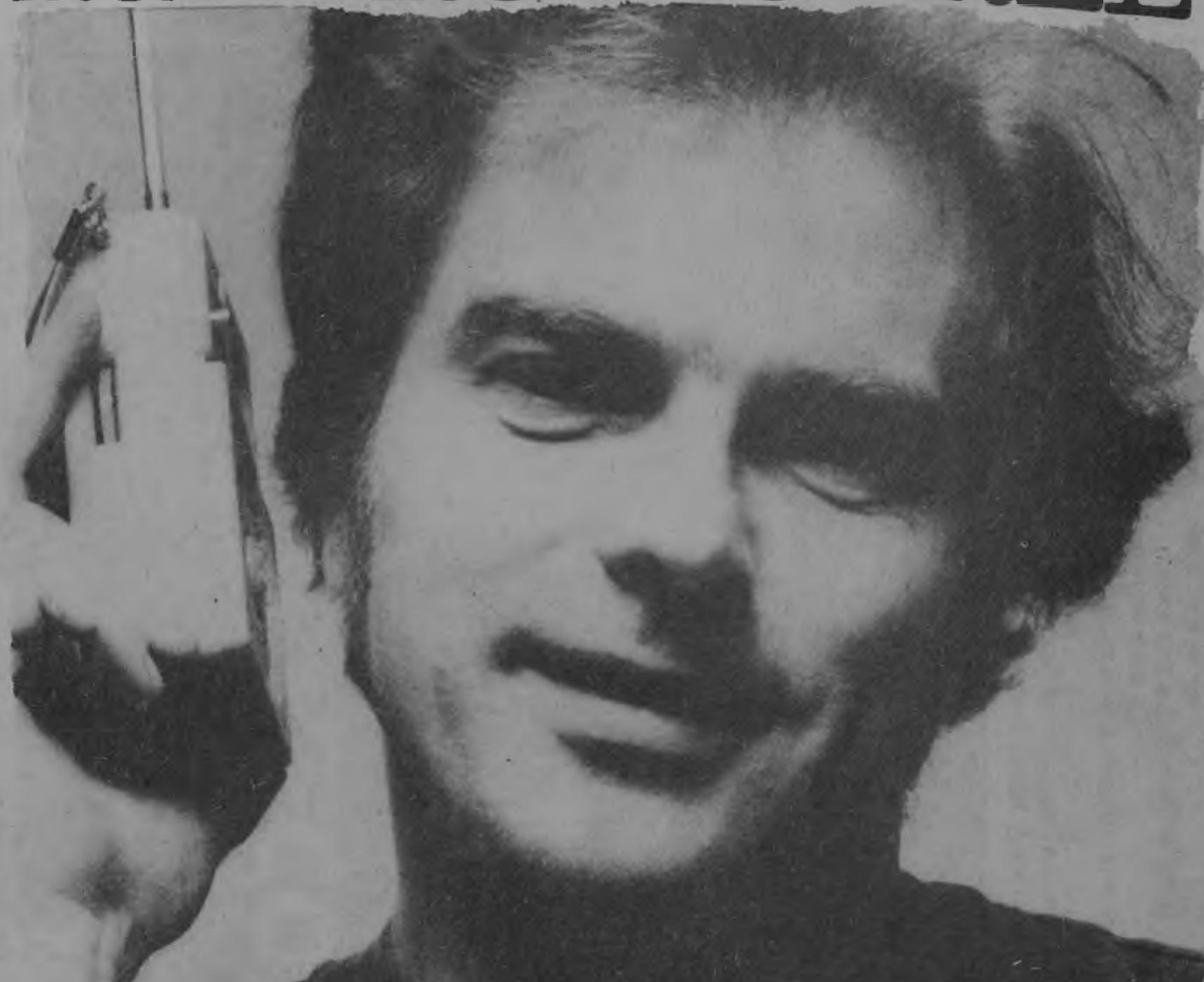


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BOWIE STATION TO STATION

When it comes to talking about the seventies the general critical consensus opts for the view that there was nothing happening until last year. Most people were either clutching at the fraying strands of the sixties' superstars or submerging in the excesses of the Glitter Rock era which arose as a reaction to the faded jean generation. David Bowie fits in here somewhere, at the time cursed with the title of King of The Glitter Scene as a result of his effeminate intellectual posturing on *Hunky Dory* and his role playing on *Ziggy Stardust* and subsequent live guitar sucking technique with Mick Ronson. He continued to project himself through various mock personalities as each new album emerged — Aladdin Sane, Cracked Actor, Diamond Dawg prophet of Doom, Thomas Jerome Newton, Thin White Duke . . . He changed so regularly that there was nothing tangible or predictable within his personalities or music that could objectively lead rock out of the fickle chaos of the seventies.

Another problem was he was more of an assimilator of styles than a true innovator. He had the uncanny ability of being able to transform the rock fad of the day into his own particular often abstract vision. He juxtaposes what he has absorbed with his own peculiar ideas, and the results are often discordant: "I will take something, look at it, and then say okay now let's bend it out of focus and see what that does to our very comfortable positions. A little bit of unease."

He has used this discordant method of writing fairly conspicuously since *Station to Station* when he deliberately contrasted "very unsouly lyrics with very soul-influenced music. It's always taking something and just twisting it."

Generally speaking Bowie's albums can be divided into three phases, each phase determined by the environment he was in at the time: (a) the Glitter period in which he was a reflection of the overall aimlessness, and includes the albums *Space Oddity*, *The Man Who Sold the World*, *Ziggy Stardust*, *Aladdin Sane*, *Diamond Dogs*, *Pin Ups* and *David Live* the last will and testament of this stage of his career.

(b) the Philadelphia/New York soul-disco hustle of *Young Americans* and *Station to Station* and

(c) the Berlin landscapes of *Low*, *Heroes* and now *Stage*.

His earlier stuff is the most confusing. He was what he calls "synthesising styles" from *Space Oddity* through to *Diamond Dogs* and this approach peaked with the peerless *Ziggy Stardust* and gradually disintegrated to the bleak melodrama of *Diamond Dogs*, an album nevertheless Bowie feels "gains potency with time".

The music-according-to-place theory really arrived with the recording of *Young Americans* in the Philadelphia Sigma Sound Studios at a time, coincidentally of course, when soul-disco was favoured to lead rock out of the seventies' confusion. Bowie was no longer writing for a particular generation, his music instead was "a statement of the emotive forces that one feels in particular environments. "It's no longer an age thing with me, it's a place thing, and place ap-



Keith's View

Rolling Stone Keith Richards has been sentenced by a Canadian court to a year's probation on a charge of possessing heroin, dispelling fears for the future of the Stones as a working band.

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The Man And His Music
Are Rock 'N Roll Magic!

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plies to any age." But *Young Americans* was a welcome change and it stands beside the great second Average White Band album as successful white boy ventures into soul.

Station to Station recorded in ten days in Los Angeles after the completion of *Man Who Fell to Earth*, marked the beginning of a very difficult and self-indulgent time for Bowie. He became heavily involved with various drugs and he

began to depend on people "who indulged his ego". The album itself was a cross-blend of plastic soul and de-vocalisation that anticipated *Low* and *Heroes*, but it sold poorly despite excellent reviews. It was, as NME's Steve Clarke said at the time, the first truly seventies' album. Couldn't agree more.

Bowie managed to pull himself together, moved to Berlin and worked with Brian Eno to produce his most dramatic musical change. *Low*, the story of the disintegration of his personal life on one side and a chilling instrumental picture of his views of Poland (Warszawa) and West Berlin on the second side. *Heroes* was a further development of this "environmental music" but in a more hopeful, positive way, the result of having lived independently and undisturbed in Berlin for a year. The title track was especially moving — inspired by Bowie's actual observation of two lovers meeting daily under a gun turret at the Wall. The album was apparently recorded during much hilarity but it marks a serious and finely attuned maturity in not only his music but also in his life. That is until the next change.

He has recently completed David Hemming's *Just a Gigolo* and in July he began *Wally*, the film of the life of Egon Schiele. Expressionist painter. During the filming of *Gigolo* he admitted that he felt "incredibly divorced from rock, and it's a genuine striving to be that way," yet this may only be the beginning of another phase which, if it yields only a hint of what he has already achieved, for one would be more than grateful. I hope he keeps going from station to station.

George Kay

SMALLSTUFF

A volte face on **Bruce Springsteen** by *New Musical Express*. After coming down hard on the *Darkness on the Edge of Town* album, *NME* has published a lengthy in-performance piece that literally raves. It doesn't say Bruce is the future of rock 'n' roll, just that he should be. The normally sceptical Tony Parsons topples from his tree, calling Springsteen's New Jersey show the best gig he's ever seen in his life. Four hours of hard rocking, all of *Born to Run*, all of *Darkness*, early songs, juke box hits, ending with Springsteen in a state of exhausted collapse... the three former members of The Damned — Dave Vanian, Rat Scabies and Captain Sensible — who recently came together as **The Doomed** for a one-off gig at London's Electric Ballroom are to remain together under this banner... New Zealander **Charlie Tumahal**, formerly bass player with Be-Bop Deluxe until they disbanded a couple of months ago, has now joined **The Hollywood Killers**. The band is recording new material to hawk around to the British record companies... the reformed **Pretty Things** are performing under the name of Phil May and the Fallen Angels. Another sixties group is back on the boards: the **Downliners Sect** are back in action with a line-up that includes three founder members, Don Craine, Keith Grant and Terry Gibson. They have just finished recording their first single for eight years... black radio stations in the States are being asked to boycott the Stones' *Some Girls* because of the title song's reference to black women. **Jagger** says he wrote the song tongue-in-cheek (or somewhere) after making love to two black girls... **Andy Gibb** is resting under doctor's orders after laryngitis forced him to cancel concert dates... **Dwight Twilley** and partner **Phil Seymour** have split after two moderately successful albums. Seymour, who sang the Twilley band's lead vocals from his drum chair, has played some LA club dates with a band called 20/20... British drum vet **Aynsley Dunbar** has exited from **Journey**, with whom he made four albums. The divorce cited "musical differences"... "Well, I never heard of you either", was **Tom Waits**' reply to an LA cop after Waits was pulled over and asked to explain an open bottle in his auto. Waits, whose new LP contains such songs as "Christmas Card from a Hooker in Minneapolis," was permitted to drive on... **Linda Ronstadt** (she of the roller skates) doesn't know whether she will still be recording or touring in five years because by that time she "might decide to fall in love with somebody and stay with them, in which case I wouldn't want to go on the road. There are still only two paths open for women: the geisha or the wife. Women do seem by nature to be more monogamous. I'm



more inclined to be that way. My life is set up for it"... **Frank Zappa** on disco: "Disco music makes it possible for mellow, laid-back, boring kinds of people to meet each other and reproduce"... **The Moody Blues** have undergone their first major line-up change since Denny Laine left more than a decade ago. Mike Pinder has left the band, to be replaced by Patrick Moraz, who played with Yes during Rick Wakeman's two-year absence from that outfit. Pinder's departure was apparently motivated by his being unable to face the prospect of arduous touring... ironically, both **Creem** and **Rolling Stone** carried **Who** cover stories the week of Keith Moon's death. Wrote *Rolling Stone's*

