint and Secret Affair, they're going to be really big. We've got great sounds in Britain."

So what is the enemy which could strangle all this new-found creativity?

"The American record companies," says Nicky. "The could kill it. I only realised that when I was in America. I thought I'd never come across a more corporate bunch of cretins in my life than American record company people. I loved America and I loved the people, but I came away with this invidious hate of its record companies."

AMERICAN MARKET

Success in the States would be the icing on the cake for the Members, but they're not about to kiss bums for it. According to JC, bands like the Clash have to make it in the States because their debts are so large.

"I don't worry about the United States because there's lots of other places on this earth that buy records," he says. "If we don't go platinum in America, it won't bother me in the slightest. The American culture is so very, very different, and my attitude is if they're ready for it, they're ready for it. If they're not, they're not."

"Things happen a lot more slowly in the States, especially in the music business, and I don't lose a lot of sleep worrying about whether we're going to break in the States or not."

You wouldn't compromise your sound for the Yanks?

"Well, the new wave-ish acts that have made it out there, like Joe Jackson and the Police, are more of a mid-Atlantic sound, and I don't want to get into that sort of sound, I'd rather stick to the English sound."

"We are a British band," says Tesco emphatically.

NEW ALBUM

After visiting Australia, it's home to record a new album. Producer will probably be Vic Coppersmith-Heaven, who produced the last Jam album. None of the new material was previewed on the Auckland dates, mainly out of fairness to the audience.

The rapid rise to fame that hit many new wave bands came as a shock to some of them, and they found themselves unable to cope with the lifestyle and the pressures. JC takes it philosophically.

"We're a little more confused now. You spend an awful lot of time surrounded by people you don't know, and the very touring principle is like culture shock all the time. It's increasingly more difficult to write about everyday things, as opposed to writing about things that happen to people in rock groups, but that's just one of the pitfalls."

Tesco seems to revel in the lifestyle, being especially pleased that his mum and dad are taking an interest in what he's doing, after initial skepticism, and speak of his achievements with pride.

Is he having the best time of his life right now? "Wouldn't you be?" he asks. "Travelling the world, playing gigs meeting people. I tell you, it's all so novel, and if the novelty ever wears out, I dunno what's going to happen."

If Nicky has his way, he'll die young. As Neil Young says, it's better to burn out than to rust. Let's just hope New Zealand gets to see The Members again before that happens.

Duncan Campbell

showcase for the band's potent fusion of reggae and more orthodox rhythms.

Reggae is one of the mainstays of the Members' sound, but it did take time for the punters to accept it in a new wave band.

"When we started, it wasn't socially accepted, really," says Tesco. "Everyone just wanted to hear us doing clonings of Sex Pistols numbers, and the Sex Pistols were really just speeded up R&B. There was nothing new."

"We didn't want to be like the Clash, because all they could do was mutter about politics, and look at how f**kin' shallow their politics have become now. The Clash, to so many kids, represents a powerful institution and that's all. When you see them live, it's nothing, they're sloppy. They've just done a tour of America, and they took country and western bands on tour with them. Y'know I like country and western music, but they're a British band! How much for ideals now?"

"If we could afford it we would have gone on tour with a reggae band, that's what you should come across with."

REGGAE FUSION

"I suppose our reggae is a fusion. We have the obvious reggae numbers like 'Offshore Banking' and 'Stand Up And Spit', but at the same time it's still put across with a different intensity, because our power isn't so much the mysticism or the religion, which we refuse to sing about, because it's their (the Rastas') religion, it's not our religion. But the rhythms and the music are everybody's."

"I mean, music doesn't know race, right? It's not a question of whether you like black people or don't like black people, music does not know race, and that's why I don't have prejudice. I respect people's belief. I can talk about Babylon, and what it is in discussion with black guys."

"But reggae is very important to me, it's what I listen to, it's part of my soul. People say to me that reggae music all sounds the same, well I say the same about a lot of heavy rock."

The Members have also drawn criticism because their music is apolitical, at a time when music and politics make a chic mixture.

"We're not a political band, we're a social band," Nicky asserts. "People say 'Oh The Members, they're singing about nothing', but the people who do realise we're singing about something are the kids who listen to it."

"We say 'Wake up, it's time for you to establish your individuality, to not just accept any more what people push at you'."

"A real man never grows out of anger, because if you do, you just become a f**kin' bleeding liberal, a nasty, smarmy little person who says 'Oh yes, I can relate to black people', and puts on his Bob Marley album."

"I mean, I like Marley, but they think they're really getting into deeper roots when they listen to him."

"British reggae is very different to Jamaican reggae you know, because the black geezer in England has suffered a different form of oppression. In JA it's a kind of economic oppression, but in Britain, I'm sorry to say, it's by the whites."

NEW Virgins

STEVE HILLAGE

OPEN

STEVE HILLAGE "OPEN"

Steve Hillage — one of rock's greatest guitarists delivers his sixth and finest album to date. "Open" features his new band, Andy Anderson, Dave Stewart, Miquette Giraudy and Paul Francis.

V2135 TCV2135



FLB3002

VARIOUS ARTISTS FRONTLINE III

A great new album and a sampling of the very best in reggae today from some of the leading exponents — Mighty Diamonds, Gregory Isaacs, Culture, I Roy, Twinkle Brothers, U Roy, Sly Dunbar, Gladiators, Abyssinians and Prince Fari.

JANE AIRE AND THE BELVEDERES

"JANE AIRE & THE BELVEDERES"

In keeping with several songsters of our time Jane Aire comes from that modern day creative hotbed — Akron, Ohio. Jane was discovered by producer/composer Liam Sternberg singing along to a juke box in an Akron bar. In true storybook style he decided there and then that her voice was destined to grace the airwaves and whisked her away to fame and fortune.



V2134

THE HUMAN LEAGUE "REPRODUCTION"

The band everyone is talking about (from Devo to David Bowie) have released their long awaited debut album, "Reproduction". The music of the Human League is considered by many to be inspiration behind more than one recent No. 1 hit.



V2133

CULTURE INTERNATIONAL HERB

Culture's latest fine offering featuring ten new tracks composed by energetic, effusive Joseph Hill and excellent backing by the Revolutionaries. "International Herb" was produced by Sonia Pottinger and recorded at Treasure Isle, Kingston Jamaica.



FL 1047

MARKETED BY RTIC PO BOX 3825, AUCKLAND NZ.

AK-79 AN ALBUM OF AUCKLAND ROCK & ROLL (On Ripper Records)

the Primmers, Proud Scum, the Scavengers, the Swingers, the Terrorways, Toy Love.

Obtainable from: RECORD WAREHOUSE. \$6.99 Durham St, Auckland.

AK-79



RECORDS


Little Feat
Down on the Farm
 Warner Bros

This album had much to live up to. It is the final offering from a group which only in its crumbling latter days developed more than cult status, but which made some of the best, perhaps the best, rock and roll of the 70s.

Those who liked Little Feat liked them very much. The band inspired a rare warmth of feeling and its followers felt genuine grief at the untimely death of the band's original guiding light, Lowell George. It is by no means overstating the case to suggest George deserved the accolade of 'genius'.

Down on the Farm does Lowell proud. His presence within Little Feat had diminished in recent times and without his tough caress of a voice and his quirky songs the band seemed unfocused. For all their merits, *Time Loves a Hero* and the live *Waiting for Columbus* are the least essential Feat albums since the exploratory first effort.

Down on the Farm — the last last record album — redressed the balance. It is as fine a piece in its way as any of the earlier albums, not directly comparable to any one, but resonant of all.

Once again, Lowell is represented by fine singing and fine songs (he has authorship of five of nine), and there is more than a touch of slide guitar. The songs by the others are strong. There is even one from the pen of Sam Clayton — "Feel the Groove", a medium dance groove that allows the band to dig in and smoke.

Lowell is reported to have been working on the album until weeks before his death, but we have no other information on the recording, although "Front Page News" made the cover of *Feats Don't Fall Me Now* but not the record.

Lowell George's memorial will remain the misunderstood, brilliant solo *Thanks I'll Eat It Here*, but *Down on the Farm* is a proud epitaph for Little Feat, who in the end didn't let us



down.
The Neon Park cover is in the best Feat tradition, too.

Ken Williams

The Kinks
Low Budget
 Arista

For some people it was the Stones, the Who, the Beatles or even Bob Dylan who seemed to sum up and capture the richness of the sixties, but for me it was always the Kinks. Ray Davies stuck to his guns and wrote some of the best and most influential singles of the age and a number of great albums only now being appreciated. Into the seventies, and sure, his songwriting slipped a little but he still managed to turn in appropriate classics, "Lola" and "Celluloid Heroes", to name a couple.

Low Budget ends the series of mediocre Kinks' albums that began with *Preservation Act 1*. Ray Davies not only presents his best ballad since "Celluloid Heroes" in "Little Bit of Emotion", but he's also writing better fuller blooded rock songs even though he does borrow the "Jumping Jack Flash" riff for "Catch Me Now I'm Falling" and the "Superstar" melody for "In A Space". Brother Dave on guitar has seldom been in better form, striding out full of confidence backing Ray's songs to the hilt. Jeez it's good to hear them sounding so hot.

In the last ten years these guys have been inconsistent but they've never been bad, and *Low Budget* is certainly their best album since the seminal domestic charm of *Muswell Hillbillies*. So it's with more than a slight sigh of satisfaction that at last I can point to a sixties band who haven't blown it. Boys take a bow.

George Kay

Neil Young & Crazy Horse
Live Rust
 Reprise

Ever the enigma, Neil Young is becoming

downright confusing with his recent output. *Live Rust* would appear to be not a follow-up to *Rust Never Sleeps* but a contemporaneous companion piece. In minute lettering on the cover of *Live Rust* is the legend "Record 2" which corresponds to the hitherto mysterious notation "Record" as the axis of the earlier album's cover title.

Without corroborating evidence, it appears that *Live Rust* is from the *Rust Never Sleeps* tour of early 1979, from which some tracks on the *Rust Never Sleeps* album were taken. In fact, the two albums appear to have some tracks in common, so similar are the recordings. Then again, Young, despite the apparent fragility of his voice and the "accidental" nature of his guitar playing, has been uncommonly adept at reproducing his recorded sound in a live situation.

Unravelling the mesh of mystery is just a little bit of peripheral fun. What *Live Rust* is about is music, and extraordinarily fine music.

On the face of it, a double album of Neil Young performing not a single new song doesn't hold much promise. Don't be misled by the familiarity of the titles. Virtually from go (the childlike-childish "Sugar Mountain") to whoa (the pained and painful "Tonight's the Night") Young tops himself at every turn.

As it would be in concert, the album starts with Young playing solo acoustic guitar (and, on "After the Gold Rush", piano) before being joined by Crazy Horse (Frank Sampedro, Billy Talbot, Ralph Molina) for some furious electric rock and roll. The crystal sparkle of the acoustic material is in stark contrast to the savage slash of the electric set.

Crazy Horse have always had an enviable reputation as a live band; the substantiation is here.

Neil Young never looked like a survivor — his death was shaky, his temperament unpredictable, each album seemed to arrive only after considerable personal struggle — but as we turn into the eighties Young sounds in bet-

ter shape than most of his contemporaries. Appropriately, his guitar strap displays a portrait of Jimi Hendrix, one who didn't make it, but whose spirit is evoked in the workout of "Cor-tez the Killer".

For those who enjoy a puzzle, *Live Rust Isn't* the soundtrack of the *Rust Never Sleeps* film, which is due here early in the New Year, although the film is liable to contain some material from the record. Confused? Just play the record.

Ken Williams

Gary Numan
The Pleasure Principle
 Atlantic

The Gary Numan story is a lesson in opportunism.

A Bowie clone, Numan formed the Tubeway Army two years back and hit on the idea that a monotonous simplification of the *Low/Heroes* albums would pay off. Two *Replicas* resulted, the first a limited pressing the second very much unlimited, a gold record in fact, with the hypnotically calculated "Are Friends' Electric" taking care of business in the singles' stakes.