Dave Marsh: "Moon seems to be on the way to recovery from whatever physical and mental demons have plagued him"... **Aerosmith** volunteered to pay the fines and bail for 50 kids arrested for smoking (cigarettes) at the group's recent concert at the Fort Wayne Coliseum in Indiana. The arena has tough restrictions on smoking... **Barbra Streisand** and **Nell Diamond** are recording an entire album together with producer Bob Gaudio. Expect much chewing of scenery... Enough is enough department: Warners are said to be planning a major new push on Fleetwood Mac's *Rumours* which may involve repackaging the album, now approaching the 10 million unit mark... **War's** bass player B.B. Dickerson is taking a one-year leave of absence for health reasons. His replacement is Luther Rabb... despite record company and radio station pressure, **Tom Petty** is refusing to alter a line of his "Listen to her Heart" single. The troublesome lyric is "you think you're gonna take her away with your money and your cocaine." Tom refuses to change "cocaine" to "champagne". "I mean", says Petty, "first of all it's anti-cocaine. I don't even like the stuff. And second, what's cham-

pagne going for these days? Two bucks a bottle?" Must be domestic eye-wash, Tom... oh really? **Pete Townshend** describes **Johnny Lydon** (aka Rotten) as "like a white Jimi Hendrix". Talking about the first time he met Lydon, Pete says, "I can't explain it (now there's a song title — Ed.) Just the feeling of being in the presence of someone that's really great. And who isn't gonna compromise." You should hear what he says about you, Pete... more splits: **Dave Lambert** has severed his long association with the **Strawbs**. Lambert plans to record a solo album in Los Angeles, where he has been writing with Gary Osborne and ex-Hollies front man Allan Clarke... release of **Rod Stewart's** new album *Blondes Have More Fun* has been delayed... **Wilko Johnson's Solid Senders** apparently walked off in a huff during a gig at Hitchin ("to the maps, gentlemen"). Ten minutes later a depleted Senders came back on stage with two members of the support band depping for the Senders' rhythm section. Wilko told the audience: "I'd rather play with these guys anyway"... former Beach Boy **Bruce Johnston** has been called in to supervise the new **Beach Boys** album on CBS, which will be released after their final Reprise album, *M.I.U.* Johnston is reported to be tossing out tracks left and right, including what was to be the title song, "California Feeling"... **Elvis Costello** has been recently seen in the company of Todd Rundgren's wife Bebe, former companion of Rod Stewart. Ron Wood et al... esteemed record producer **Tom Wilson** died of a heart disease recently aged 47. Wilson produced Dylan's *Bringing It All Back Home* album and "Like a Rolling Stone" single. He later went to work for MGM/Verve where he was instrumental in the signing of the Mothers of Invention... an unemployed **John Travolta** fan appeared in a British court charged with damaging people's clothes. The disco kid was sniffing a pot of glue during *Saturday Night Fever* when he slumped unconscious, spilling the glue over two people next to him. He water told police: "I've seen the film five or six times. The glue makes it look like 3-D"... **Bob Marley and the Wailers** are releasing a live double *Babylon by Bus*, featuring the best moments of concerts in Jamaica, America and Europe... English singer called **Ivor Biggun**. Probably a support act for Buster Hymen and the Penetrations... **The Who** deny reports they are not only planning to bring in a new drummer, but also expand the line-up to include another guitarist and keyboards player. A spokesperson rubbished the idea of a six-piece line-up and a new change "To what, he said, "the Noo'oo or the Whom?"... speaking of band names: LA punk outfit The Dead Kennedys; Copenhagen group Shit and Chanel No. 5... **Robert Plant** has come out of seclusion to sit in with Dave Edmunds and Dr Feelgood. There are rumours of a new Led Zep album... **Dave Edmunds** and **Rockpile** (Nick Lowe, Billy Bremner, Terry Williams, are touring the US with **Van Morrison**... Scots hard rockers **Nazareth**, who have held the same line-up for over 10 years, have now added Zal Cleminson, formerly guitarist with The Sensational Alex Harvey Band...

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WED. NOV. 22nd. 6.30pm. **SUN. NOV. 26th. 2pm.**
 Tickets at the Corner and usual agencies. Tickets on sale at the Town Hall.
TICKET PRICE \$8.95 incl.

A Sailor in every stocking
Pacifica Amour, Hello Sailor's new album is due out for Christmas.
 Writing from the heat of the Hollywood Hills, Sailor's manager, David Gapes, says the band is very pleased with the sound of the 10 tracks.
 The track listing is "Disco's Dead," "On Parade (for the hell of it)," "Tube 'n' Train," "Tears of Blood," "Chained all Round," "The Boys in Brazil," "Blackpool," "I'm a Texan," "Do the Silver Jive," and "Dr Jazz."
 In Los Angeles, Hello Sailor report a good response to early gigs at The Rock Corporation in Van Nuys, the UCLA campus, the

Wooden Nickel in Lancaster, and at the prestigious Starwood in Hollywood.
 Sailor say the standard of musicianship around town is uniformly high, but few bands are doing anything new. An exception was Talking Heads. Sailor caught Heads at the Roxy and were "knocked out".
 Meanwhile, they have been performing in the company of Mother Goose and exchanging pleasantries with Red Mole. Kevin Borich, and Chris and Neville McCarthy of the Inbetweens, who were passing through town.
 "The band is in excellent shape," says Gapes, "running every day, doing exercises and getting suntans. Everybody is healthier and stronger than they've been in a long time. The strength has come through in the performances."

It's FULL ON Surfing at its BEST!
In search of TUBULAR SWELLS
 A film by Dick Hoole, Jack McCoy and David Lourie
 TUBULAR SWELLS presents the cream of today's surfing with a fresh imaginative approach that will entertain even non-surfers. EVERY WAVE IS WORTH WATCHING, EVERY RIDE IS A TREAT. You'll see new faces, surfing new places and the established Masters, all surfing at their best, in Australia, Hawaii, Indonesia and South Africa.
 "It's a hot radical film, packed with powerful performances by surfing's best." — ALAN BYRNE
 "Super hot surfing beautifully captured and presented, definitely not to be missed." — KEVIN JARRETT
 "Unreal movie." — GREG RHODES 1978 N.Z. Junior Champ.
 "The quality of surfing and photography is higher than I've ever seen in surf films before." — NAT YOUNG.
 The producers have created a special 15 min. short film "A Day In The Life", featuring Wayne Lynch and Nat Young surfing the powerful Winter waves of the remote Victorian coastline. A dynamic new sequence that sparkles with beautiful scenery, personal insights and spectacular surfing.
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 Screening at other venues both Islands, December and January. Watch for posters.



Ten years ago, Peter Frampton was named "Face of the Year" by Britain's teenybopper magazines.

If anything, the title is more applicable today. Then, Frampton was just another pretty kid with a British band called The Herd, which had its moment in the spotlight. A sojourn with the ruff 'n' redy Humble Pie followed. This was Frampton's baptism in hard-slogging American roadwork.

The Americans went for the Pie's thrashing boogie and Frampton is on the double *Rockin' the Fillmore*, a classic LP for head busters.

A series of solo albums followed, but aside from plaudits for his general good taste, things weren't coming Frampton's way. But all the while, he was out on the road, criss crossing America. ("Now, let me see, if all the people who came to the show buy an album of the show...")

In 1976 the double live *Frampton Comes Alive* broke album sales records, gave Frampton stellar status and established a recording format that rapidly became a tiresome cliché.

Frampton Comes Alive remains the high spot of the Frampton career. Material from that album will form the mainstay of Frampton's New Zealand performances (Western Springs, Auckland, November 22 and QE2 Park, Christchurch, November 26). Frampton says he may also play a few of the Beatles tunes he performs in the *Sgt Pepper* film.

Second billed are the Kinks, who were last in New Zealand nearly 14 years ago on a package with Manfred Mann and (ahem!) the Honeycombs (you know, the girl drummer and all that).

With the Kinks' latest album *Misfits*, Ray Davies continues to explore his miniaturist's view of society and his own brand of Anglo

nostalgia.

At a recent London gig, the Kinks encored with the hardy "All Day and All of the Night," so expect music from any period of their 22 album history.

Also on the bill are Sherbet, once voted Australia's Most Popular Group three years in a row. They're best known here for the single "Howzat" but in Australia they were enormously successful, with lead singer Daryl Braithwaite often gracing the covers of the Oz pop papers.

They're Robert Stigwood's newest discovery. For Sherbet, the signing with Stigwood is a big break. Look what he did for John Travolta.

TOURS

A big month with both Peter Frampton and David Bowie.

The smoothly smooth Manhattan Transfer are at Trillo's in Auckland on November 8 and 9. At \$25 a ticket, that's one for the well-heeled.

The Hues Corporation are making another tour here in December. Supporting them will be Bill and Boyd ("yes, Virginia, the ones on TV").

Thin Lizzy's Western Springs concert, scheduled for Rocktober 32nd, was cancelled due to lack of advance ticket sales.

TOUR DATES

Peter Frampton, The Kinks, Sherbet November 22, Western Springs, Auckland
November 26, QE2 Park, Christchurch.
David Bowie November 30, QE2 Park, Christchurch
December 2, Western Springs, Auckland.
The Manhattan Transfer November 8, 9, Trillo's, Auckland.



If you want to improve your wardrobe and get *Heaven Tonight*, enter the CBS Records Cheap Trick Competition. All you have to do is name the four members of the Epic recording band, Cheap Trick and tell us about the cheapest trick you know.

The two cheapest trickers will win a Cheap Trick T-shirt, A Cheap Trick

cap and a copy of their new album, *Heaven Tonight*. By the way the new Cheap Trick single, "Surrender" (from *Heaven Tonight*) will be shown soon on *Fradio With Pictures*.

Post your entries to *Rip It Up Cheap Trick Competition*, PO Box 5689, Auckland 1, by 25th November.

Cheap Trick Competition

Red Mole makes Vinyl

Red Mole on record! And at the bargain basement price of five dollars. The metropolis stands agog.

In a Mohammed-to-the-mountain manoeuvre, an album of Red Mole music has been financed by the musicians involved.

Crossing the Tracks is on the Mascot label and sells for \$5. To keep the price down, the album is being distributed by the participating musicians and their friends.

The guiding force behind the project is Neil Hannan, bassist for the defunct Country Flyers.

Hannan says some \$1500 was raised among the musicians and their associates and through the sale of the Flyers' PA. This needs to be recouped before those taking part see a bean.

Placing the album with a record distributor would have been too costly, says Hannan. As a result, he's delivering by hand to sympathetic record stores and outlets such as Auckland's Cook Street Market and the Island of Real Mole country.

The music represents highlights of Red Mole's musical side and of the later Jan Preston-led Red Alert band.

Included are Neville Purvis' shamelessly avaricious "It Takes Money," the Country Flyers' mock-reggae "Rangitoto" and Beaver's "Slaughter on Cockroach Avenue."

Copies of *Crossing the Tracks* are being dispatched to the Red Alert/Red Mole troupe, which is now in California. For North America, it's a good introduction; for us back home, it's a fond reminder.

Well recorded, too.
Ken Williams

JEFF WAYNE'S MUSICAL VERSION OF **THE WAR OF THE WORLDS**

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CBS RECORDS

LATE NEWS

In New York, **Sid Vicious** is recovering after attempting suicide by slashing his wrists. He told friends he wanted to join in death his girlfriend, Nancy Spungen. Vicious is charged with her murder, but denies all. **Rory Gallagher** has trimmed down his band. He's retained bassist Gerry McAvoy, and brought in former Alex Harvey drummer Ted McKenna. The re-shuffle resulted in Rory completely re-recording his new album, *Photo Finish*. **the Vibrators'** lead vocalist and founder member, Knox, is quitting to pursue a solo career. British disc jockey and celebrated intellectual Tony Blackburn describes **Bruce Springsteen's** "Promised Land" as "the most boring single of all time" and **Elvis Costello** as "a silly little man who doesn't know what he's talking about". **Pete Townshend** on the death of **Keith Moon**: "To be blunt about it, Keith's death has opened a lot of doors for us. After 15 years I was scared we were getting in

a rut. We will tour with a new band. Roger keeps on at me about touring. It's sad but I don't think Keith was a happy person. If he was ever desperate, really depressed, I don't think he felt he could talk to us. We were his heroes and he had to carry on the act without us." **Peter Tosh's** new single on Rolling Stone Records is an old Temptations number. "(You Got to Walk and) Don't Look Back." Tosh duets with **Mick Jagger**. **Blanca Jagger** is going ahead with a divorce suit. Lawyers tried to serve divorce papers on Mick at a West London hotel where he was staying, but were unsuccessful. Meanwhile, it's rumoured that Jagger girlfriend Jerri Hall is anticipating motherhood. **Elton John** says he's thrilled with his \$1800 hair transplant. El admits it was "100 per cent vanity." **Johnny Rotten/Lydon's** new band, **Public Image Ltd**, known as PIL for short, goes under the banner "a product of your society". **Jefferson Starship** drummer **John Barbata** broke several limbs in a car crash. Barbata's passenger died in the crash when the drummer lost control of the vehicle and left the road.



DENNIS MASON INTERVIEWED

Dennis Mason is different to most musicians you'll find interviewed in these pages. While most local rock and rollers are scuffling for a shot at New Zealand's limited big-time, Dennis remains happily free of such ambitions: "I've got no desire to go overseas and be a pop star. Trying to get it together and make a name for yourself can be a bit of a... pressure. You can do without it, man," he explains.

Nevertheless Dennis has not been without success. He's featured in several of this country's more well-known bands — Redeye and Quincy Conserve for example — and his name recurs on the back sleeves of more than a few local albums.

In 1968 at age 21, after a mere 12 months of self tuition on sax, he walked into the newly formed Quincy Conserve as second saxophonist. Dennis recalls the occasion with amusement. "When I went down for an audition Malcolm Hayman the singer in the band said: 'You're a wee bit flat. Play a B flat and we'll tune to the piano.' But I didn't even know where a B flat was on the fingering of a sax.

Nonetheless he got the job. "It was more my looks than my sax playing," he chuckles. "Malcolm was trying to get something together with a modern image and most of the guys that auditioned were either a bit old or didn't look the part."

He lasted four years with Quincy Conserve, a period that produced the bands most successful recordings — two albums and the singles, "Aire of Good Feeling", "Alright in the City" and, particularly, "Ride the Rain".

Following Quincy came a couple of short-lived units, until out of various permutations of a floating pool of Wellington musicians emerged the band for which Dennis is probably best known, Redeye. The grouping of Dennis on sax, percussion and vocals; John O'Connor, guitar; Frits Stitger, bass; Tom Swainson, drums and Bob Smith, keyboards. As with Dennis' other bands, Redeye rarely moved out of Wellington but, by the magic of the little square screen, Redeye became known as "the band that does the backings on *Ready to Roll*". And an excellent job they did too.

But Dennis does not remember their TV appearances with good feeling: "I hated it towards the end." Throughout its run the TV production team showed scant regard for the music — "After about a month of the show we learnt that if you made a mistake in your playing, you stop. Cos if you didn't and what they'd filmed looked alright — they'd use it. We had our reputation to hang onto but they couldn't give a shit about what we were doing musically." But admits, "We stuck with it for the money but anybody who thought we were making a lot out of it is crazy."

The album Redeye recorded came about as something of an accident. As Dennis notes, "most things that happened to that band came about as the result of somebody else's initiative." One of the few original songs that Redeye performed, one of Dennis' titled "Who Said That", came to the attention of one of EMI's staff and the band was commissioned to record an album. At the time they had virtually no other material. "We wrote the rest of the tunes during the recording of that album," Dennis says. "It took about seven months off and on."

Should Redeye have been allowed to record an album when they had only a couple of original songs to their name?

Dennis thinks so. "We were getting a hell of a lot of TV coverage and nothing had come out of it. So we thought we might as well cash in on it since we were unable to move outside of Wellington because of the work we were doing."

The album, as many NZ LPs do, sank without trace — about 400 copies were sold. But Dennis remains relatively happy about the album itself: "It was O.K. I dunno... it's a long time since I heard it."

Dennis Mason quit Redeye last year. As he puts it, "Redeye became safe and I just wanted to get out and take a few risks." Since that time he's done some work as a carpenter (his trade) and session work on everything from jingles to the new John Rowles album. He takes lead vocals on one track on the forthcoming Mike Harvey album.

Currently Dennis is holding down sax duties in *The Rocky Horror Show*. And thereafter? His ambitions are characteristically modest. "If I can get a good, happy band together playing to a crowd we enjoy and who enjoy us, then you can go for as long as you like."

"My mother tells me that when I was a kid if I'd had a hard time at school, I'd come home, sit beside the radio and play along with a piece of silver paper wrapped round a comb. I just like to play and I want to keep on till I'm 75... at least."

Alastair Dougal

IF YOU'RE IN A RUT
— GET OUT OF IT AND SEE...

Bruno Bozzetto's

Allegro Non Troppo

An animated medley of satire, surrealism, spoofery, and superb nonsense set to music

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Jazz On Radio

Jazz fans starved of their favourite music on the radio at last have an outlet. For the first time, a private radio station is putting the spotlight on jazz.

Auckland's Radio 1XI (formerly known as Radio 1) — 1330 kHz — is running a four hour jazz programme from 8 to midnight on Friday nights.

The *In The Mood* programme covers a wide range of jazz styles. Artists featured so far include George Benson, Charlie Parker, Louis Armstrong, Dave Brubeck, Thelonious Monk, Glenn Miller and Oscar Peterson.

The programme is the brainchild of the station's news editor, jazz enthusiast Nigel Horrocks, who hosts the programme and picks the music, with occasional assistance from *Rip It Up* writer Ken Williams.

The initial response to the programme has been overwhelmingly enthusiastic and Nigel welcomes comment and suggestions on music for future programmes.

DAVID BOWIE ON RECORD



HEROES



YOUNG AMERICANS



CHANGES ONE BOWIE



THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS



PINUPS



STAGE

A brand new double live L.P. recorded during David Bowie's American tour in May this year. This album features performances of songs from "Ziggy Stardust", "Station to Station", "Low" and "Heroes". The charisma of the single most important figure in '70s rock has been truly captured on his latest release!



HUNKY DORY



STATION TO STATION



SPACE ODDITY



DIAMOND DOGS



ALADDIN SANE



LOW



PETER AND THE WOLF



THE MAN WHO SOLD THE WORLD



DAVID LIVE

DAVID BOWIE ON TOUR

CHRISTCHURCH - Q.E. II PARK, NOVEMBER 29

AUCKLAND - WESTERN SPRINGS, DECEMBER 2



fast but not rocking

The film *Allegro Non Troppo*— Italian for "fast but not rocking"— presents cartoon interpretations of six well-known musical pieces in a parody of Walt Disney's *Fantasia*. The orchestral score includes Vivaldi, Dvorak, Ravel, Debussy, Sibelius and Stravinsky.

Director/Animator Bruno Bozzetto has made a very funny movie which goes beyond Disney's middle-American wholesomeness into more bizarre and often bawdy areas of the imagination. Moreover Bozzetto is not content with mere visual interpretation but uses his work to pass wry comments on human folly. Debussy's faun has a frustrating afternoon because the nymphs think he's past it. Ravel's over-performed "Bolero" seems refreshed as it propels a demonstration that life evolved from dregs in an abandoned Coke bottle. (Disney's dinosaurs were always realistic; Bozzetto's spring from his own fertile mind.)

Sometimes the animation incorporates con-

ventional photography, whether delicately as in the wistful Sibelius or for vigorous impact in the Stravinsky.

Linking the musical sections is a non-animated story involving an orchestra of old women, their bombastic conductor, a master of ceremonies and a meek cartoonist. While the jokes in this framework occasionally become heavy-handed, the animated humour is something else again. The finale alone suggests a meeting between Playboy's Gahan Wilson and the National Lampoon.

Ultimately the film is a celebration of the animator's art which, as suggested by the fate of the cartoonist and his girl, has a power akin to magic. Purists may complain that Bozzetto's work lacks Disney's detailed splendour but it also avoids his smugness. There's nothing remotely Mickey Mouse here. *Allegro Non Troppo* is a stone delight.

Peter Thomson

RUMOURS



DUNEDIN

The Clean have re-formed with a new drummer, Lindsay Hooke, as Hamish Kilgour is now taking over lead vocals. New rock 'n' roll band, **The Cameras** have kicked into gear with Peter Gutteridge (ex-Clean) on bass, Terry Moore, guitar, and Alan Haig, drums.

Hampton, who share the common complaint of lack of work, have a new drummer, Jeff Wright (ex-Labyrinth) who replaces Steve Finito, now with **Shuffle** along with brother Julian. No definite date set yet, but Christchurch's **Bare Wires** are definitely going to Australia where they should go down well.

Cruze commemorate their second anniversary this month with a special session at the Cook along with **After Dark**. I recently heard a tape of two of **After Dark's** original songs, "Night Flight" and "Opus"— both well arranged melodically attractive numbers. Definitely a band to watch for, they need work though. Tai Pei restaurant dispensed with services of **Back to Back**. Another gig gone west.

Alistair Riddell has had a run at the Cook. Apparently he doesn't like *Rip it Up*, and I always thought he was a man of taste. Obviously not. Future attractions at the Cook are Shady Lady, Cruze and Bare Wires. More next month. **George Kay and Keith Tannock**.