For many Numan had become the new messiah, a prophet of alienation full of profundity and social relevance, he was heavy man, the rock'n'roll of the future. Surely not. Like his major influence, Bowie, he is an exploiter of styles, a photogenic manipulator, who (unlike the lodger) has yet to write a song of some import.

The Pleasure Principle is merely another well-controlled stage in Numan's stairway to stardom and like his previous efforts it's back and computerised just like the society it's supposed to reflect, no doubt. His music is monochromatic, it's empty and it pretends but ultimately it's harmless and so serious it's hilarious.

George Kay

3 YEARS IN THE MAKING

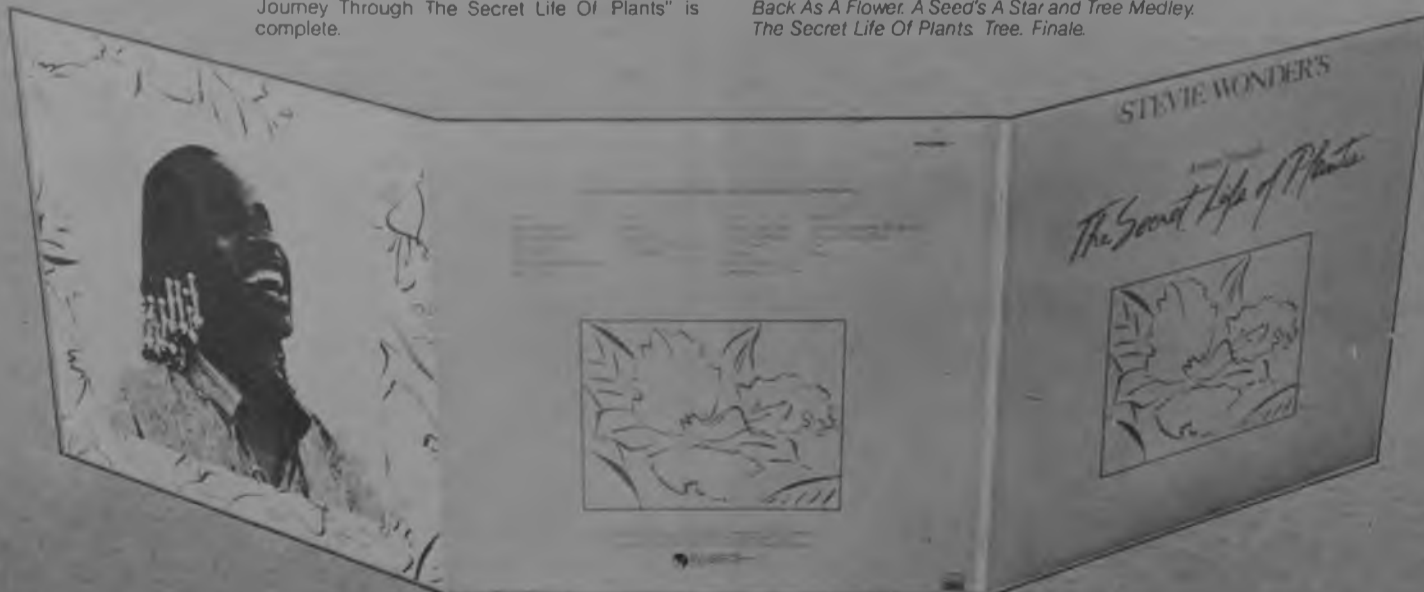
STEVIE WONDER'S

Journey through

THE SECRET LIFE OF PLANTS

When Michael Braun asked Stevie Wonder to compose a piece of music for his film "The Secret Life Of Plants" it is certain that neither of them had any idea of the proportions to which that project would eventually grow. One musical segment from Stevie unbalanced the musical content of the rest of the picture, so he was asked to compose a theme song, and from this it grew to Stevie being invited to write the entire musical score for the picture. Thus, the "Secret Life Of Plants" grew to become Stevie Wonder's next major project after his universally successful "Songs In The Key Of Life" album. Now a little over three years later, and after the characteristic Stevie Wonder honing to perfection, "Journey Through The Secret Life Of Plants" is complete.

After only one listen to the album it will not be difficult for even those relatively uninitiated in the complexities of song writing and recording to realize why the album took this length of time to perfect. This is a major musical work which can expect to enjoy a longevity which will dwarf the length of time that the album took in the making. The Journey explores the entire musical and hence emotional spectrum via 20 brilliant tracks: *Earth's Creation The First Garden Voyage to India Same Old Story Venus' Flytrap and The Bug Ai No Sono Seasons Power Flower Send One Your Love (music) Race Babbling Send One Your Love Outside My Window Black Orchid Ecclesiastes Kesse Ye Lolo De Ye Come Back As A Flower A Seed's A Star and Tree Medley The Secret Life Of Plants Tree Finale*



Double Album. Deluxe Double-Fold Cover



**Bob Marley and the Wailers
Survival
Island**

The wheel has come the full circle. After the blandness of *Kaya* and the stodginess of *Babylon By Bus*, Bob Marley is hard again.

Survival is the result of Marley's pilgrimage to Ethiopia, his spiritual homeland. For this reason, those expecting more peanings to the joys of herb and skank should approach this set with caution. It's as danceable as any Wailers record, but that's not where the strength of *Survival* lies. It is an angry work, containing Marley's strongest political statements to date.

Survival is deceptive at first. Its melodies don't have the oppressive feel of those on *Natty Dread* or *Rastaman Vibration*, relying less on minor chords and more on lyrical content to create an air of menace, frustration or rage. But there's blood in every word.

The opening track, "So Much Trouble", is a mere scene-setter, a lightweight dancer with a familiar message:

"You see men sailing on their ego trips, blast off on their spaceship. Million miles from reality, no care for you, no care for me."

"Zimbabwe" dives right into the heart of the matter, taking up the cudgel, or the rifle, in the struggle for liberation:

"Every man gotta right to decide his own destiny, and in this judgment there is no partiality. So arm in arm, with arms we will fight this little struggle, 'cause that's the only way we can overcome our little trouble."

"Top Rankin'" covers no new ground, merely repeating well-worn accusations over the sort of arrangement The Wailers can play in their sleep.

"Babylon System" redresses the balance, raising an outraged clenched fist. It utilizes the more traditional "bundu" rhythm, a slow shuffle beat, with a beguiling melody and soaring chorus. The lyrics put a very effective sting in the tail:

"Babylon System is the vampire, sucking the children day by day. Building church and university, deceiving the people continually. Me say them graduating thieves and murderers..."

The title track reflects a spirit that has refused to lay down and die, in the face of centuries of adversity, a determination to establish a truly "black" identity and consciousness, despite reactionaries who vilify, and even liberals who patronise:

"How can you be sitting there, telling me that you are, when everytime I look around, the people suffer in suffering everywhere. We're the survivors, like Shadrach, Meshach and Abednego. Thrown in the fire but never get burn."

"One Drop" makes you realise why Marley is so revered. His voice is one of the finest emotive instruments in music today, black or white. His statements are never glib or cliched, but deeply felt and well considered.

"Ambush" is Marley's first and probably last

**TOUGH
AGAIN!**



Reggae Roundup

Recently, there has been a very healthy upsurge in the amount of reggae released in this country. In the hope of further fostering this, *Rip It Up* will be running a round-up of the latest crop of reggae albums as they come to hand.

Marley, who stands alone, has already been reviewed elsewhere. Top of this list, but by no means an also-ran, is *Tribute To The Martyrs* (Island), the second album by Birmingham band **Steel Pulse**. The martyrs in this case are Paul Bogle, George Jackson, Martin Luther King, Marcus Garvey, Malcolm X, Haile Selassie and Steve Biko. Their faces, carved in a mountainside at la Mount Rushmore, are the centrepiece of a beautiful cover picture. The contents are no less stunning.

Tribute surpasses its predecessor, the sublime *Handsworth Revolution*, in immediacy and vigour. The opener, "Unseen Guest", is for Bogle, hanged in 1865 for trying to improve the political status of the Jamaican people. Jah Jah watch over I. Evil, what you gonna do?

"Jah Pickney (Rock Against Racism)" speaks for itself, and the title track features a chilling recital of the way some of the martyrs met their end. Which part dem gone, which part dem deh...

Elsewhere, stones are cast for Jackson and Biko, blasphemers are cast into the fires, and the joys are extolled of dancing to the sound system DJ's.

David Hinds confirms that as a vocalist he is second only to Marley, and Karl Pitterson's production, as always, is exemplary. Mean, moving, magnificent music.

Third World have been in action since 1973, and each of their four albums has plotted new courses, the later ones especially forging new links with American R&B rhythms, to the stage where their most recent work has taken on an almost disco feel. This is not to belittle their achievements, since their later work has, to these ears, been the most satisfying.

Up for grabs here are their first album *Third World*, the follow-up *96 Degrees In The Shade*, and their latest product *The Story's Been Told*

reference to the incident at his home, when he, his wife and his manager, Don Taylor, were shot and badly wounded by unknown gunmen. Some say putting it into a song is a foolhardy, provocative move, but Marley is unafraid:

"We're not ignorant, I mean it, and they just could not touch us. Through the powers of the Most High, we keep on surfacing..."

"Africa Unite" is an anthem for the black nations to follow a common cause, while the closer, "Wake Up And Live", is another skanker which is bound to become a live crowd pleaser.

Survival will not please everybody. Marley gave that up after *Natty Dread* because he had more important things to say. He does not appeal to the white man to understand the black man; if he doesn't now, he never will. "We are what we are, and that's the way it's going to be," he says in "Babylon System".

This album is a rallying call to the black man, a proclamation of oneness. You may not find all of Marley's views agreeable, but his role as the major driving force behind Third World culture is beyond doubt.

Duncan Campbell.

(Island). The first album is a sombre affair, starting on the cover, showing a woman with her head downcast in defeat and resignation. The covers of each of the albums carry on a concept. The first album features a depressingly accurate reading of Winston Rodney's "Slavery Days", and while worthy for "Sun Don't Shine" and "Freedom Song", its interest is more of a historical nature.

It's hard to believe that its successor, *96 Degrees*, was made by the same band. It brims over with self-confidence, influences from other cultures, mainly western, are starting to intrude, and the production and arrangements are far more adventurous. *96 Degrees* also introduces the massed vocal harmonies for which Third World have become known.

It's still subdued, compared to its successor, *Journey to Addis*, reviewed earlier this year, but an air of optimism prevails, as a solution has been found. The cover shows a man, again with head bowed in submission, but surrounded by craftwork, things of beauty and symbols of his culture.

The band's most popular release, according to one overseas reggae dealer, the standout tracks being "Jah Glory", "Human Market Place" and "Rhythm Of Life."

A very different band is heard on *The Story's Been Told*. Bunny "Rugs" Clarke, who joined on the *96 Degrees* set is a far more American vocalist than the man he replaced, Milton Hamilton. The crossover sound has been completed. The cover shows the children of Babylon arriving on the shores of Addis, and the album has a very "up" feel, epitomised in the sheer elation of "Having A Party". Third World are now making the most accessible music to come out of JA.

The Heptones' Night Food is a re-release, which was snapped up by enthusiasts the first time around, and is bound to get the same reception again.

Leroy Sibbles, Earl Morgan and Barry Llewellyn have been singing together since their voices broke, and it shows in the precision of their work.

If Sibbles has become infatuated with Jah, it didn't show in this set, recorded in 1976. That's not to say he's without a conscience. There's plenty of evidence on tracks like "Deceivers" and the classic "Book Of Rules".

The only non-original is a worthy rendition of the Four Tops' "Baby I Need Your Lovin'".

The Gladiators, Albert Griffiths, Clinton Fearon and Dallimore Sutherland, have been recording since 1967, and have released two superb records, *Trenchtown Mixup* and *Proverbial Reggae*, since signing to Virgin in 1976. *Naturality* (Front Line) continues this heritage, refining their songwriting, with numbers like "Write To Me" and "Nyabingi Marching On" showing off their lovely harmonies to the best advantage. Marley's "Exodus" is also given reverent treatment.