WELLINGTON

To the question are there any bands left in Wellington comes a resounding but equivocal yes. **The Heartbreakers** are reforming. Don Wilson (lead vocals, 12 string guitar), Danny Shaw (drums) and Nick Theobald (vocals, bass) are rehearsing and waiting the return from Paris of Simon Morris (vocals, guitar). But they're anxious to find a fifth member, a keyboards player and/or guitarist who sings "real good." If you fit the bill, call Nick on 842243, collect if you're an out-of-towner.

Sharon O'Neill's new single, "This Heart This Song," is due for November release. Sharon's TV One special, *Original Sharon O'Neill*, will be screened Friday, November 24.

Th' Dudes are playing Wellington's Last Resort November 16-18.

Vince Eager sans L.B. Sands

AUCKLAND

Schtung have found a drummer in **Brian Waddell**. Their live work starts at The Island of Real 9-11 Nov. They have just completed a soundtrack for Sam Pilsbury's new 30 min TV drama **Phil Judd** is playing bass in **Suburban Reptiles**. As reported about six

months ago, the **Scavengers** are leaving the country, this time for Australia where they will change their title to **Marching Girls**. **Th' Dudes** are to commence recording at Stebbing Studios for release on the Key Records label. **Radio 1ZM** and **Fender-Rhodes** are recording six bands for broadcast in the 1ZM 8-track studio. Bands featured include Lipservice, Charisma, Bamboo and Th' Dudes. **Odysee** are now a three piece with Philip Hall (bass), Ronnie Harris (guitar) and Jeff Stribling (drums). Heard about the skull-shattering punk band from Hawkes Bay called **Ugly Noize**? **Citizen Band** have recorded a new single at Mandrill. It is a G. Clark number entitled "Somebody Else". Release date is late Nov. The CB boys fared well in the recent **Radio Hauraki** group survey placing fourth behind Zep, Stones and Bee Gees. Dave Gandar is not in **Bamboo**. **Lindsay Marks** is back in NZ after an absence of four years. **Barry Coburn**, ex-manager of Enz, is rumoured to be playing sax for Melbourne group, Nuts and Raisins. **The Rednecks** (Kev Grey, vocals, Bones Hillman, bass, Jimmy Redneck, guitar, and Spike Bastard, drums) featured an impromptu floor show at the Headquarters Cafe on November 10th. Angel, a sumptuous blonde, got up and stripped to her boots during "Sun Burns my Feet". Jeff Warr has replaced John Grey on drums in **Johnny & the Hookers**. **Fitz** are coming. Auckland radio station 1ZM is moving from its city address in aging Broadcasting House to trendier surroundings in Parnell. The station is taking over the refurbished Stonemason's House (built in 1863), from which the station expects to be broadcasting early in the New Year.

The **Nambassa Festival** takes place at Waihi January 27-29. Lots of hot New Zealand bands will be playing and the event could see the return of Split Enz and maybe a Yankee band, too.

Malcolm McCallum is returning home from Australia in late November to promote his new album, *Naked to the Sky*. Surf rides again with the Australian-made water flick *Tubular Swells* opening at Auckland's Crystal Palace cinema November 8. **Big thanks to Rip It Up** writer **Jeremy Templar** who has gone to USA. Jeremy was *Hotlicks* co-editor (1976) and a *Listener* sub-editor in 1977 (see the two page Hello Sailor story?). Templar's most recent stand for rock and roll was an exhibition of photos (*The Fan Club*) of punk bands and followers. Watch out for his "Sailor in LA" story in December's *Rip It Up*.

Keeping It Kiwi, is a free paper published by the Hello Sailor and Citizen Band Fan Clubs while talking about indigenous talent. **Graeme Hodgson** (*Radio With Pix* producer) says thanks for the tapes, he's got a lot of listening to do, but he will write to you all soon. **Godley Head** have split. Gerard Carr (guitarist) and Kevin Thomas (drummer) with Joz Hodzelmans (ex-Sky Lord bass guitarist) have formed **Sphinx**.

Vince Eager and L.B. Sands

CHRISTCHURCH

Graham Parker was right when he said Christchurch ain't no rock 'n' roll town. **Rough Justice** could have told a similar story. They had two fairly so-so-weeks at the Hillsborough with the usual apathetic Christchurch audience. Then at Mollett Street they showed what they could do with a stunning set of soul, R&B and rock 'n' roll. These guys are great, with **Rick Bryant's** singing, a battery of saxes, a tight rhythm section and excellent playing from everybody. Probably the best band seen down here for some while (and that includes **Citizen Band**). Why aren't they being recorded?

Rock music comes to town for nine days next May when the **Students' Arts Council** runs the National Festival of the Contemporary Arts in New Zealand. The festival will cover a broad spectrum of the arts, with the musical content running the gamut from rock through blues and jazz to electronic and experimental music.

Little known cult band **Head Office** have split. **Waterfront Blues Band** continue to improve. They played a most enjoyable blues set before **Rough Justice** at Mollett St. A bit more spit and polish added to the spirit will produce a good noise.

Rumours of **Luna Sea's** split may well be that. With work booked up for a while there are rumours of an anti-split.

The Cave Rock Hotel rocks again. A new venue for the touring band circuit, the "Cave Rock" promises plenty of bands and will feature a free Saturday afternoon session for summer sunshine bliss.

Phillip Lynne and Vince Eager

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Midge Marsden has landed on his feet in Australia. He's working six nights a week with the Phil Manning Band and going down well with the crowds.

Midge's exuberant stage presence is focus for the Manning Band. The *Geelong Advertiser* describes Midge thusly: "Midge brings an earthier blues approach to the band with his uninhibited performances on guitar and harmonica and has an arousing, hollering blues voice."

Ex-Streettalker Peter Cuddihy has been playing bass for the Manning band, but is now heading off for parts unknown.

Recording in Melbourne are Tourists, a new incarnation of the old Beech band. Tourists are four New Zealanders and one Australian — Brent Parlane, Andrew Forrer, Andrew Kay, Co Tipping and Dave Neville.

Producing the Tourists' record is Trevor Lucas, formerly of Fairport Convention, who also helped out on the new Red Hot Peppers' album. Due for release is a single, "This Time it's Love"/"Something to Believe In" (both sides written by Brent Parlane) and manager Barry Coburn is off to the States to try to drum up interest.

VICIOUS/TOSH VIOLENCE



Sid Vicious, formerly of the Sex Pistols, is accused of the murder of his American girlfriend, Nancy Spungen.

Twenty year old Nancy was found stabbed to death in the room the couple shared in New York's Chelsea Hotel, an establishment described as "seedy" in news agency reports.

Vicious (real name John Simon Ritchie) vehemently denies killing Nancy, his girlfriend

for the past two years.

Sid achieved renown of a sort for his unpredictable and violent outbursts on and off stage, but he insists he slept through the killing.

Friends say Sid has been fighting heroin addiction. After methadone was found in his system, Sid was remanded to the prison hospital at New York's tough Riker's Island jail.

Meanwhile, down in Jamaica, ex-Wailer Peter Tosh was arrested by the local constabulary and held overnight on dope charges.

In the process, Tosh sustained a broken arm and severe head wounds for which he later received over 20 stitches.

Tosh has long been a critic of the Jamaican police force, a public service notorious for its vindictiveness.

Despite his clash with the forces of Babylon, Tosh intends going ahead with a British tour before Christmas to coincide with the release of a new single and album on Rolling Stone Records.

OWN CLONE

With his skateboard clutched under his arm and his sun-bleached bounciness, Leif Garrett seems the epitome of mobile Californian youth. He could have skated out of a Brian Wilson surf anthem.

Garrett was in Auckland on a busy round of public appearances, television and Press interviews, all in the interests of self-promotion. He covers a wide field. At the moment he has a TV series, a new album, and a movie, *Skateboard*, for the public to digest.

Although he has been acting since he was five, appearing in movies, television and commercials, Garrett's principal ambition now lies with singing. His promotional trips to South East Asia and New Zealand are aimed essentially at furthering the musical side of his career.

At first glance, it's tempting to regard him as some sort of clone, another in the David/Shawn Cassidy mold. The impression doesn't do him justice. He has a quick intelligence and a sure-footed approach to his career. Most of all, he seems to be in control.

Even if his music suggests disposable nursery rhymes for the older child, Leif Garrett doesn't intend to be a throwaway.

At the moment, his audience is around his own age (he's 17 on November 8 and says the people who come to see him in person are aged 12 to 17), but as he leaves his teens he hopes to develop a more mature appeal.

His present repertoire is teen dream stuff, a throwback to the early sixties. He's had hits with re-makes of the Beach Boys' "Surfin USA" and Dion's "Runaround Sue." On his new album *Feel the Need* he sings the Beach Boys' "Fun Fun Fun" and Tommy Roe's "Sheila".

The songs are suited to Garrett's adolescent voice. "That's the beginning of rock and roll. I want to start out like those guys, Dion and the Beach Boys, did and build on that."

Have you ever bought a newly released LP only to take it home, play it, and find you don't like it? What do you do with it? Give it away? Let it gather dust? Why not trade it in— you may only have to pay a couple of bucks to get another new album or a straight swap for one or more good used LPs.

(continued on page 16)

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Golden Harvest — Gavin, Mervyn, Karl Gordon, Gene and Kevin Kaukau.

Harvest - Records & Roads

Stiff Records boss Dave Robinson contends that everyone has a hit single in him. Golden Harvest are proof of this. Their first single, "I Need Your Love," won the acclaim of the record industry as single of the year.

Despite the limited scope of the New Zealand recording industry, Golden Harvest's achievement is not to be denied. "I Need Your Love" had one of the most original sounds to hit the airwaves in this country. Its ethereal, even fragile, drone, jumped off the radio, the testing ground of the single record.

Implicit in Dave Robinson's sweeping maxim is that while virtually everyone has a statement to make, few of us have more than a sentence to speak (perhaps this is why there are so many dull albums).

Golden Harvest are out to prove him wrong. They have just finished their first album and have out a new single, "Love is Everything."

again penned by rhythm guitarist, Gavin Kaukau.

Strictly speaking, it's their third single, but the second single was virtually indistinguishable from the first and subsequently suffered identity loss.

"Love is Everything" is a distinctly "pop" song, light and summery, aimed at the charts. Gavin says without embarrassment that his songwriting is directed toward a saleable sound. "If we put a commercial song down it might get into the charts. Live, a heavier number with a lot of showpiece in it might get more reaction, but recording is a different thing."

Singer Karl Gordon, who joined the four Kaukau brothers some 15 months ago, misses the live atmosphere. "I wish we could get that live feeling on record." (The best producers in the world have been trying to achieve that for years). "Live, there's something to see as well

as hear."

Live performance is the backbone of Golden Harvest. It's a tough regime. They're only briefly back at the family home in Newmarket after four months' continuous touring. The band is Auckland-based in name only. In the past two years they have travelled virtually non-stop the length and breadth of both islands, going to towns that never see a travelling rock act. Most bands gravitate to the cities; Golden Harvest have made the most of the possibilities outside the main centres.

Manager Benny Levin cites Peter Frampton, where strenuous touring preceded breaking platinum.

Golden Harvest have no delusions about pop stardom. It's Sundays-off only on the road in their big Chevrolet. There was no snobbishness over the seamliness of selling their records at their shows. "We got a lot of response," grins Gavin. "Especially from our aunts."

Live, the band is much heavier than the singles would indicate. All five use the word "heavy" to describe their basic feeling for music. "We're getting heavier and heavier," says Gavin, who at 19 is midway among the group's age line-up. Lead guitarist Kevin is the oldest brother at 21. Merv is 20 and Gene 18. Karl, the relative newcomer, is 18. The Kaukau brothers have had their group together seven years.

On stage, they do a lot of cover versions and Kevin plays a lot of guitar. Hendrix is one of his heroes. There's a bit of chewing on the strings and Jimi's version of "All Along the Watchtower" is one of their show-stoppers. A version running six minutes or so is on the album. Electronic effects abound (will psychedelia be the next thing?)

Gavin admits the group has a live face and a recording face, but it's apparent that they have not proved incompatible.

Benny Levin is anxious to stress Golden Harvest's future potential. "Don McLean's manager Herb Gart has taken a mix of the album back to the States. He rang me last Tuesday and mentioned that he had been playing tracks to some people in New York and there had been a favourable reaction.

"We're thinking of Australia by the middle of next year. We're sending the album to agents in Melbourne, which is the rock centre of Australia." (*Funny, I always thought it was Ayers*).

An album could open the door for Golden Harvest in Australia. They have been touring constantly to make their name in New Zealand. They don't want to start from scratch in Australia.

Their off-the-beaten-track approach may be their making in the end. Other bands buy tickets for London and Los Angeles. Golden Harvest are looking to South East Asia, Japan and West Germany as possible record and performance markets. Did anyone mention Boney M?

But that's in the future. Before Christmas it's a solid round of gigs "around Auckland" — Auckland, Whangarei, Waiuku, Hamilton, Rotorua.

Some of those places must be like *hometown*? "All of them," allows Gavin.

Ken Williams

TOP 20's No.3

MIKE CHUNN'S TOP 20

1. Ray Tripper. The Beatles
2. Dr Robert. The Beatles
3. America. Simon and Garfunkel
4. Marquee Moon. Television
5. Coronation. Family
6. Carpet Crawl. Genesis
7. Thick as a Brick. Jethro Tull
8. Rain. The Beatles
9. Julia. Geoff Chunn.
10. Dead End Street. The Kinks
11. Tin Soldier. Small Faces
12. Wornout Rocker. Waves
13. Love Song For the Dead Che. USA
14. Pump It Up. Elvis Costello
15. The Instrumental. Phil, Tim & Ed
16. Night Moves. Bob Seger
17. Here Comes the Flood. Peter Gabriel
18. Savoy Truffle. The Beatles
19. Spanish Tide. Family
20. The Sun Ain't Gonna Shine Anymore. The Walker Brothers

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I suppose that a lot of you put Kate Bush's recent New Zealand visit in much the same category as that of Leif Garrett: a media event staged for the benefit of the T.V. channels and a few thousand more middle-of-the-road record sales. But, really, I don't think that that's very

accurate. Despite the obvious fascination that she holds for T.V. programmers, and her substantial appeal to a non-rock and roll audience, Kate Bush has a lot more going for her than that.

For a start, as a writer and musician she is more than a few steps beyond mere telestardom, and secondly, she retains an obvious understanding of the star-maker machinery around her, and a willingness to try to answer honestly all the tiresome round of questions that she suffered through. So concerned was she to do herself justice that she seized upon those questions which did actually touch on more than her hobbies or whether "Wuthering Heights" was her favourite song, and did her level best to answer them fully.

When she was asked whether she didn't fear that "Wuthering Heights" might turn into a millstone in the long run, she didn't simply shrug it off but said that she thought it was, "inevitable—it's the only really universal thing that people do know about me... I can probably only change that now if I can do another one with the same impact." On the subject of her song-writing she frankly admitted that most of the songs she has turned out in her lengthy sessions with her piano are "rubbish"; "Everyone", she says, "is full of rubbish."

She also feels frustrated at the extent to which people overlook her musicianship. After all, she does play all the piano on *The Kick Inside* album. "It's important for me that I do get across that I am a musician—it's only a very recent thing for me to sing and *not* play the piano."

Most often, however, it was a matter of the hobbies and karate lessons, time for the drive-time jungle, the television taping, the sounds of the star-making machinery grinding on. However much she doesn't fit in—the feeling is there that Kate Bush might just go under yet.

Francis Stark

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Van Morrison ASTRAL WORKS

A few months ago, while I was doing a story on recording in New Zealand, the head of WEA records in this country tried to point out to me the difficulties musicians can give their record companies. One of the examples he gave from the international scene was that of the Irish rock aristocrat, Van Morrison. Conceding Van Morrison's brilliance, he nevertheless referred to him as "a crazy man". He alluded to Morrison's fitful output in recent years and lamented that nobody at Warner Brothers could predict how the forthcoming *Wavelength* album was going to turn out. No sooner were songs, arrangements and musicians lined up than Van switched changes on them.

The great irony is that for Van Morrison fans, the Irishman is a powerful symbol of stability and reliability. As far as I am concerned he has produced fewer duds over more than a decade than any other rock performer alive. In doing so he has recorded one, perhaps two of the ten best albums of this period. *Astral Weeks* is one of my desert island necessities; *Moondance* is the masterpiece of blue-eyed soul. Even *A Period of Transition*, commonly rated as one of Van's lesser achievements, was one of the three or four finest records of 1977.

There is an overworked line of thought which denies the compatibility of commerce and artistic integrity. Taken to its fanatical extreme the contention is absurd. Van Morrison has never been an absolutely monster seller. But you can bet Warners are not so sentimental as to tolerate a moody Irishman who doesn't turn in a profit. All the same, Van Morrison claims very good reasons for being less than prolific in recent years — reasons that would mean very little to a multi-national company's cost accountant.

When Van Morrison left Them in 1967 he had already had recording success with the band's versions of "Here Comes the Night", "Mystic Eyes" and "Gloria". From 1968 when he signed with Warners, to 1973, he had released six albums, including *Astral Weeks*, *Moondance*, *Tupelo Honey* and *Saint Dominic's Preview*. Within that time he had assembled the Caledonia Soul Orchestra around long time collaborators like arranger-pianist Jet Labes and saxman Jack Schroer. Morrison had in fact been a working musician since his early teens and by 1974 was carting an eleven piece band, including string section, around America and Europe. If the superb *Too Late to Stop Now* set chronicles the live energy of Van Morrison and the Soul Orchestra, it also marks the understandable exhaustion of the man's resources.

Van Morrison reached dropping point. "I just got completely saturated," he explains. "Bands, gigs, recording, the business." Elsewhere he has stated that he had ceased to progress. "What a lotta people didn't realise was that we'd been doing practically the same show for five years... it had been extremely enjoyable working with those musicians, but instinctively I knew when it was over."

Veedon Fleece recorded in 1974, but not released until many months later, was the last statement of those years. It is a subdued, melodic record with careful arrangements that tend to obscure the R&B legacy of the songs themselves. *Veedon Fleece* stands as a neat summary of Morrison's blended styles during previous years.

Between 1974 and 1977 exasperated sighs must have begun to escape from the offices of those handling the Morrison contract. In this time a variety of schemes were vetted, but none came to anything. One of rock historians' favourite guessing games is to estimate what unreleased material from those days was recorded. Almost certainly a nearly complete album using jazz producer Stewart Levine and The Crusaders was scrapped at the last minute. Other schemes which probably never reached tape were for a rock-and-roll set with Al Kooper, and a blues and skiffle collaboration with Bill

Wyman

Yet, even if the record company people were confused, Van Morrison was probably being legitimately fussy. He argues that one of his reasons for going to ground in 1974 was his lack of freshness. "I got burnt out on recording. When you're free to go into a studio anytime, day or night, it's quite easy to overdo it — and that's precisely what happened to me." Van was interested in keeping up what was a very good batting average and sought new direction.

Eventually Morrison settled on a co-production with Mac Rebennack (Dr John) which took the title *A Period of Transition*. The songs Morrison had written were direct R&B, complete with chanted phrases, short simple refrains, and recurring melody lines. Critical reception was mixed. Critics as highly regarded as Greil Marcus of *Rolling Stone* berated Morrison for the album's unheightened quality, its elemental lyric content and standard horn arrangements. Yet on reflection (and more importantly on repeated listening) *Period of Transition* seems underrated, authentic rhythm and blues sung by a man who is a highly inventive vocalist. Morrison approached an exercise in basic blues and funk with a skill that restated the artist's apprenticeship in that genre. For those pre-

pared to enjoy it, *A Period of Transition* is engaging, goodtime music.

Coming after *A Period*, *Wavelength*, Van Morrison's brand new LP, occupies important territory. His record distributors are clearly anxious after all the changes Van Morrison is reported to have implemented, dropped, re-implemented and so on. The man's public is intrigued to see whether the move to basics was long or short term.

In lots of ways questions will go unanswered. *Wavelength* is not the definite sign of a new Van Morrison, yet it is like nothing he has ever done. It is far from simplistic, yet it is direct. It is both highly arranged and understated. It is also incidentally very, very good.

Shortly after the release of *A Period of Transition*, Van Morrison used, on and off, a band which included Peter Bardens and Bobby Tench. These two musicians are employed on *Wavelength* and have a striking effect on the album's sound.

Bardens, who played with Them but has spent past years playing with the bland English group Camel, contributes significantly. Because *Wavelength* uses almost no horns, the backing seems lighter than is usual for Morrison. On first listening arrangements seem to lack impact.

Further listenings however tell that there is a shift from rhythmic to melodic arrangement. This shows in Bardens' clever use of synthesiser melodies ("Hungry for Your Love" and "Wavelength") and in Tench's beautiful guitar phrasing predominant on Side Two.

The real effect is not to emasculate Van Morrison's song-writing, but to lighten it. The release timing could not be better for New Zealand consumers for *Wavelength* gives an impression of music for summer. Deft, lively music that nevertheless retains substance. Apart from "Venice U.S.A." which sounds so breezy it might have come from the Eurovision Song Contest, the songs are deceptively intricate and very carefully arranged. Although Morrison sticks with the chants and simple lyric content of his last record, he has produced melodies which seem carefully contoured. The title track, now on single release is a prime example.

Perhaps *Wavelength* is unlikely to arouse the unanimous praise that was once accorded a new Van Morrison release, but as far as I'm concerned, if the man continues to produce music I enjoy as much as this, he can create whatever merry hell he likes for his record company in the interim.

Bruce Belsham



The English don't like Australians or New Zealanders much as a rule. They don't like the French, the Arabs, the Pakistanis or the West Indians either, but that is beside the point. They will tell you that we have no 'culture' and when they do there are few words you can say. Two of the most effective are Split Enz.