Skank till your ankles break.
Duncan Campbell

LASH OUT!

TRY ON SOME OF THESE



Whatever your taste ~ look to Wea

Frank Zappa **Orchestral Favorites**
Joe's Garage Act I **Reprise**
Zappa/CBS

Frank Zappa's work is dominated by his personal pre-occupations and obsessions. At his most rapid, Zappa seems merely pre-occupied — the bodily function as riff.

Happily, *Joe's Garage* is Zappa at peak efficiency, drawing together with enviable economy the strains that have run through previous albums — political paranoia, garage bands, various sexual activities, wet T-shirt contests, social diseases, more sexual activities, rock groups on the road, etc etc.

The libretto to *Joe's Garage* is an hilarious document (for those not easily offended), with the Central Scrutinizer, a raspy-voiced, mechanical enforcer of the laws which haven't yet been passed being an especially engaging creation.

Zappa describes *Joe's Garage* as "a stupid story about how the government is going to try to do away with music (a prime cause of unwanted mass behaviour). It's sort of like a really cheap kind of high school play." Cheapness is another Zappa pre-occupation.

Joe's Garage has a concentrated unity of thought rare among Zappa's often fluctuating work, and musically it is as good as he gets (check his stunning parody of a certain Famous Rock Group, represented by Frank as Toad-O).

Acts II and III are reportedly on their way. Is this *The Great Work* in progress? Or is this Cheapness? Time will tell.

Orchestral Favorites is for the diehard who must have everything associated with Zappa. The album is large group explorations of standard Zappa instrumental themes, culled from tapes left with Warners when Zappa left the company, and released against his wishes.

Ken Williams

Jane Aire and The Belvederes

Virgin
Akron, Ohio has thus far produced a somewhat incredible string of world-renowned new wave hitsters. Scampering along at the tail end comes Jane Aire, a local girl discovered (singing along to a jukebox) by none other than Akron producer, Liam Sternberg. Who, while on the subject of Akron almost-stars, was Rachel Sweet's mentor/producer.

The Rachel Sweet connection is not arbitrary. Liam Sternberg discovered, wrote for and produced Ms Sweet, and he does the same for Jane Aire. But whereas Rachel Sweet's goopy jail-bait stuff palled, Jane Aire's talents shine.

Definitions are difficult. Sternberg's songs are up-tempo and now more like pop-cum-Motown than the pseudo-country style he had previously assumed. With Aire's chameleon of a voice and the aid of her pacey backing band, The Belvedere's-aka British club band, the Edge — it works a treat.

The single off this album is "Breaking Down the Walls of Heartache", a catchy super-



Supremes type number which deserves airplay more than much of the pop currently played on radio. Like the entire album it will possibly attract neither mass nor cult appeal, but I hope Jane Aire does well in the little league.

Louise Chunn

Stevie Wonder's Journey Through the Secret Life of Plants
Tamla Motown

This double album (with splendid cover, one might add) has its origins as a soundtrack for a forthcoming film *The Secret Life of Plants* which accounts for the amount of straight instrumental work, and also the overlaying of spoken voices and natural sounds on many of the music tracks. Sometimes, as in the 'bed-time story' intro to the song "Power Flower", the whole thing trembles on the brink of kitsch but on the whole it is a virtuoso collection of songs around the central theme of the flora around us.

Musically, Wonder is at the center of the universe as far as the album is concerned, and many tracks feature instrumentals wholly played and organised by the singer. The sounds of the synthesiser are to the fore, ranging from the delicate staccato effects in the opening of "The First Garden" through the neo-Baroque idiom of "Ecclesiastes" to echoes of Kurt Weill in the "Finale". Perhaps amongst the songs there is nothing quite as immediate as many numbers of *Songs in the Key of Life* but "Send One Your Love" is a charming ballad, and "Outside My Window" is fairly punchy.

A major piece of work, and who knows it could help you to a new relationship with your rhododendrons.

William Dart



The Cure
Three Imaginary Boys
Fiction

Siouxsie and the Banshees
Join Hands
Polydor

Released over a year ago in Britain and here, belatedly, a few weeks ago, the Jam's *All Mod Cons* contemptuously swipes all post-1977 upstarts into the shadows. After warming up with two timely albums, the second, *This is the Modern World* being a necessary attempt at concept writing, Weller has realised his dream of writing the perfect seventies' English album.

Brilliantly moving from specific close-ups of society's stereotypes, "Mr Clean", "Billy Hunt" and "To Be Someone" he then turns in his most moving, provocative songs, as scalpel jobs of the modern world, "In the Crowd", "A-Bomb in Wardour Street" and the bloody magnificent "Down the Tube Station At Midnight". Debts to the Who are forgotten and transcended as Weller proves for the third time that it's none other than Ray Davies who is the source of inspiration for his sharp observations. And the word is that the Jam's new album, *Setting Sons* is even better than *All Mod Cons*, hopefully we won't have the same release delay. Surely not.

Fiction Records is a small independent label established by Polydor's London A&R man Chris Parry. The Cure are his blue-eyed boys, three clever young gents who gained attention

The Jam
All Mod Cons
Polydor

earlier in the year for their cold, tense "Killing An Arab" single. Actually I preferred the flip side, "10.15 Saturday Night" in its recollections of love freshness, and, fittingly, it is the opening track on *Three Imaginary Boys*. The album is unusually presented as there are three objects on the cover each one representing a member of the band and to add to the confusion there are no song titles on this import review copy so I have to match the pictures on the reverse sleeve to the possible titles of the songs. Unusual but infuriating.

The music, well, the Cure are thoroughly hip to what is going on. Their songs are distant, melodic, rhythmical and often jagged but they don't always make the most of their original ideas, too often things are left hanging, unrounded. But despite that the album is strangely addictive, another side to pop.

Siouxsie and the Banshees have indeed slipped since the sharply drawn traumas of *The Scream. Join Hands* coz we're in hell (it sounds like it anyway) is a might too close to over-the-top melodrama for its own good. John McKay's absolutely crucial guitar has lost its clean thrust in a fairly dense production, and the whole second side is almost completely taken up by the endless anguish of "The Lord's Prayer". Only the atmospheric propulsion of the excellent "Playground Twist" and "Icon" could survive the quality test laid down by their first album.

Since this album drummer Kenny Morris and John McKay have left, reasons as yet unknown, but I wouldn't mind betting that the unsatisfactory condition of *Join Hands* had something to do with it. We'll see.

George Kay

Santana
Marathon
CBS

It is tempting to breathe a sigh of relief in finding the Santana band's latest offering is free of tiresome remakes of other people's old hits. But the proof is in the ears and the *Marathon* is hardly afoot before one is crying out for a Blind Faith, a Zombies, a whoever, a song at least. The suspicion that Santana is bankrupt of ideas seems confirmed.

After the artistic triumph of Santana's solo endeavour *Oneness* earlier this year it is not only disappointing, but perplexing.

Only "Stand Up" (second rate Santana, but here it sounds almost inspired) and "Aqua Marine", a meditative instrumental, have anything of the old fire. The other songs are quite undistinguished, as is the delivery of lead singer Alexander J. Ligertwood, and, most curious of all, Carlos Santana is scarcely in evidence.

The guitarist's soaring improvisations have always been the essence of his bands. His is one of the truly individual electric guitar sounds. It reflects the depressed state of his work that here he could be any one of his own imitators.

Ken Williams

The Eno Collection



MUSIC FOR AIRPORTS, 1978.



BEFORE AND AFTER SCIENCE, 1978.



MUSIC FOR FILMS, 1978.

Six from someone called Brian Eno



HERE GOME THE WARM JETS, 1972.



TAKING TIGER MOUNTAIN, 1974.



ANOTHER GREEN WORLD, 1975.

MARKETED BY
polygram

You Should Not
Pay More Than
\$7.99

Cowboys Rutsetc



Cowboys International
The Original Sin
Virgin

The Ruts
The Crack
Virgin

Fingerprintz
The Very Dab
Virgin

The adventurous Virgin policy of snapping up new comers has earned the label a rosy reputation. The three new signings under scrutiny represent a healthy cross-section of what is currently going down.

Fingerprintz are a tough little pop unit from South London relying on the flexible songwriting skills of Jimmie O'Neill and the chinky guitar leads of Cha Burnz. The band are at their best when O'Neill's songs are terse and lean ("Tempermental" and "Close Circuit Connection") but they tend to over-reach when they tackle more obtuse songs like "Beam Me Up Scotty" and "Invisible Seams". Still, the ideas are there.

Virginity gave us a representative foretaste of the Ruts on "Babylon's Burning" and from that I sized them up as a poor man's Clash, which is just about right. With their vague reggae affiliations it would have been reasonable to hope that they might have developed on the Clash's "Police and Thieves" cover, but *the Crack*, other than on "Jah War", plays it safe but certainly sound in a revival of the punk spirit. If you like nostalgia try "Human Punk".

Of the three albums, *Cowboys International's* is by far the best. What the other two merely hint at, Bowie incarnate Ken Lockie delivers in full with cocksure ease. Fingerprintz and the Ruts represent the hard-core eight-days-a-weekers of rock'n'roll who might make a few ripples before they submerge but Lockie and his CI are making waves now.

From Newcastle, he formed the band however in London with ex-Clash Terry Chimes (Tory Crimes) on drums amongst others. *The Original Sin* is as mature as debuts can be and there are at least four songs in attendance that Bowie would/should give his eye-teeth for, "Thrash", "Here Comes A Saturday", "Aftermath" and "Lonely Boy", all exuding Thin White Duke vocal twang and phrasing circa *Space Oddity*. Lockie, of course, adds his own unique brand of suss, but all in all the album is a lesson in how to be derivative without being fatuous or superfluous. Gary Numan could learn something.

Times are good when debuts like *The Original Sin* are around.

George Kay

Penetration
Coming Up For Air
Virgin

Sad but true, fully three quarters of the new hopes who appeared in the British new wave boom have now returned to obscurity. Penetration are one of the bands who have survived. For better or for worse they have done so by ditching their adherence to punk musical tenets like speed and simplicity.

On their debut album of 1978 the band showcased their jagged song structures, sparse arrangements and almost uncomfortably hard metallic sound to critical and popular approval. Now the pace and obvious energy have gone though there is still tension and a hard edge to the material.

Nevertheless this is if anything a superior album. Overall the band demonstrates an increased capability and lead guitarist Fred Purser has lost none of his melodic dash. Now they also turn the studio facilities to their advantage with some interesting experiments in the mixing. Vocalist Pauline Murray is in her best chilly toned form.

My own enthusiasm for the band has waned but I would still recommend a listen to this for anyone who liked the first album. File this one under uneasy listening.

Dominic Free

Skids
Days In Europa
Virgin

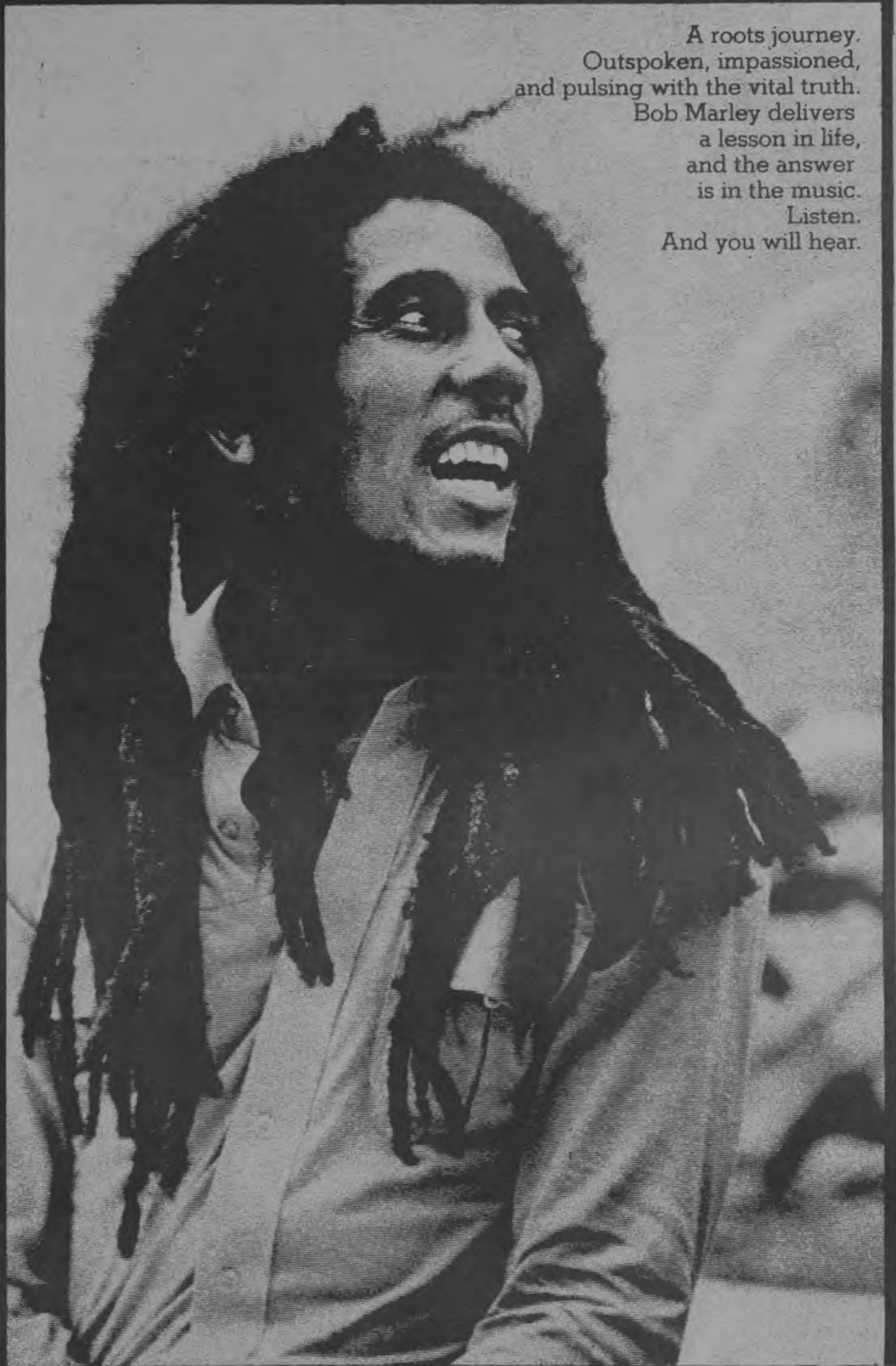
My vote for best 1979 album is split between the Members' *Chelsea Nightclub* and Skids' *Scared to Dance*.

There lies a good example of directions the latest products of new wave are taking. The Members appear to be content to joke and jibe, Skids, though, are after bigger fish. Richard Jobson's lyrics abound with fanciful phrases, ethereal imagery and existential themes. The pity is that by setting their sights so high, they're maybe aiming a little too high for their potential audience.

A new drummer and producer hasn't made a great deal of difference to the overall sound. Stuart Adamson's well-oiled rotoring guitar still

SURVIVAL

A roots journey.
Outspoken, impassioned,
and pulsing with the vital truth.
Bob Marley delivers
a lesson in life,
and the answer
is in the music.
Listen.
And you will hear.



BOB MARLEY & THE WAILERS

Bob Marley & The Wailers. Survival.

Featuring the single "So Much Trouble."

Produced by Bob Marley
and The Wailers and Alex Sadkin.

On Island Albums and Cassettes (L 37050)



ISI AND

17
KIRKBY

SURVIVAL

DECEMBER EXCLUSIVE IMPORTS

THE BEATLES
COLLECTION

13 ALBUM BOXED SET
& POSTER

PINK FLOYD
THE FIRST ELEVEN

11 ALBUM BOXED SET
A LIMITED EDITION

THE BEATLES
COLLECTION

PINK FLOYD
THE FIRST ELEVEN

LIMITED STOCK BOXED COLLECTIONS

Both these attractively packaged Boxed Sets are available now through your EMI Shop. "The Beatles Collection" contains thirteen Beatles albums (including the compilation "Rarities") and a poster. The limited edition Pink Floyd boxed set contains all their eleven albums up to "Animals", and is titled, "The First Eleven". Stocks of both these collections are limited.

ONLY AVAILABLE AT

THE EMI SHOP

AUCKLAND FLOOR 1, 246 QUEEN ST.
AUCKLAND DOWNTOWN CENTRE
TAURANGA 50 DEVONPORT ST.
ROTORUA TUTANEKAI ST.
TAIHAPE 85 HAUTAPU ST.
NAPIER CNR EMERSON & DALTON STS.
HASTINGS 247 HERETAUNGA ST.
LOWER HUTT 174 HIGH ST.
CHRISTCHURCH 129 CASHEL ST.

CHRISTCHURCH SHADES SHOPPING
CENTRE, CASHEL STREET
WESTPORT PALMERSTON STREET
DUNEDIN 242 GEORGE STREET
DUNEDIN 261 GEORGE STREET
CHRISTCHURCH 731 COLOMBO ST
WELLINGTON 106 CUBA MALL
NEW PLYMOUTH 32 DEVON ST EAST.

The EMI Shop

Specialists in Complete Catalogue and Imports

RARE RECORD

GOOD QUALITY SECONDHAND
RECORDS AND TAPES

**DOWNSTAIRS: THE CORNER VILLAGE
CNR QUEEN & VICTORIA STS, AUCKLAND.**

OPEN MON TO SAT
(LATE NIGHT FRIDAY)

**BRING IN THOSE UNWANTED
RECORD & TAPES
AND EXCHANGE THEM FOR CASH.**

PO BOX 5556, AUCK 1. PHONE 370-820

OLDIES

Original
45s, LPs & 78's from:

The 50's — the age of Rock'n'Roll — Elvis — The Doo-wop sound — Connie Francis — Johnny & the Hurricanes etc etc.

The 60's — the Beatles — Surfin' — British R&B — Bob Dylan — West Coast/Acid Rock etc etc. Huge bi-monthly free record list plus newsletter for information and contacts in the fascinating world of collecting old Rock'n'Pop records.

Write now to:

Echo Records
PO Box 1206,
Christchurch.

NZ's foremost mail order vintage
record dealers.



2 1/4 INCH ROCK'N'ROLL BADGES
Available are Kiss, Clash, Sex Pistols, Lou Reed, Ian Dury, Blondie, Talking Heads, Rolling Stones, Led Zeppelin, Bowie, Cars, Marley, Pit. Also 30 novelty badges. All badges \$1.00 each plus 15c postage (up to 5 can be sent for 15 cents).

1 1/4 INCH ROCK'N'ROLL BADGES
20 exciting new designs on new 1 1/4 inch diameter badges. New groups included Dire Straits, Rats, XTC, Cheap Trick etc. All badges \$1.00 each plus 15c postage.

NZ BANDS BADGES
Badges are available for Citizen Band, Bon Marche and Flight X-7. All \$1.00 each plus 15c postage.

DESIGN YOUR OWN
Now we give you a chance to have your self-designed badge or key tag. Pictures from magazines, camera photos or your own artwork can be sent and we will make up your own badge or key tag for the same price as above. Send self stamped envelope for illustration sheets and instructions for your own design to:

EXPRESS YOURSELF PRODUCTIONS
P.O. BOX 48-004, BLOCKHOUSE BAY, AUCKLAND.
(Please do not forget your return postage.)

dominates and if Jobson's lyrics are little close to sixth form poetry, so what?

These lads are still in their teens and, for all their earnestness, they are likely to be playing the sounds that are to come to the fore in the eighties. Dylan they ain't. But *Days In Europa* will turn grey before you hear me playing *Slow Train Coming*.
John Dix

Various Artists
Business Unusual
RTC

Business Unusual features a variety of English small label acts who provide the opposite alternative to the complacency represented by the Eagles and their ilk. Compiled by Zig Zag's David Marlow, the underdog's champion John Peel and Cherry Red Records founder Iain McNay, the album is an exuberant if rudimentary cross-section of what we missed out on in the way of grass roots rock'n'roll singles last year.

The eight-track first side concentrates on the young, fast and unscientific. The Leyton



Donna Summer
On The Radio Greatest Hits Vol. I & II
Casablanca

Sister Sledge
We Are Family
Cotillion

Chic
Risque
Atlantic

Us white folks have a bad habit of picking up on black music several years too late. Sure Chuck Berry had his hits but it was the Beatles and the Rolling Stones that elevated him to the rock'n'roll hall of fame in the eyes of the general public. Later in the decade, the blues boom drew heavily — in some cases almost exclusively — on the advances made by the black bluesmen in the fifties.

Disco however, as you may have noticed, has been more rapidly adopted by the masses. In retrospect that's not surprising for disco, in form at least, is closer to the highly successful output of the 60s black music label, Tamla Motown. For both use gospel influenced vocalists singing pop tunes over a big beat. Similarly both are producer's mediums — it takes a distinctive voice to fight its way out of the production line and right now that's where Donna Summer triumphs. Produced by the creative team of Giorgio Moroder and Pete Bellotte, she's graduated from being queen of the vinyl orgasm to a convincing yet still earthy contemporary R&B singer.

On the Radio is a double greatest hits package that traces this development and it's

Willie Nelson and Leon Russell
One for the Road
CBS

Leon Russell
Life and Love
Warner Bros

The Earl Scruggs Revue
Today and Forever
CBS

In the last *Rip It Up* I drew a comparison between Waylon Jennings and the screen persona of John Wayne. If Jennings has parallels with Wayne, then Willie Nelson's are with James Stewart. They share a vulnerability, a humanity that in both men is best expressed in the voice.

For years the Nashville establishment refused to take Nelson seriously as a singer. But it is the seeming inadequacies that give Willie's singing its strength.

Willie Nelson is one of the finest of country songwriters with a touch for themes that transcend categorisation (check out B B. King's version of Willie's "Night Life" on *Blues is King*). It is therefore remarkable that one of his most compelling albums contains no songs of his own. *Stardust* was a gem, although some saw it as an aberration, failing to perceive the interpretive skills necessary to breathe new life into well-worn chestnuts like "Moonlight in Vermont".

The double album *One for the Road* is two distinct records, one of which is 'Stardust Revisited'. Record the first is a rollicking piece of business with Willie and Leon Russell (any suggestions, matinee fans? Richard Widmark perhaps?) trading choruses on 10 country or country-tinged songs with the aid of Willie's band, plus guests, including Maria Muldaur and Bonnie Raitt (nifty slide guitar on the hoary old "Trouble In Mind", which turns out to be an inspired choice). Only the po-faced purist would quibble with Willie's offering of Cole Porter ("Don't Fence Me In") or Gene Autry ("Ridin' Down the Canyon").

Record the second has Willie running down another set of standards to the backing of Russell, who plays all instruments. In Nelson's hands too-familiar, even debased, songs live anew. That may be a mark of genius.

Leon Russell's not entirely undeserved reputation as an opportunistic manipulator should not blind one to his considerable skills as songwriter and arranger. *Life and Love* matches seductive neo-gospel melodies to his idiosyncratic Dustbowl voice. It ranks with the Okie's best work.

The Earl Scruggs Revue employs a stricter

Buzzards' "19 and Mad" (which only hints at the stature they've achieved with their superior pop singles this year "Saturday Nights Beneath the Plastic Palm Trees" and "I'm Hanging Around") and the naive "New Wave Love" are the best amongst them.

But the second side is as good as a compilation can get. Starting with the Tights' evocative "China's Eternal" this side peaks with Thomas Leer's "Private Plane" — pulsing bass as Leer and synthesisers construct a rising melody, a gem Robert Rental, Throbbing Gristle (remember Genesis P. Orridge? you don't?) and Cabaret Voltaire conclude with their novel ideas of what young men should be doing with electricity.