The Enz have been out of (visible) action lately, having split with Chrysalis, and then with their management. Chrysalis apparently wanted a single, the Enz wanted to do another album, and the upshot was divorce, with Chrysalis writing off their investment in the band. Unhappy with the Australian end of their management, the band then broke with them, only to re-sign with their English manager, John Hopkins, after a brief flirtation with a new manager, who proved lacking in the commitment department.

All of which means a lot of rehearsing and very little playing, a frustrating situation which, the band say, has given them a lot of extra drive and aggression. As well as rehearsing, they have put that energy into writing (they currently have 30 new songs) and recording. They have found a friend at Ringo's Starling Studios in Ascot, and they have been able to record there whenever it has been empty.

Now they are back with their manager, they have a set of UK concerts lined up, about 25 shows in all, mainly audiences of about 1000, taking place in October. They plan to record an album in LA in November, possibly with producer Mallery Earl (who has previously produced Sly Stone, among others) and they have several record companies interested, among them Virgin, Warners, and a newer UK label, Automatic, run by Nick Mobbs (infamous for

signing the Pistols to EMI).

As for the antipodes, a single, "I See Red", is planned for release with a video clip, and they plan about 10 dates in NZ in March or April 1979 as part of an Australasian tour. I asked Tim Finn how he thought the band fitted in with the current UK scene.

"I think we've always been out on a limb to a certain extent. We don't see ourselves as part of any new wave movement, if such a movement exists. It's certainly helped more than hindered though, in a sense that there's an emphasis on new things that there wasn't say, five years ago. When we first hit England, punk was just starting and there was a desperate need for the public to be reassured that rock 'n' roll still had some life in its veins. Hence the return to a very basic, raw rock with an awful lot of energy. Also bands with strong images and bands that work well on video are grabbing a lot of attention, and that's our forte, the visual side of things.

"I like some of the new bands. I like the Boomtown Rats a lot. They're perhaps the more pop end of a new wave. I also like Devo. They are the other side of the coin from us. They have technological and industrial implications, whereas we are probably the more romantic side of things." Split Enz then, don't seem to have been affected by the bleak outlook of some of the new bands? "Oh, we're optimistic, although we were never solely one thing or another. We've always got some songs about sadness, and some that are really up. There's also that tragicomic thing we've always covered.

I mentioned that the band seems to have lost its Gothic touch of old. "In the very early days we were that way inclined I guess. We just

changed. We lived in Auckland then and that's very different from living in London. Phil changed as much as I did in that respect. You won't find him writing any more songs like "Under the Wheel", or "Stranger than Fiction". The songs reflect your way of life."

Tim is optimistic and ambitious as ever, and the management hassles seem to have left him undeterred. "It's made us more aggressive in some ways. We've been waiting a long time to break through in England. There seem to have been bands breaking through that haven't taken as long and it tends to make you think, well, let's hurry up and do it.

"You have to take note of what's happening around you, business wise, and try to get the best deal you can. A lot of musicians hate the way things are so controlled by businessmen but there is no way around that. You've got to go through it all and just wait until the record companies start running to you.

"We've always been totally ambitious in Split Enz. We're writing the music, we're deciding what happens on stage but we're still going through the hassle of signing contracts and not getting such a good deal, knowing that in three or four years time we will be.

I listened to the Enz' new demo material. There is no doubt that exposure to the British scene, where bands hit the stage in top gear, and seldom change down throughout, has given them an edge to their playing. At the same time the songs are distinctive, characteristically witty and weird. The Enz have the talent and the drive. Whether they can crack the peculiar English market remains to be seen.

John Malloy



Rip It Up Pin-it-up Neil Young

RECORDS



Are We Not Devo?

Still the best after all these years

David Bowie
Stage
RCA

Recorded earlier this year during the first half of his world tour, *Stage* represents the current David Bowie persona and live performance. The focus understandably enough is on his last two albums. *Low* and *Heroes*, two-thirds of a trilogy destined to be completed on Warners as Bowie insists that *Stage* completes his recording commitments for RCA. This double live album would certainly be an auspicious way of saying ta-ta to any label because it belittles any other live recording I've heard in recent years.

Record One is Bowie looking back to his pre-Berlin days, mainly to *Ziggy Stardust* represented by five songs that have more than just nostalgic period piece interest. His present band definitely sounds like his best ever line-up as they fluidly glide through the Ziggy bracket neatly folding one song onto another. "Five Years" is particularly interesting as Bowie sings it so reverently that for him it appears to have new meaning. Roger Powell's synthesiser simulating the train intro leads the band through a breathless version of "Station to Station", but it's a potent "Fame", complete with vocal effects, and a rollicking "TVC 15" that provide the real excitement to wind up Record One.

Record Two is devoted to the *Low/Heroes* excerpts, and these, although self contained, would have made a great single live album, and serve as an effective contrast to his previous work, a contrast which arguably reveals the superiority of his last two albums. *Low* was pessimism at work, "a withdrawal time", as Bowie calls it when he was stuck for words and so started playing musical textures with Eno, a collaboration that continued on the more hopeful world of *Heroes*. On *Stage* the songs from these albums are performed with more verve and colour than the mechanical exactness that pervaded the studio recordings. Sure this is a distinction that you can make about many live/studio albums, but in Bowie's case there's more to it. He sounds as if he's enjoying himself fronting a band that never falters; the rhythm section of George Murray and Dennis Davis are so controlled and yet energetic, and lead guitarist Adrian Belew is outstanding especially on "What in the World" and "Breaking Glass". On the instrumentals, "Warszawa", "Art Decade" and "Sense of Doubt" Bowie is helped out by Roger Powell and Sean Mayes (String Ensemble) and the textural effects are overpowering.

Stage, then, is an illustration of an artist who has reserves of pose and panache and who is in command of his abilities here and now, but I'm offering no guarantees that this album will accurately reflect his state or 'stage' of mind say a year from now. But we don't have to wait that long, and by the evidence on *Stage* it would be unforgivable to miss his shows when he arrives here.

George Kay

Q: Are We Not Men?

A: We Are Devo!

Devo

Warner Bros

Imagine waking up in 1984, switching on the radio and hearing nothing but Metal Machine Music, no matter what station you turned to, any hour of the day.

Devo don't just imagine it, they live it. The favourite sons of Akron, Ohio, have taken the ugly industrial images of their stamping ground and produced a new art form that is stagnant yet innovative, stupefying and stimulating at the same time.

The theory of de-evolution is logical when looked at with foresight. If a statement is made, then the opposite must also be true. Once you accept that, it all makes sense. Do you believe in Darwin's theory of evolution? In that case, surely de-evolution must also ring true. If we are descended from protozoa then we must one day return to that form. The truth lies in the soil. Ashes to ashes, and all that.

Devo put forth the proposition that mankind is in a state of de-evolution even now. The industrial revolution has turned us all into obedient little cyphers, willing to do our masters' bidding for the sake of the almighty dollar, to conform to set patterns, to look and dress alike if it means success.

Devo make computerised sounds for a computerised age. Melody, rhythm, harmony, are all mere words, dust beneath the wheels.

At the same time, don't be deceived that Devo do not rock, albeit in their own style. Listen to them disembowel "Satisfaction". You can fashion your own robot dance to it, even if you've never been to a disco in your life. Get the picture?

If Bowie's *Low* was the forecast, then Devo is the long-range outlook. Music to stare at the wall to.

Devo are presently making the *only* modern music. You too can be a Devo-tee. It takes little effort. In fact, it takes no effort at all. Just sit tight, be complacent and let the machine overwhelm you.

On the other hand, if you are truly Devo, the opposite can be just as true. So what are you doing about it?

Duncan Campbell

Blondie

Parallel Lines

Chrysalis

If Blondie don't become household-name fodder, it won't be for want of trying.

With each album, they've produced a sound that has steadily progressed, becoming more polished, more disciplined, and much cuter.

Parallel Lines, their third, shows the band establishing its identity in sound to augment Debbie Harry's undeniable visual appeal. Blondie can now be truly said to have divorced themselves from both the New York and New Wave tags.

This album shows a maturity of talent and perhaps just a shade more continuity than its excellent predecessor, *Plastic Letters*, which seemed to skip from one stream of influence to the next.

The band has gained two new members in Frank Infante (guitar) and Nigel Harrison (bass), which has given a fuller sound and allowed more composing talent to be aired.

Songs like "One Way Or Another," "Pretty Baby" and "Sunday Girl" are delightful slices of pure pop, something missing from the airwaves too much today.

"Will Anything Happen" and "I Know" nod back to the early Noo Yawk days, while "Face Away and Radiate" lets Debbie give a mesmerising vocal performance and recalls acid rock just faintly, though there's not a hint of plagiarism.

Everyone should have a Blondie album, just to give something to smile about. This group has the collective heart of a teenager, and gets a kick out of making music that just entertains, and does not pontificate.

Duncan Campbell

Beach Boys Bounce Back

The Beach Boys

M.I.U. Album

Reprise

Ready for some critical insight? — "In measuring success, commercial criteria are different from artist criteria." (Phew!) Consider the Beach Boys

In commercial terms their career has gone steadily downhill throughout the 70s. From very healthy sales of *Surf's Up* in '71 the subsequent *Carl and The Passions* bombed so badly that Warners almost refused to continue financing *Holland* when recording got behind schedule. Sure, Capitol have done very nicely repackaging the 60s hits but new material has continually failed. *15 Big Ones* and last year's *Love You* were both complete flops. So the new album is released with no ballyhoo whatever, no inner sleeve, no promotional material. Even its title is low profile. (M.I.U. is a recording studio.)

What about artistic success? Most folks agree that *Surf's Up* was definitely a gem. *Carl and The Passions* definitely wasn't, and *Holland* was a mixture. Then came Brian's return and opinions diverged. Colleague William Dart, for example, regards *Love You* as an outstanding achievement while I find it virtually unlistenable.

But I surely love the new album. Side One's something of a mixture: two oldies, some newies and a spot of self-imitation. The new songs are competent enough. "Kona Coast" is about returning to "Hawaii" so it reuses the harmony hook from that earlier song. Carl sings Buddy Holly's "Peggy Sue" which could be a leftover from *15 Big Ones*.

The surprise is "Come Go With Me", a lovely acknowledgement of the group's debt to the doo-wop tradition. Originally a Dell-Vikings' hit in '57 it is sung quite straight, complete with echoed finger snapping and honking sax.

If Side One tends towards mimicry, Side Two offers genuine re-creation and the most consistently enjoyable sequence of songs they've done for ages. Furthermore, Brian wrote or co-wrote all except one and, although nearly all lead vocals are by Mike, Brian's solo spot is a

vast improvement over his croaking on *Love You*.

Most numbers return to that lighthearted vocal joy by which the Beach Boys invented California in the 60's. Of course they're older now, so when banks of strings buoy up somewhat thinner harmonies you've got to allow a bit of soft focus.

The lush production is by Al Jardine and one Ron Altbach who also co-wrote three songs, including the gorgeous "Winds of Change" which closes the album. If he can write any more like this the group better hang on to him.