The album's only fault is the omission of artists from the Fast label — Gang of Four, Mekons and the Human League — all mandatory stuff. A minor criticism in an otherwise intriguing compilation.

If it came to a choice give me these enthusiastic amateurs anyway.

George Kay

her latest role as brassy vocalist of such radio favourites as "Bad Girls", "Hot Stuff", "Dim All the Lights", "Heaven Knows" and "Last Dance" that best display her talents. She may not have the voice of Aretha Franklin or the intensity of Gladys Knight but then they've not made singles this good in many years. (Warning: The versions of the singles on this album in most cases are of 45 single length and not the longer album or 12" 45 cuts. Also added effects and drumbeats between songs to give a danceable flow often have a jarring effect and ruins the lovely connection between "Hot Stuff" and "Bad Girls" from the *Bad Girls* album.)

Chic, in case you didn't know is also The Chic Organization Ltd. and is controlled by guitarist Nile Rodgers and bassist Bernard Edwards — the songwriters, producers and brains behind the outfit. While unashamedly commercial in their approach (Rodgers told one writer that if country and western were the next big thing, he'd be out there with his cowboy hat on), they've still developed an appealing and original approach based around Rodger's jazz-style chording and Edward's propulsive bass playing. But Chic's concern with style and elegance results in a coolness in approach — this beautifully crafted music may entertain but it's unlikely to move you. For that reason Rodgers and Edwards best work so far comes on the Sister Sledge album *We Are Family*. Here, the sisters Sledge function not as a cool and anonymous chorus but as soul singers giving character to the otherwise slick Chic machine. Standouts are the title track and the singles "He's the Greatest Dancer" and "Lost in Music" but the strength of the songs and instrumental work makes this the most consistent disco album I've heard.

As Graham Parker has said disco is just modern soul music. Believe it and you won't have to wait till the 1980s to discover that for yourself.

Alastair Dougal

country approach than either Willie or Leon. A pioneer of bluegrass banjo, Scruggs and his sons lay down an appealing blend of bluegrass tinged with rock, a sound that brings to mind one of the more interesting 'forgotten' albums — *Kindling* (WB, 1973) by ex-Byrd Gene Parsons.

Ken Williams

The Boomtown Rats
The Fine Art of Surfacing
Mercury

In the last couple of years the Rats have gone from being a kids band to being a rock'n'roll band, fullstop. If with this goes American tours and production numbers, maybe we'll get to see them out here sometime. I could stand it.

This album has got to have about the worst cover of the year. It opens with Geldof's paen to unreasonable beliefs, "Someone's Looking", including the immortal lines,

*On a night like this
I deserve to get kissed
At least once or twice ...*

Most rock writers have touched on the subject of paranoia, but Geldof does it well. They follow with a brilliant putdown of the non-stop party life that some music biz people succumb to.

*They said she did it with grace
They said she did it with style
They said she did it all before she died ...*

Both songs come complete with melodies and hooks you could give to your bank manager as collateral.

There's more. "Having My Picture Taken" pokes light-hearted fun at the instant nostalgia business. It's not deep but it's got a tune you can hum. Throughout it all the band plays like a unit and the production is good — you can hear it all.

The trouble is, The Rats don't have a whole lot to say. They press on some touchy subjects and then pull back before it starts to hurt. "Keep It Up" is a catchy little number about the sexual combat zone that doesn't get past superficiality. "I Don't Like Mondays" documents pointless violence without really making much of a point. And the couple of tunes that lack hooks don't have much to justify themselves.

But that's okay. There's a wide range of possibilities between the intensity of a Graham Parker and the classic dumb fun of the Ramones. The Rats are entertainment, a hot live act. I counted six good tunes out of ten. It may not be a home run, but it puts them in the right ballpark.

John Malloy

Karla Bonoff



Karla Bonoff
Restless Nights
CBS

J.D. Souther
You're Only Lonely
CBS

Souther has been making a name for himself as a songwriter over the past few years. "New Kid in Town" for the Eagles and "Simple Man, Simple Dreams" for Linda Ronstadt being two latterday standards which he has penned. However, his first two Asylum albums never really took off, and perhaps this new one on a new label will make some impression. The only well-known track is "White Rhythm and Blues". Souther's immaculately crafted version of this song typifies his relaxed style.

Using a bevy of illustrious names behind and beside him (Jackson Browne, Phil Everly, Glenn Frey, Don Henley, John Sebastian and Waddy Wachtel are just a few) Souther achieves a fair range of styles, witness the reggae flavour to "If You Don't Want My Love" or the rock-orientated "Til the Bars Burn Down". A thoughtful and rewarding album.

Perhaps it is significant that the highlight of Karla Bonoff's album is her reading of the traditional ballad "The Water Is Wide" which, although it goes on a little too long, has a very agreeable line in guitar accompaniments. She too has tried to get some variety into her style, and provides a cover of Jackie De Shannon's "When You Walk In The Room" which is every bit as good as if Linda Ronstadt had done it.

This brings the issue to a head. Bonoff, whose own songs were given such definitive readings by Ronstadt, comes across sounding like a copy of everybody's favorite roller skating songstress. There are strong ones such as the opening "Trouble Again" but also weak ones like "The Letter", a sentimental effort which is not helped by a backing built around a wavery organ sound. A pity, because there are some lovely things here — as I write this I am listening to the beautiful "Only a Fool". However, Karla Bonoff is going to have to make a more conscious effort to free herself from this sub-Ronstadt image.

William Dart

Stanley Clarke
I Wanna Play for You
Epic

Various Artists
Havana Jam
CBS

In March this year American and Cuban musicians participated in three nights of music at Havana's Karl Marx Theatre. It is appropriate that the universal language of music should make the heat for the tentative thaw in the 20-year freeze between Cuba and its giant North American neighbour.

This double album represents a cross-section of the performances, with the emphasis on jazz and Latin rhythms. At its often magnificent best the music seethes. There is outstanding work from Weather Report, the CBS Jazz All-Stars (Getz, Hutcherson, Shaw etc), the Cuban jazz group Irakere, and, especially, the one-off grouping of John McLaughlin, Jaco Pastorius and Tony Williams. There is talk of recording the so-called Trio of Doom; it should be done.

Inevitably, in a 'sampler' situation like this the scope of performance can exceed the limits of even the most catholic taste — for example, I climb walls to the screech of Sara Gonzales (dubbed in the liner notes "the Cuban Joan Baez") — but all in all this is a most satisfying account of a musical marriage between cultures which, politically, remain mutually suspicious.

A sampler of a different kind is Stanley Clarke's *I Wanna Play for You*, a double album which casts the awesomely gifted bass player in different moods and different company, including the likes of Stan Getz, Jeff Beck, George Duke and Freddie Hubbard.

There is a more or less equal balance between studio and live cuts and it's necessary listening for those who can see that jazz didn't die with its 'late greats'.

Initially, essentially track-by-track personnel information was omitted from the New Zealand release. It is pleasing that CBS is taking steps to rectify a regrettable lapse.

Ken Williams

Human League
Reproduction
Virgin

I'm pretty suspicious of synthesiser playing art rock bands. Not because there isn't a place for them in rock'n'roll but because their 'intellectual' stance seems inevitably to discredit traditional rock values like fun and danceability. Nevertheless Human League do seem to have avoided most of the pitfalls inherent in synthesiser music.

Behind their success is a deliberate policy of avoiding the usual indulgent doodling. The band aims to produce conventional pop music through unconventional means. Supporting the vocals are three synthesisers instead of the usual guitar, bass and drums. The tracks are all neatly structured, the best quickly become ad-

dictive listening and all fall within the 3-4 minute time limit.

It is in the lyrical department that The Human League become a trifle too weighty. Titles like "Circus Of Death", "Austerity" and "Zero As A Limit" give you a good idea what to expect.

Human League have a considerable cult following in England (including David Bowie). So if you like the experimental wing of new wave, such as Magazine and Wire, you should lend an ear to this lot. Undoubtedly an impressive debut, even though it's not much fun and you can't dance to it.

Dominic Free

Joan Armatrading
Steppin' Out
A&M

Joan Armatrading's four previous albums have all been studio recordings; all but the very first were made under the direction of producer Glyn Johns. By all accounts the combination has always served her well. This live album — recorded on tour in the United States — only proves that Armatrading needs some direction to strike that oh so happy medium of her studio work.

For *Steppin' Out* is not just a re-hash of her other albums from up on the stage. The treatment is most often quite new — there are even two previously unrecorded songs — and mostly not so good.

Take the title song "Steppin' Out", for example. It comes from *Back To The Night* where it is a smooth, up-tempo tune with soaring vocals and full backing. On *Steppin' Out*, the singing is over-enthusiastic, the only accompaniment, a thrashing acoustic guitar.

Or "You Rope You Tie Me" from *Show Some Emotion* where it is an intense but subtle song. The live recording drags it out — through bass and flute duos of no particular consequence — to cover about one third of a side.

In all, this is not an essential Armatrading album. It lacks a certain control and, for all the excellent musicianship etc, it does little justice to the songs laid down on previous studio albums. They'd be the better buy.

Louise Chunn

AC/DC, Highway to Hell (Atlantic)

AC/DC have joined forces with noted producer, Robert John Lange (B. Rats, Thin Lizzy etc) on this, their fifth Atlantic album and the collaboration of metal and brain has paid dividends. Lange has added spit and polish to the band's unrelenting rave-ups, and if you can forgive them for nicking Peter Green's "Oh Well" riff for "Beating Around the Bush" then you're left with the best heavy metal album of the year. No question.

From Scratch, Rhythm Works (EMI)

From Scratch is an Auckland extension of the London Scratch Orchestra, a collection of musicians and non-musicians who, in 1970, formed themselves into a loosely integrated unit for the purpose of creating music from the basics, from scratch.

Focussing mainly on percussion, From Scratch present four segments of communal, entirely off-the-cuff endeavour suitable for enthusiasts only.

Streetband, London (Logo)

Sons of the street who fall somewhere between Squeeze and the Tourists, Streetband have too many loose ends to tidy up to make the required impact with this, their first album. It's crisp with a smattering of good songs and Dury's ex-right hand man Chaz Jankel helping out, but their sound is still in the formative, nondescript stages. Promising though.

Michael Jackson, Off the Wall (Epic)

If the presence of the full-length version of the great single "Don't Stop 'Til You Get Enough" is not enough to lure you into buying this album, then the fact that this is a superbly crafted and consistently enjoyable set of pop-soul and disco tunes ought to. It has the highest overall standard of a disco inspired album since Sister Sledge's *We Are Family*. Recommended.

Tom Johnston, Everything You've Heard is True (Warner Bros)

At the helm of the early 70s Doobie Brothers, Tom Johnston made some great, jangly dance music, before health problems forced him to give it away. Now a decidedly robust Johnston is back with a solo project — and making more great, jangly dance music.

He retains an individual voice while employ-

ing a late 70s dance beat. Backings by the Best of the West (Coast) are precise and propulsive, with Johnston's remake of Joe Tex's classic "Show Me" an object lesson in drive.

Johnston seems immune to the malaise that afflicts the Doobie Brothers today.

The Sandford/Townsend Band, Nail Me To The Wall (WB)

How far can a band go on one song? Sandford/Townsend had "Smoke from a Distant Fire" two albums ago and they're still running variations on it. They don't have the songs and their pedestrian version of "Southern Fried Boogie" is stupefyingly ordinary. The Doobie Brothers did this sort of thing so much better eons ago.

Moon Martin, Escape From Domination (Capitol)

Best known as the writer "Bad Case of Loving You" for Robert Palmer and "Cadillac Walk" and "Rolene" for Mink de Ville, Moon Martin on his second album proves himself to be a competent if undistinguished rocker. The fast songs seem too restrained and the lightness of his voice proves more effective on the 60s pop style of the slower songs. Martin seems destined to remain a writer of other people's hits.