This album shows that the Beach Boys are capable of returning to former heights by refurbishing their original simple strengths — good tunes and catchy harmonies. But will they sell again? God only knows; I'm just a reviewer, not manager of WEA.

Peter Thomson





**Pablo Cruise
Worlds Away
A & M**

"Love Will Find A Way," the album's hit single, is a summertime pop delight. I play it on the Lamborghini's cassette deck all day while cruising the beaches with Cheryl Tiegs. (Actually it's her car.)

But one single doth not make an album, let alone a summer. Unfortunately nothing else here quite reaches the single's sublime standard, although the title track and "Always Be Together" are pretty catchy. Nearly every number has a striking instrumental introduction but it often promises more than the song delivers. Sometimes the best moments come from David Jenkins' tasty guitar breaks.

All tracks, "I Go To Rio" apart, are self-penned although none sound particularly original. The problem lies largely in overly-influenced arrangements. The single, for example, couples melodic phrasing from the Captain and Tenille with a Fleetwood Mac beat. Elsewhere, borrowed styles range from Boz Scaggs to Elvin Bishop. O.K., eclecticism's fine but this band performs its influences so well it occasionally seems in danger of obviating any distinctive identity of its own.

Nonetheless, Pablo Cruise creates a fresh, happy, summer sound. One member plays tennis at a club named Sun Falls. Cheryl and I might drive over for a game.

Peter Thomson

**The Beatles
Sgt Peppers Lonely Hearts Club Band
EMI**

The Beatles *Sgt Peppers* album brought into focus one aspect of popular music that has only on rare occasions lowered its head since; innovation. The point is this record was innovative in every facet; songwriting, effects, production and packaging, and I can think of no record that has equalled its impact since its release eleven years ago.

Covering an unheard of range of styles, the Beatles brought contemporary music (possibly for the last time) to the man in the street where it was lapped up. Since then, what with blues-booms and hippies, rock music mushroomed in all directions. This directionlessness is all too obvious in the Pepper revival.

The Frampton, Bee Gees Peppers Hollywood epic has been neatly timed by mogul, Stigwood, to coincide with a teen generation that would have little or no recollection of the original. It won't work. Multi-layered packaging and lush radio campaigns are usually a good sign that someone has something weak to sell. My bet is, if you have a copy of the original you won't be interested in the imitation. If you don't know the original, then you are nobody. Simple as that.

Richard Geard

**Boston
Don't Look Back
Epic**

Here it is, the crucial follow-up. In '76 Boston made history's biggest ever recording debut when "More Than A Feeling" took their album to eventual sales of over 7 million. (It made gold before they'd played their first gig.) The mastermind responsible was Tom Scholz, an electrical engineer who produced, arranged, wrote most of the songs, and played guitar and keyboards. He still does—so ensuring a sustained identity of sound onto the new album.

There have been some modifications however. *Don't Look Back*, while certainly remaining hard rock, seems less heavy-metal oriented than its predecessor. The guitars have a clearer ring and the songs are generally brighter, though still basically serving as vehicles for Scholz's sound.

That meticulously constructed sound. The record sleeve may boast "No Synthesizers Used. No Computers Used" but the production is far from simple. As many as ten guitars will be overlaid on one part and singer Brad Delp often sounds like a small choir.

Is Scholz really creating better music through science or just simulating inspiration through calculation? The latter conclusion is tempting, yet for all the jibes about them being a bionic



band, Boston continue to purvey solid, unpretentious rock. Judgement suspended.
Peter Thomson

**Neil Young
Comes A Time
Reprise**

If you read the preview of this album a few issues back, you might remember some of the to-ing and fro-ing that went into its production. Those of you who missed out will just have to take my word for it if I say *Comes A Time* had one of the most difficult and drawn-out births of any album this year.

Now that it's here, there isn't all that much to say. More than all but a few of his contemporaries, Young doesn't need reviews to get through to his audience, and I guess that by the time you read this, most true Neil Young believers will have gone out and found out for themselves.

For the beginners, then, we could say that this is the most "likeable" Young album since *Harvest*; that it contains "Human Highway", the title track of the still-born third CSN&Y album; that it features the Ian and Sylvia smash, "Four Strong Winds"; that it uses a guitar and violin orchestra.

We could also point out that Neil is in fine voice—although I suspect this claim might come too late for that faction of the uninitiated who lump Young and his fellow king of the first take Bob Dylan, into the non-singer category. The ease with which he maintains duets with Nicolette Larson on the vast majority of the numbers here is plenty of evidence to give the lie to such philestines.

What more can I say?

Comes A Time is the latest Neil Young album and that's probably as much as anybody needs to know.

Francis Stark

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Dragon O Zambezi Portrait

In Australia where they live, Dragon are in a league with probably only Sherbet and the LRB in New Zealand, where they come from, they have made a few top twenty incursions but have no real following because they haven't played live to speak of for the last three years. In America, where they are headed, they are complete ciphers.

O Zambezi is to be combined with some of *Running Free*, their previous outing as their first serious attempt to break it in the States, and I can't see how it can possibly miss. Given shrewd editing, which would remove the likes of "Burn Down the Bridges" and "Reach the Top", this is more than half an album of the kind of streamlined popaboogie which is cornering airplay for "Are You Old Enough". It's a rare example of an antipodean band going away and being on time for the party.

Admittedly, as it stands, *O Zambezi* is rather less attractive. Those fillers which will presumably be replaced by the best of *Running Free* for the Americans, are still sitting there getting in the way of this record reaching the standard of *Sunshine*, their first Australian outing—from the days before Oz was a shoe-in for them. Perhaps their first genuine American record will benefit from the same pressures which formed *Sunshine*.

Francis Stark

Dave Edmunds Dave Edmunds, Rocker Parlophone

Everything you always wanted to know about Dave Edmunds (but were unable to find in your record store). This double album represents a welcome perspective on the earlier works of the Welsh axeman hero.

The period covered is 1968 to 1972 and the material includes singles and album fodder from Edmunds' *Love Sculpture* and *Rockpile* years. Most of the material has been long unavailable; some has never been available in New Zealand.

The *Love Sculpture* period is the most diverse. It ranges from British blues (Freddie King, Slim Harpo, Howling Wolf; Ray Charles) to Edmunds' swifter-than-thou guitar re-treads of popular classics (notably the harrowing "Sabre Dance", which first brought him to public notice).

The *Rockpile* material is strictly rock 'n' roll (Chuck Berry, Fats Domino, Neil Young's high stepping "Dance Dance Dance" and Dylan's

hilarious "Outlaw Blues"). Included are the 1970 hit, "I Hear You Knocking," and Edmunds' lickety-split workout on Berry's "Promised Land."

Edmunds' celebrated studio skills are most apparent on the *Rockpile* material where he is able to summon up the *sound* (and, at his best, the *essence* of a previous time). But more than being a technician of uncanny skill, Edmunds is mostly a huge amount of fun

Ken Williams

Linda Ronstadt Living in the USA Asylum

I think that the mark of the really great rock artist is that every new release comes as a surprise to his audience and that he fights the temptation to fall into a well-worn groove and give the public what they seem to want. The strengths of Bowie, Reed and Cooder in this respect are obvious.

And now Linda Ronstadt provides a follow-up to her *Simple Dreams* album which really sits back a little and capitalises on the audience she gained with her last offering. A cover of Chuck Berry's "Back in the U.S.A." makes up for the Buddy Holly cover on *Simple Dreams* — "When I grow too old to dream" and "Love me tender" balance "Old Paint" and "I never will marry", whilst there are obligatory songs by Warren Zevon ("Mohammed's Radio"), Eric Kaz ("Blowing Away") and J.D. Souther ("White Rhythm and Blues"). The most interesting offering is Ronstadt's version of Elvis Costello's "Alison" which turns a rather edgy new wave ballad into the ultimate in laid-back Californian good time music, pedal steel, alto sax and all.

I think this is an album that is going to please fans of La Ronstadt, but it really does lack edge somehow and there seems to be a lot of potential that isn't really being tapped at all

William Dart

Horslips Aliens DJM

Horslips have just recently extended beyond their Dublin based nucleus label, Oats, with the release of their last album *The Celtic Symphony* and now *Aliens* on DJM. On their own label they released three folk-rock classics almost unsurpassed in that genre—*Happy to Meet, Sorry to Part, The Tain* and the more traditional *Drive the Cold Winter Away*.

The Celtic Symphony, their attempt at a big commercial breakout, was a beautifully balanced album combining Celtic refrains and rock macho. Unfortunately *Aliens* is more rock



NZ Top 40 Album Chart

- | | |
|---|--|
| 1. Grease Various Artists | 21. Sgt. Pepper's Beatles |
| 2. Bat Out of Hell Meat loaf | 22. O Zambezi Dragon |
| 3. Living in USA Linda Ronstadt | 23. Don't Look Back Boston |
| 4. Night Flight to Venus Boney M | 24. Thank God It's Friday Various Artists |
| 5. War of the Worlds Various Artists | 25. Live & Dangerous Thin Lizzy |
| 6. Sgt. Pepper's Bee Gees/Frampton | 26. Luxury You Can Afford Joe Cocker |
| 7. The Kick Inside Kate Bush | 27. Sleeper Catcher Little River Band |
| 8. Comes a Time Neil Young | 28. F.M. Various Artists |
| 9. Saturday Night Fever Bee Gees/VA | 29. The Cars The Cars |
| 10. Wavelength Van Morrison | 30. City to City Gerry Rafferty |
| 11. Songs of New Zealand Maori Chorale | 31. Stranger in Town Bob Seger |
| 12. Some Girls The Rolling Stones | 32. Rumours Fleetwood Mac |
| 13. Kaya Bob Marley & the Wailers | 33. Carlene Carter Carlene Carter |
| 14. The Stranger Billy Joel | 34. Tornato Yes |
| 15. Pyramid Alan Parsons Project | 35. Simple Dreams Linda Ronstadt |
| 16. The Sound of Bread Bread | 36. 20 Hits Diana Ross & Supremes |
| 17. Street Legal Bob Dylan | 37. Me Poems and Songs Pam Ayres |
| 18. Blam Brothers Johnson | 28. I Robot Alan Parsons Project |
| 19. The Last Waltz The Band/VA | 39. Slowhand Eric Clapton |
| 20. Natural High Commodores | 40. Hotel California Eagles |

(Nat. Sales Chart No. 163, October 29, 1978).

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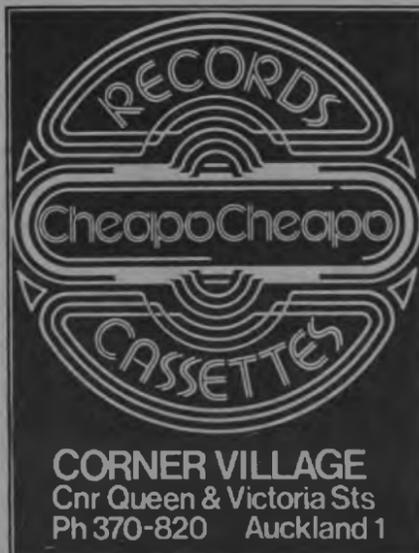
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EARLY ROCK

Brett Marvin and the Thunderbolts same
Crickets Chirping Crickets
Buddy Holly Remember
Buddy Holly Greatest Hits Vol. I & Vol. II
Little Richard Little Richard
Little Richard Here's Little Richard

Bo Diddley

same, Rides Again, Hey, In the Spotlight, The Originator, Hey Good Looking, Let Me Pass, Beach Party (live).