Various Artists, Rare Stuff (Harvest)

A damned fine album of Bits and Pieces released at the give away RRP of \$6.99. EMI have roped in interesting fragments of the Saints, the Flys, the Banned (all contribute four songs each), two mandatory songs by Wire (their single "Dot Dash" and flip "Options R") and a minor masterpiece in the shape of "Only Arsenic" from the Rich Kids written by Glen Matlock.

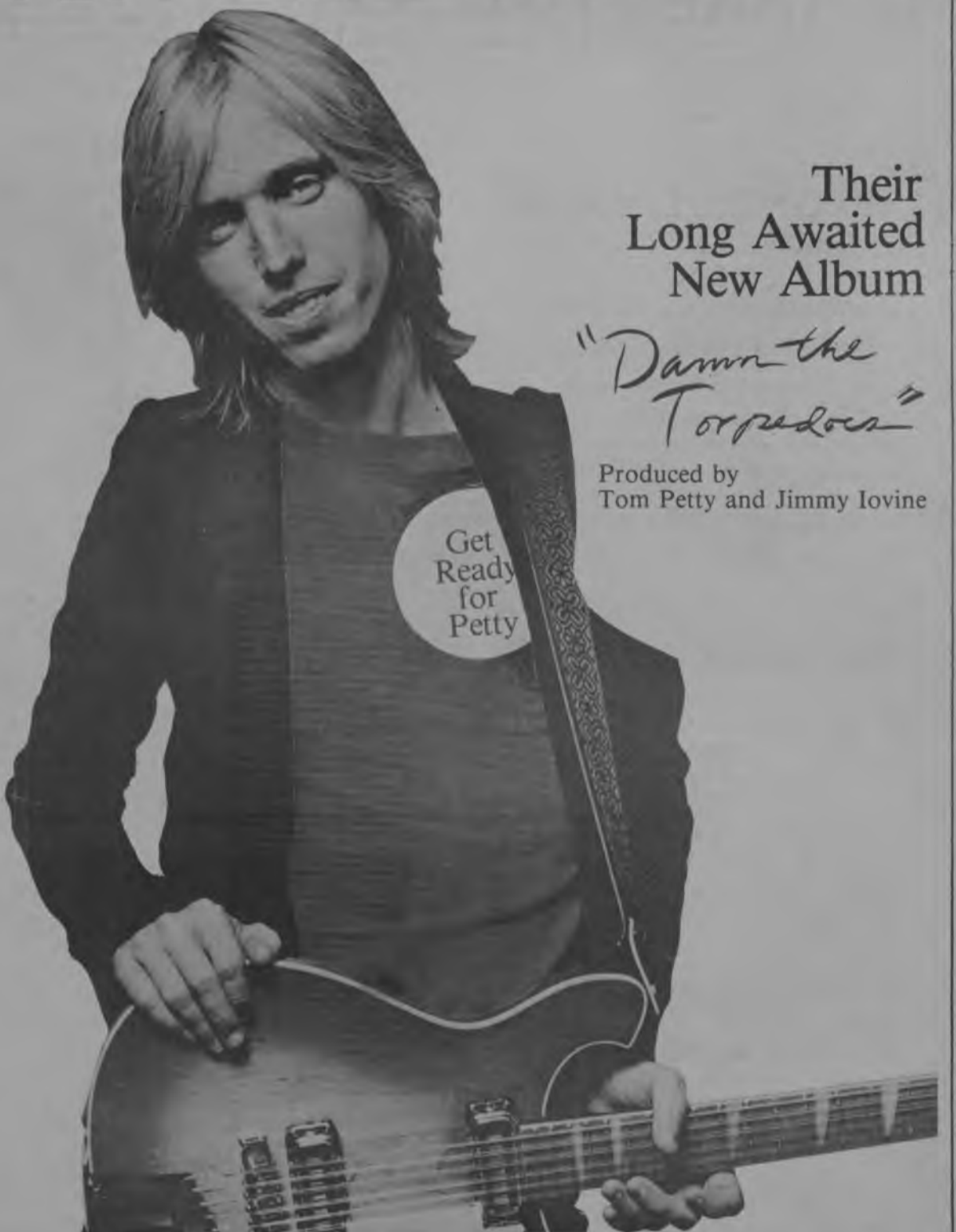
The album even though it is a compilation, hangs together nicely and Wire and the Rich Kids make it worth the price alone.

Bob Welch, The Other One (Capitol)

Welch's new album seems to show a move away from the saccharine pop of his earlier outings to a tougher more rock oriented approach. It's still West Coast style but it's a far more appealing formula. Not all the ideas are perfectly realised but there are enough of them to make *The Other One* enjoyable and to suggest there may be better to come.

Get Ready for Petty

TOM PETTY AND THE HEARTBREAKERS

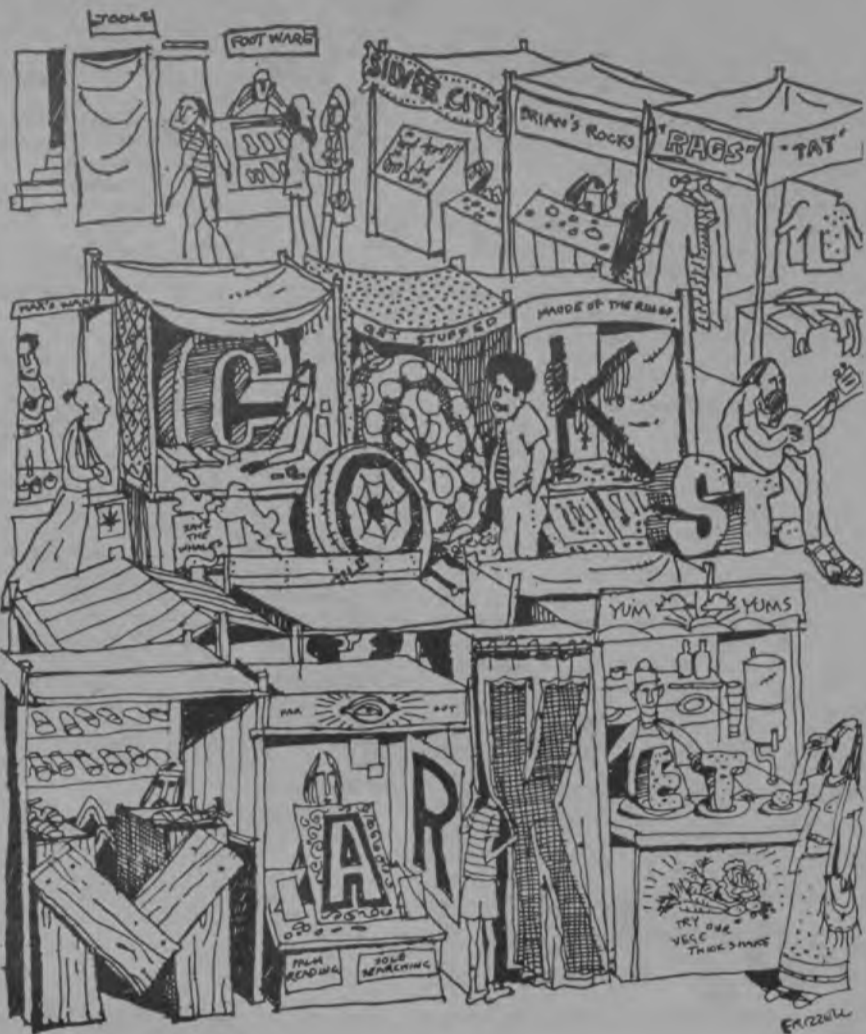


Their
Long Awaited
New Album

*"Damn the
Torpedoes"*

Produced by
Tom Petty and Jimmy Iovine

COOK STREET MARKET



IT TAKES ALL SORTS

STONES TONGUE
GREAT SILVER PLATED
2 COLOR
SOLID METAL TONGUE
\$7.95 plus postage



"f...ing fantastic" Mick Jagger
 "unf...ing-believable" Keith Richards

SATURN PRODUCTIONS, P.O. BOX 43, SOUTHLAND CENTRE VIC. 3192 AUSTRALIA.

Please send me _____ tongue logos in gift boxes at \$7.95 plus 50c postage and packaging. (\$1.00 for airmail). Prices are in Australian dollars.

cheque money order cash surface mail air mail

Name

Address

RARE RECORDS

M.R.A. RARE RECORDS - P.O. BOX 288, COLLINS ST., MELBOURNE, VIC 3000

Rolling Stones - L.A. Friday 1975 Nervous Breakdown	\$7.00	Kiss - Destroys Anaheim Part 2	\$7.00
Yardbirds - Anyone Can Play	\$7.00	Part 1	\$6.00
Procol Harum - Live Snails & Pentagrams	\$7.00	DOUBLE LPs:	
George Thorogood & The Destroyers - Live at the Bijou Cafe	\$7.00	David Bowie - The Thin White Duke	\$13.00
Jeff Beck - Backfast 1	\$7.00	Pink Floyd - Eclipsed Live	\$13.00
Queen - No News is Good News	\$7.00	E.L.O. - Orchestral Encounters of the Electric Kind	\$13.00
Remones - Live at the Roxy 1978	\$7.00	Jimmi Hendrix - Maui/broadcasts	\$12.00
Rolling Stones - '72 Live	\$7.00	Kiss - Takes Tokyo '77	\$12.00
Devo - How to Keep a Devotee Busy for Hours	\$7.00	Iggy Pop - Suck on This	\$13.00
Iggy Pop - Stowaway D.O.A.	\$7.00	The Eagles - Crazy and Snake Eyed	\$13.00
Elvis Costello - Radio Radio	\$7.00	RARE 7" SINGLE:	
Beatles No. 3 - Abbey Rd. (Colour Cover)	\$7.00	Yardbirds - Boom Boom/Honey In Her Hips	\$3.00
Various - Punk Sampler (Talking Heads, Sex Pistols, etc.)	\$7.00	TRIPLE LPs:	
Patti Smith - You Light Up My Life	\$7.00	Bruce Springsteen - Piece De Resistance (Live 1978)	\$25.00
Beatles - 20 x 4	\$7.00	Bruce Springsteen - Winterland 1978	\$25.00
Beatles - From Us To You	\$7.00		
John Lennon - A Guitars Alright John but you'll never earn Your Living by it	\$7.00		

TO ORDER
 List the records you require alternative choices (optional) and your name and mailing address. Enclose a cheque or money order for the total amount including postage.

POSTAGE RATES
 SURFACE First record \$2.50 each extra 2.00c
 AIRMAIL First record \$4.90 each extra record 20c
 ALL PRICES ARE IN AUSTRALIAN DOLLARS

PLEASE SEND RECORDS AS PER MY ATTACHED LIST
 PAYMENT ENCLOSED \$
 NAME
 ADDRESS
 POSTCODE

FRAMED BY W.D.A.R.T



George C. Scott, *Hard Core*.

HARDCORE

Director: Paul Schrader
 Like the recent *China Syndrome*, Paul Schrader's *Hardcore* is first and foremost a 'message' picture. Stanley Kramer into the eighties, so to speak. The posters describe it as a 'tragic drama of a man who descends into hell to rescue a lost member of his family, whereby his faith, strength and integrity are put to the test ...'

George C. Scott gives a fine performance as the father whose daughter has strayed from the fold. The imagery is relevant, for the family are somewhat strict followers of the Dutch Reformed Church in Mid-Western America and teenager daughter does not return from a school trip to California. A private detective hired by Scott (a superbly seamy Peter Boyle) reveals that daughter has attained minor stardom in an anonymous porn film, and from there the film traces Scott's attempts to track her down in the fleshpots of Los Angeles and San Francisco.

There is much that is worthwhile in this film, and I was initially a little suspicious that it could represent the very worst of a fascist backlash. But then the breeding ground for the whole film — the Mid-Western fundamentalist community — is shown as being suitably bleak and stultifying without resorting to crude lampooning, which would have been so easy to do. Obviously these people have fine points and a sense of community spirit, but their innate capitalism and bigotry finds both parallels and contrasts with the life styles and attitudes of the West Coast sin merchants.

A nice line in black humour runs through much of the film: Scott, with wig and trendy necklace interviewing prospective 'stars' for his 'porno movie', his meeting with the Jewish porn mogul — a sort of Cecil B DeMille of the stroke epic, and even the final rampage through the S&M brothel as the two men go hurtling through the paper thin walls from 'torture chamber' to 'torture chamber'.

At the core of the film is probably Scott's relationship with the young prostitute (Season Hubley) who helps lead him to his daughter. This is neatly written within the genre of disparate couples which Hollywood so takes to its heart, Dustin Hoffman and Jon Voight in *Midnight Cowboy* being a case in point. All in all an effective movie which makes some interesting comments on some of the moral predicaments that faces American culture today.

DRACULA

Director: John Badham

A new reworking of the old Bram Stoker classic, streets behind Herzog's *Nosferatu*, but not totally negligible. As a film it is weakened by excessive striving after visual effects, reaching a nadir of silliness in Dracula and Lucy's psychedelic lovemaking. Pacing is fair, apart from a stodgy spell in the first half, but the film has a real bonus in the elegant Frank Langella and I'm sure he fills the hearts of men and women with desire and fear.

A PERFECT COUPLE

Director: Robert Altman

A modest little film from Altman after the fantastically rich canvas of *A Wedding*. Paul Dooley and Marta Heflin play two seemingly ill-matched singles brought together by computer dating. Like *Nashville*, this film makes clever use of music in the course of the actual narrative, and rock fans may pick Craig Doerge as keyboards man in the rock group in the film.

QUE VIVE MEXICO

Director: Sergei Eisenstein

This 'lost masterpiece' by the Russian director has received some screenings throughout the country as a part of a visiting Russian film festival. As reconstituted by a colleague of the director, it is a quirky Mexican western with heavy political overtones. The finest section is probably the opening ten minutes showing Mexican village life, and later in the film silent movie characterisation weakens some of the villainy. But a fine piece of film making even in this flawed version.

FILM FUN

La Divina herself **Bette Midler** has been drawing rave reviews and plaudits for her performance in *The Rose* which has just premiered in Los Angeles ... The Monty Python mob's *Life of Brian* has been described as a "dynamite oasis in a growing desert of comedy waste" ... *Rocky Horror* star **Tim Curry** will act in Robert Stigwood's *Times Square*.

Werner Herzog's latest film is the sobering tale of Woyzeck, an expressionist drama which also inspired a powerful opera by **Alban Berg**. The film stars **Klaus Kinski**, who played the title role in *Nosferatu*. And talking of our Transylvanian friend — **George Hamilton**, **Susan Saint James**, **Robert Benjamin** and **Dick Shawn** are in a new vampiric comedy called *Love at First Bite*.

The brilliant **Jerry Lewis** has directed his first film for over ten years which will surely create a public holiday in France. Called *Hardly Working*, it is awaiting preview ... *Sons for the Return Home* got a favorable write up in *Variety*, big US showbiz paper ... believe it or not China now has its own Vietnam War film, called *Counter Attack*, perhaps an answer to Coppola's *Apocalypse Now* ... on the American front **Rainer Werner Fassbinder's** *The Marriage of Maria Braun* is drawing raves, and new before the camera is **Brian De Palma's** *Dressed to Kill*, whilst **Steven Spielberg's** *1941* has been withdrawn from its previews for 're-editing'.

LETTERS: POST TO PO BOX 5689
 AUCK 1. BEST WINS AN LP VOUCHER.



Hi there! Thought I'd say a few words about my favourite new *Rip It Up* writer, Roy Colbert. I think you're tops, Roy. I didn't know much about Toy Love before, and now I'm sure I love them.

I'd love to see an in-depth expose on a Norman Gunston concert, or better still, some photos of naked ladies with crude captions. Or even, a great big horoscope which forecasts *RIU* ever week.

A-Lover-Of-Fine-Prose Te Puke

I just read the Nov *RIU* and would like to complain a bit. Firstly, the bit about the 'Death to Disco' thingy with Enz and Midnight Oil. How stupid! Just what is wrong with disco anyway? Repetitive? Well, listen to the mindless droning churned out by duds like the Vibrators, you punks. Chic are fabulous, so is Michael Jackson doing "Don't Stop Till You Get Enough".

I heard a tape on Bryan Staff's programm of a fab group called Primmers doing a fab song that may be titled "Just You Watch Me". I would like to know why this song is not available as a record, cos if it was it would be in the top 10. (I also think the Terrorway's "She's a Mod" should be out as a 45.)

Why do all your letter writers live in places like London, Tauranga, Remuera, Greymouth etc. I live in the untrendy area of Mt. Roskill. Can I still have my letter printed? Why don't the Primmers do a concert on the top of one of the millions of supermarkets round here?

Squeaky Mt Roskill
 P.S. I really love that "Summertime Blues" by the Flying Lizards.

Why hasn't there been a scrap of info in your paper about the new Wellington band, Night Nurse and the Geriatrics. They sound smashing and are super to dance to. If they were an Auckland band you'd have mentioned them long ago.

I think it's a good example of the old attitude that nothing happens any other place than Auckland. But, believe it or not, life can be exciting in Wellington too. I left Auckland at the beginning of the year and moved here, it's a great place because everything worth going to is close together. You can go to a couple of things in one night without changing your park.

While I'm at it, let's hear plenty about Stiff Bix Cabaret too, truly fab bunch — especially amazing is the Marilyn Monroe life-story danced by one male in a towel.

Shane Lower Hutt

TASTE ALBUM OF THE MONTH
NEIL YOUNG LIVE RUST

\$1.00 OFF

Cut this ad out for \$1.00 off the RRP* of Neil Young's "Live Rust" at Taste Records.
 *Recommended Retail Price

TASTE CITY
 Southern Cross Building
 High St, Auckland, Ph 370-317
TASTE PARNELL
 279 Parnell Road. Ph 779-285
PARNELL STORE
IS OPEN SATURDAYS





Bon Marche, Island of Real

Heavenly Bodies
Cook, Dunedin — Nov 21

The Bodies are: Mick Dawson (bass guitarist, ex-Enemy, writes Beatles and Cockney Rebel influenced songs), Neil Dobier (plays drums, rock'n'roll style, no higher compliment), Miles White (lead/rhythm guitar, plays clean, crisp, fat, powerful chords and plays them right), Kim Barron (like Dawson he's no spring chicken but he's a damn fine singer) and newest additive Bevan Hudson (second guitarist earning his bread more and more with his guitar runs).

This band was made for the Cook because they play a tight, gritty boisterous mixture of sixties' gems with their own rugged direct song output that fits in with the no-shit, no-gloss rock'n'roll seediness of Dunedin's No. 1 kickin' ass pub.

Dust down and wham, on-target perfect versions of "Dead End Street", "You Really Got Me", "No Replay" and "Taxman", a funky "Mirror Freak", a beat-the-Ramones-to-it show-stopper "Doo Wah Diddy Diddy" but a sadly faltering "I Hear You Knocking". Yet their own songs don't suffer by comparison because they're so well worked out and delivered with the right smack and feel, especially "Wall of Sound" (got a great guitar line), "Jealousy" (harmonies here don'tcha know), "All These Years", "Cold Meat" (compulsive old Enemy song) and "Down By the Sea", slow and moody.

It's a bleedin' rarity to find a band that can get down and dazzle you with biceps rock'n'roll from the past as well as amazingly strong self-penned numbers. So who could argue with Jeff Rushton's piece of insight that "the Bodies are the best pub band around". Not me, for sure.
George Kay

The Members

Mainstreet, Auckland — Nov 1

The Members happily describe themselves as punks and, as the first of that British breed to reach our shores, they were given the kind of welcome reserved for cult favourites and homecoming heroes.

In front of an audience frantically pogoing kids they delivered an energetic set that shows how punk has developed — they play fast but stay in control. As a show it's professional yet exuberant. Fronted by Nicky Tesco, an ebullient and chubby-faced ex bank clerk, The Members deliver songs that maintain a nice line in no bullshit lyrics on domestic subjects and in that vein they have written a couple of mini-classics of the style with "The Sound of the Suburbs" and "Solitary Confinement". Yet over an entire show it's clear their songs display little melodic invention. Many are more chants than tunes. But their enthusiasm and uncontrived high energy pull them through where their inspiration fails.

With support group The Swingers it's a different story. Guitarist Phil Judd, bassist Bones and drummer Buster Stiggs seem to have high quality songs in bulk. At present the arrangements tend to be a little unvaried but that's a problem I'm sure will be ironed out as they progress. The Swingers are a good pop band in the best sense of that much abused word and these catchy and inventive songs should not be missed.
Alastair Dougal

Norman Gunston

Auckland Town Hall — Nov 24

Move over, James Brown, make room for the hardest working man in show business, Norman Gunston. From the moment the deathly pale bleeder hit the stage to the heroic strains of Rocky's "Gotta Fly Now" fanfare until his closing "I Go To Rio" 80 minutes later he never stopped moving.

As he says himself, he understands "the fine

line between really selling a song — and having a stroke". But it was the near-capacity audience that was more in danger of succumbing to a stroke, from the cumulative effects of continual laughter.

Whether guying Tom Jones, Abba, Rod Stewart or Mick Jagger, or hosting the crudest of TV game shows, Gunston was hilarious. Don't imagine for a moment that his success is some sort of lucky accident. Whether it is "Dellilah" or "Miss You" every fractured note is a precisely calculated destruction. And the small screen can only hint at the man's suppleness and agility. A great little mover.

One mustn't neglect to mention the splendidly garish opening act, Cheetah, who, garbed as two tarnished cycle sluts, performed a tough-as-nails set of rock standards.

Ken Williams

Picture This
Mainstreet — Nov 10

Most any old band is playing new wave covers these days (yawn), and Picture This is no exception. This is a band made up of experienced pro musicians who don't even try to look in touch with the sort of music they're playing.

Singer Lisa Schouw has definitely got the pipes, but she puts across a pure cabaret stage act. She gets away with it on the Blondie tunes, maybe, but it looks a little incongruous on a Patti Smith song.

Singer/sax player David Spillane fares a little better. His vocals have improved a lot since I first saw the band, and he puts them across with some sort of commitment. Some of his songs show promise.

The rest of the band comprises a bass player with platform heels, a hippie guitarist who solos too long and too often, and a hardworking and competent drummer. They cover Blondie, Police, and Patti Smith tunes, amongst others.

Until disco takes over completely, there will be plenty of work for a band like this, playing hits for the dancers. I prefer rock'n'roll to be a little less simulated.

John Malloy

Bon Marche
Squeeze — Nov 16

If you've got nowhere to take your girl and you've got some new clothes to flash, try the Squeeze. It's nice and you won't be alone. And Bon Marche are a nice sort of band to see when you get there.

They're really professional — obviously all been in a few bands before. Their sets are full of those neat, new XTC, Devo and Talking Heads songs you've heard Barry Jenkin (or Sheerlux) playing. Oh, there's a couple of Rolling Stones and Lou Reed numbers tossed in for good measure. Not to forget, (I almost did) a couple of originals.

The night I was there, most of the audience loved Bon Marche. I thought the Primmers were better.

Paul McGowan

Toy Love, Terrorways, Frank Zerrox and The Duplicators
Squeeze — Nov 8

When I arrived I was certainly looking forward to seeing these three bands on one bill. By the end I was glad to be leaving. My only consolation was that I hadn't forked over seven dollars to attend this fiasco.

Opening the show the Duplicators chalked up yet another impressive gig. Regrettably it was for negligible audience response. Especially considering the relatively short time they have been together the Duplicators are a very tight band indeed and the vocals are developing a real edge of excitement.

The Stooges hard rock is an obvious reference point for the band's original material. Here the raw talent is obvious, all that's needed is a little polishing up.

Terrorways were as eagerly awaited by the Auckland fans as the billtoppers. However it was to be a bad night for the band. Their first set was truly appalling, though this was partly excusable as the band was adjusting to the new single guitar format. Another factor was the over-enthusiasm of some of the band's 'fans' who trampled stage monitors and harmless bystanders alike.

The second set was a considerable improvement on the first but the band seem to have lost the ability to amp up songs without losing the melody in the process. Following more audience trouble Terrorways glumly called an early end to their second set.

Not having seen Toy Love for some months I had come to the conclusion that recent reviews had vastly overrated the band. After seeing them for myself it appears that they are only slightly overrated. No they are not as great as they're cracked up to be but they are undeniably impressive.

While Chris Knox is as diverting a frontman as ever the real advances have been made by the other musicians. Drummer Mike Dooley is now fitting much more effectively into the overall sound and Alec Bathgate on guitar has gained in finesse without losing his rough power. Pity the keyboards still get drowned out a lot of the time. But the depth in the backing vocals has filled out the sound considerably.

With the band playing with their new power, they almost saved the evening. Almost but not quite.

Dominic Free

RIP IT UP BACK ISSUES

AVAILABLE ARE ISSUES

1 2 5 9 10 11 12 14 17

19 20 21 22 23 24 26

SEND 25 CENTS EACH (P&P) TO

PO BOX 5689, AUCKLAND 1

TICK THE ISSUES YOU WANT.

NAME

ADDRESS

..... ENCLOSED

SINGLES

The Members have lost no time this year in going from unknown ex-Stiff to one of Virgin's hottest new roadrunners, and "Killing Time", ebullient and irrepressible, makes it three in a row. Ska band, the Specials, move in with mood and muscle on the up-tempo reggae-in-echo-chambers, "Gangsters", and Bram Tchaikovsky, ex-Motors, wins gawky-cover-of-the-month award for his version of "Lullaby On Broadway". The Laughing Dogs meanwhile blast away in time honoured no mess tradition on "Get 'Im Outta Town" and the Boomtown Rats continue their new found melodic maturity on "Diamond Smiles".

Moon Martin plays washy R&B on "Rolene" as Santana, slicked up, try to woo us unconvincingly with "You Know That I Love You". Combine a Phil Spectorish big sound and a Bruce Springsteenish ballad and you have Miss Born-To-Run, Ellen Foley's hit single "We Belong To the Night". Fab. Well dressed man about town Johnny Cougar proves that he can write a reasonable hook on "Miami" and Randy Newman grows old in style, meaning he hasn't lost his cynicism, on the blues energy packed "It's Money That I Want". Who doesn't? Bob Dylan has replaced pain with religion on the twee, feeble "Man Gave Names To the Animals", but who cares? Plenty judging by the way his new album is selling.

Back home and we find that Mark Williams hasn't changed his style a helluva lot but he has got better, not that he was ever bad mind, on the edgy funk of "I Don't Want You Anymore" coupled with one of his own compositions, an excellent ballad "Now That You've Gone", on the flip. Marc Hunter chalks up another danceable ditty "Don't Take Me" and another old-timer, Wayne Mason, who has written many a classy pop song, comes up with the best enzed ballad so far this year in "Rain From A Blue Sky".

EMI have released a number of double-backed A-sides and there are a few musts amongst them: The Animals "It's My Life/We Gotta Get Outta This Place" — both true anthems for sure; the Stones' "19th Nervous Breakdown/Get Off My Cloud" — sixties' cornerstones; Manfred Mann's "Do Wah Diddy Diddy/Shu La La" and "Pretty Flamingo/If You/Gotta go" — peerless pop, and Them's "Here Comes the Night/Gloria" — so influential it ain't funny.

Ten classics for ten bucks, fair deal.

GEORGE KAY



Music Studio
CHART
SURVEY

(Last week's placings are in brackets)

- NZ ALBUMS** Nov 25, NZFPA
- 1 (1) **Greatest Hits** Rod Stewart
 - 2 (2) **Best Of** Kenny Rogers
 - 3 (5) **The Long Run** The Eagles
 - 4 (4) **English History** Jon English
 - 5 (6) **Tusk** Fleetwood Mac
 - 6 (3) **Eat to the Beat** Blondie
 - 7 (7) **Breakfast in USA** Supertramp
 - 8 (8) **Dream Police** Cheap Trick
 - 9 (18) **Off the Wall** Michael Jackson
 - 10 (-) **Surfacing** Boomtown Rats
 - 11 (11) **Against the Wind** Jon English
 - 12 (12) **Dynasty** Kiss
 - 13 (9) **Don't Walk Boogie On** Various
 - 14 (14) **In Thru Out Door** Led Zeppelin
 - 15 (17) **Ferryman** Yannis Markopoulos
 - 16 (15) **Discovery** ELO
 - 17 (10) **Smash and Grab** Racey
 - 18 (16) **Slow Train Coming** Bob Dylan
 - 19 (31) **Drums and Whes** XTC
 - 20 (37) **Greatest Hits** 72-78 10cc
 - 32 (47) **Graffiti Crimes** Mi-Sex
 - 48 (-) **Drove Thru Town** Citizen Band

- NZ SINGLES** Nov 25, NZFPA
- 1 (1) **Don't Stop** Michael Jackson
 - 2 (5) **Jezebel** Jon Stevens
 - 3 (3) **Six Ribbons** Jon English
 - 4 (8) **Get Your Love Right** Jon English
 - 5 (2) **Born Be Alive** Patrick Hernandez
 - 6 (4) **Lost in Love** Air Supply
 - 7 (9) **Heartaches Tonight** Eagles
 - 8 (16) **Tusk** Fleetwood Mac
 - 9 (15) **Dreaming** Blondie
 - 10 (13) **Dream Police** Cheap Trick
 - 19 (24) **Computer Games** Mi-Sex
 - 35 (41) **Words** Sharon O'Neill

- USA ALBUMS** Nov 24, Cash Box
- 1 (1) **The Long Run** Eagles
 - 2 (2) **Tusk** Fleetwood Mac
 - 3 (3) **In Thru Out Door** Led Zeppelin
 - 4 (4) **Cornerstone** Styx
 - 5 (6) **On The Radio** Donna Summer
 - 6 (-) **Life of Plants** Stevie Wonder
 - 7 (11) **Wet** Barbra Streisand
 - 8 (8) **One Voice** Barry Manilow
 - 9 (5) **Midnight Magic** Commodores
 - 10 (7) **Rise** Herb Alpert

- UK ALBUMS** Nov 24, NME
- 1 (8) **Greatest Hits** Rod Stewart
 - 2 (3) **Greatest Hits II** Abba
 - 3 (1) **Regatta De Blanc** Police
 - 4 (2) **Tusk** Fleetwood Mac
 - 5 (12) **Off The Wall** Michael Jackson
 - 6 (6) **Music Album** Lena Martell
 - 7 (-) **20 Golden Greats** Diana Ross
 - 8 (5) **Greatest Hits** 10cc
 - 9 (9) **The Specials** Specials
 - 10 (4) **Rock'n'Roller Disco** Various



St. Lukes Square
863-476

Shore City
499-237

Henderson
HSN 62149

Otahuhu
64 Atkinson Ave
Otahuhu. Ph OH 64980

1 LED ZEPPELIN GREAT GIFT IDEAS!

2 DEVO

T-SHIRTS ONLY \$6.95

3 XTC 4 KISS

SUPER PRINTS ON QUALITY WHITE T-SHIRTS

Send Cheque or Postal Order to BIMSHIRE ENTERPRISES, PO BOX 33-837, AUCKLAND 9 (PLEASE PRINT)

PLEASE RUSH ME!

WHITE T-SHIRTS

DESIGN NO _____ SIZE _____

NAME _____

ADDRESS _____

ENCLOSE CHEQUE

POSTAL ORDER FOR \$ _____

PZZAZZ

DECEMBER

3-8 Albert, Palmerston North.

11-15 Ngamotu, New Plymouth.

17-22 Greerton, Tauranga.

26-29 DB Leamington, Cambridge.

JANUARY

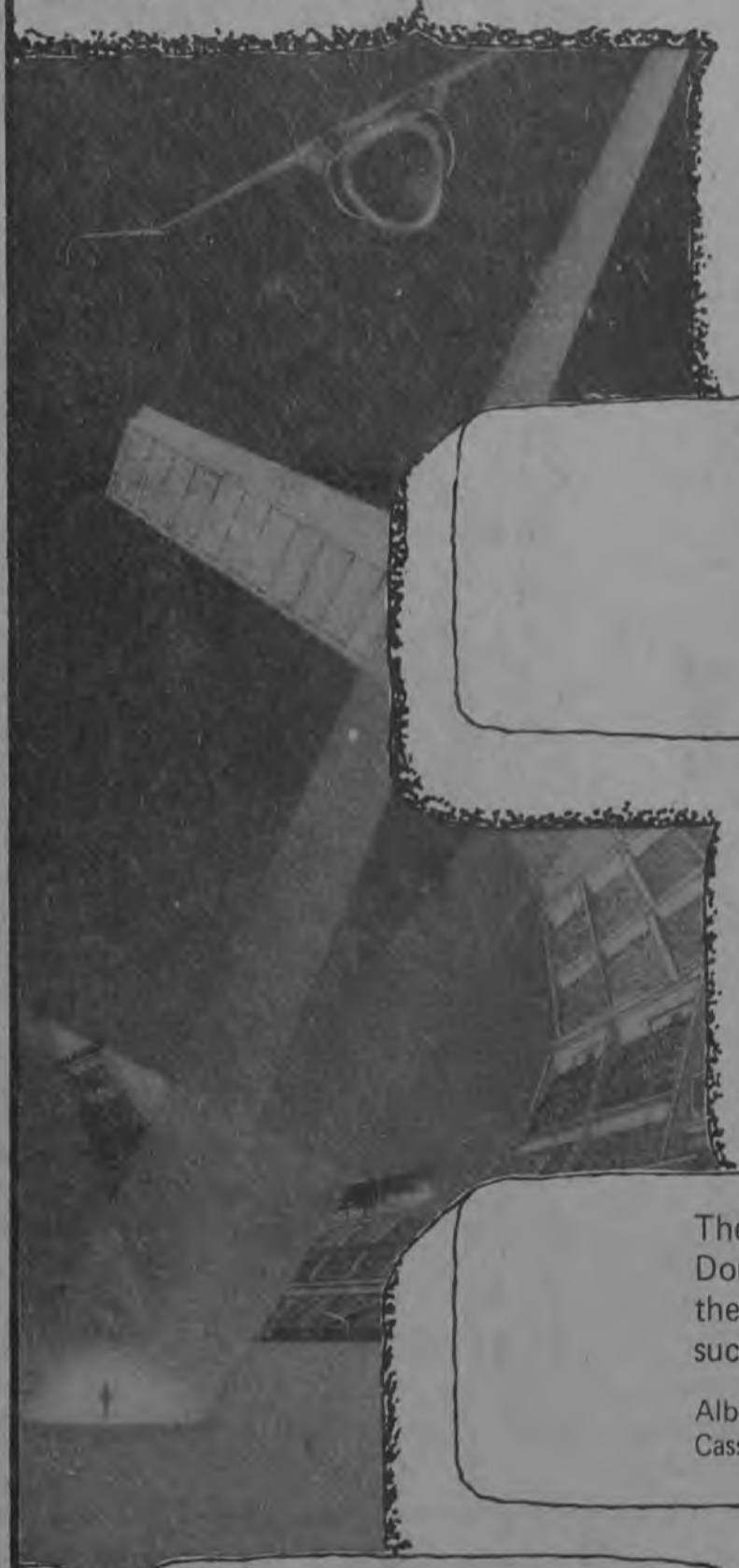
31 Dec -6 Hillcrest, Hamilton.

8-12 Ngamotu, New Plymouth

15-19 Albert, Palmerston North.

21-26 Cabana, Napier.

BOOKINGS — PHONE HAMILTON 75789



PINK FLOYD THE WALL



The long awaited
Double Album from
the band whose music
successes are limitless.

Album S2BP220216
Cassette 2PC216