Bo Diddley & Chuck Berry Two great guitars (jamming together).

Elvis Presley Rock & Roll II, Elvis Is Back, G.I. Blues, Elvis Golden Records, Elvis Golden Records Vol. II.

LATER ROCK

Bonzo Dog Doo Da Band Gorilla

Small Faces Autumn Stone

Cream Full Cream

Big Brother & the Holding Company same, Cheap Thrills

Crazy Horse Crazy Horse

Jack Bruce Songs for a Tailor

Tontos Headband same (early Steve Hillage band)

Zabreke Point Soundtrack

Kevin Ayers Rainbow Takeaway

Deep Purple Book

BLUES

Big Joe Williams Blues on Highway 44, Piney Woods Blues, Crawling King Snake, Portrait in Blues.

Elmore James same, Tough, I Need You, Memorila Album, Best of.

Sonhouse Sonhouse

Sonhouse and J.D. Short Blues from the Mississippi Delta

Leadbelly Mississippi Blues, The Delta (1929-32), Mississippi Blues (1927-40), Mississippi Blues (1927-41)

RECORDS

oriented harking back to their fourth album *Unfortunate Cup of Tea*, but there still exists the plaintive Irish moods that have characterised their best songs.

The album tells the story of Irish emigration to America because of the Famine Years of 1840's and the general struggle of finding acceptance and success in a new land. The sorrowful "Ghosts" sensitively evokes the loneliness and alienation that can result from trying to make a new start in a strange country. "Sure the Boy Was Green" and "Second Avenue" owe more to Jethro Tull than they'd care to admit, especially Jim Lockhart's flute patterns, but the songs have enough bite to succeed in the context of the album. On the closing track "A Lifetime to Pay" Johnny Fean uses slide guitar to drive home the message that the "aliens" have attained the American Dream.

I would have preferred a more Celtic album, but *Aliens* is nevertheless a successful concept relayed by some good songs. If you want their best, buy *The Tain* soon to be re-released.

George Kay

10cc
Bloody Tourists
Mercury

Ladies an' gennelmen, please welcome another bleedin' concept album, and a bleedin' tired old concept at that.

The bewildered Englishmen on holiday, knotted hankie on bonce, complaining about greasy food, greasy waiters and dirty bogs, has been the brunt of countless jokes by everyone from Benny Hill to Monty Python.

You'd think 10cc, with their reputation of sharp, hip humour, would steer clear of something as dated as this.

Bloody Tourists only serves to highlight the dilemma 10cc has been dropped into since it became 5cc with the loss of Lol Creme and Kevin Godley to Gizmoland.

Eric Stewart and Graham Gouldman have a finely-honed ability to construct the odd catchy tune, but they lack the witty bite that Creme and Godley used to provide.

Only two numbers, "Dreadlock Holiday" and "Life Line" have even a vestige of the old punch, with the occasional clever rhyming couplet, but the strain is showing.

Stewart's voice is still a definite plus, and "For You And I" is one of his better attempts at an offbeat love song.

But from there, it's all downhill, with some numbers sounding half-finished, melody-wise, and others, like "Any Anonymous Alcoholic", turning into rather tedious monologues, with the music tacked on as an afterthought.

There have been rumours that the old 10cc may reform, and let us hope so, for the only thing both halves are proving at present is how much they need each other.

Duncan Campbell

Kate Taylor
CBS

There are evidently strong ties within the Taylor family. Not only does Kate stare benignly from her record cover with striking high cheek-boned, lank-haired resemblance to brother James Taylor, but Kate's brothers

James and Alex are roped in to help with guitars and vocals on *Kate Taylor*.

I suppose the similarities with James Taylor's well established acoustic, meandering style are therefore inevitable. What does surprise me is that Kate manages it all rather more convincingly than her more famous relative.

The first point in her favour is that she is a stronger vocalist than James. On Ike Turner's "A Fool in Love" she nearly proves she can sing the blues. On "Tiah's Cove" written by one Charlie Witham, she demonstrates an ability to carry a sentimental ballad without becoming either maudlin or precious.

Secondly, Kate has attracted, purchased or otherwise acquired a number of highly respectable studio experts. On Smokey Robinson's "It's growing" she uses Richard Tee on piano, Cornell Dupree on guitar, Mike Brecker on flute and Arif Mardin for string arrangement.

If you have a constitutional objection to the Taylor clan this is a disc to assiduously ignore. However if you have a taste for rock's equivalent of the Waltons by all means investigate *Kate Taylor*.

Bruce Belsham

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November Wilko's Solid Senders— Solid Senders Penetration— Moving Target— Julie Covington— Derek and Clive— Come Again— XTC— GO2— Blondie— Parallel Lines— Golden Harvest— Golden Harvest— Joan Armatrading— To the Limit— Earl Klugh— Magic in Your Eyes— MCS— Back in USA— Lynyrd Skynyrd— First and Last— Dire Straits— Dire Straits— Elton John— A Single Man— Firefall— Elan— Dave Edmunds— Tracks on Wax— Kate Bush— Lionheart— Malcolm McCallum— Naked to the Sky— Emotions— Sunbeam— Chicago— Hot Streets— Betty Wright— Live— Stephane Grappelli— Uptown Dance— George Duke— Don't Let Go— Dave Loggins— One Way Ticket to Paradise— California Jam— Dave Mason— Santana, Aerosmith etc (live double)— Stephen Bishop— Bish— Hall and Oates— Along the Red Ledge— Steely Dan— Best of (double)— Elvis Presley— 100 Super Rocks (7 record boxed set)— Cheech 'n' Chong— their whole catalogue— Temptations— Bare Back— A Week of It— A Week of It— Little River Band— Greatest Hits— Funkadelic— One Nation Under a Groove— Rod Stewart— Blondes Have More Fun

December Renee Geyer— The Winner— Al Stewart— Time Passages— Poet and the Roots— Dread Beat and Blood— Mick Farren— Vampire Stole My Lunch— Mike Oldfield— Incantations— Ian Matthews— Stealin' Home— Todd Rundgren— Back to the Bars (live double)— Alice Cooper— Stories From the Inside— Tom Scott— Blow It Out— Lauro Nyro— Nested— Billy Joel— 52nd Street— Carol King— Tapestry— Weather Report— Mr Gone— Santana— Inner Secrets— Al di Meola— Casino— Crusaders— Images— Jimmy Buffett— You Had to be There (live double)— Bryan Ferry— The Bride Stripped Bare— Eric Clapton— Backless— George Thorogood and the Destroyers— same— Hello Sailor— Pacifica Amour.

RIP IT UP

Rip It Up No. 17 November 1978
Postal Address PO Box 5689, Auckland 1
Editor Alastair Dougal
Ads & Design Murray Cammick

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CITIZEN BAND HIT THE SUBURBS!



ROCK 'N' ROLL DANCES

Nov 17
Nov 24
Nov 25
Dec 1
Dec 8
Dec 9

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St Heliers RSA Hall
State Theatre
Howick Highway Hall
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Titirangi War Mem. Hall



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BAND FILE No.3 SCAVENGERS

History Des, Johnny, Mike Lezbian, Mal Hart (Sheerlux) and Jeff Kelly met at art school in 1975 and learnt 3 songs to play at an A.T.I. party as 1B Darlings. After three gigs and an afternoon looking in empty cigarette packets in Albert Park, became The Scavengers, without Jeff on second guitar. Rehearsed for six months because no-one would take us, then got a residency at Moody Richards. Mal Hart (September 1977) and Mike Lezbian (February 1978) left and Ronny Recent replaced them both. In a year of playing for next to nothing, the band have been fired, pissed, hit by flying jugs, beaten up, abused and picked up by cops more often than before. Went to Australia in November 1978, changed name to Marching Girls and became millionaires.

Records "Routine" and "Supported by the State" recorded with Lezbian on vocals — not released. "True Love" and "Mysterex" — a tentative release date December.

Producer Dave Russell

Fan Club Simon Grigg, c/o Taste Records, Parnell Road, Auckland. Send \$20 and get nothing.

Management Robert Stigwood Organisation or the band.

Des Hefner Drums and some vocals
Born October 23, 1958
Education some
Musical Career 2 weeks violin. 1B Darlings, Zerox, Scavs and Marching Girls.
Other Jobs Storeman, graphic designer, electronic engineer, gym teacher and beautician.
Favourites
Albums *Rumours* — Fleetwood Mac *Saturday Night Fever* (all big selling records like ours will be).
Single "True Love"/"Mysterex" — the Scavengers
Drummers ~~Heart-Eccles and Ricky Ball~~, oh you know (or can guess) Des
Singer Dean Buchanan
Musician Frank Stark
Equipment
 Pearl drums and Paiste cymbals (\$300 o.n.o.)

Musician Johnny Thunders
Equipment
 Fender Mustang bass (with racing stripes), 100 watt Hi-Watt amplifier and one stuffed quad box.



Johnny Volume

Johnny Volume Guitar and vocals
Born September 1, before both my younger sisters
Education some — but not as much as Des who had to try for School C twice then two years at art school
Musical Career Played drums for Label with Layton and Trent. Played guitar with 1B Darlings, Suburban Reptiles and the Scavengers.
Other Jobs Satisfying groupies, writing really groovy pop tunes, art director and gossip.
Favourites
Albums *New York Dolls* — New York Dolls, *Greatest Hits* — Dave Clark 5, *L.A.M.F.* — Johnny Thunders' Heartbreakers and *Leave Home* — Ramones.
Single "True Love"/"Mysterex" — Scavengers, "Cuddly Toy" — Monkees
Guitarists Johnny Thunders, Steve Jones and Keith Richard
Singers Jonathon Richman and David Johansen (only with the Dolls).
Musician Jonathon Jamrag
Equipment
 1956 Gibson Les Paul Junior (used to belong to Lou Reed — anyone wanna buy it?), Marshall 100 amplifier and Hi-Watt 4x12 (anyone wanna buy them? — write to J. Volume c/o Rip It Up, PO Box 5689, Auckland 1).



Ronny Recent

Ronny Recent Bass guitar and lead vocals
Born June 30, 1959
Education mostly irrelevant
Musical Career No training except from the Maori fellas at school. No previous bands.
Other Jobs Labourer, contact lens technician and trying to make people like us.
Favourites
Albums *This Is the Modern World* — Jam, *L.A.M.F.* — Johnny Thunders' Heartbreakers
Single "Anarchy in the U.K." — Sex Pistols
Bass Guitarist Bruce Foxton (The Jam)
Singer Ronny Recent



Des Hefner

LIVE MUSIC

Spats Nov 2-5, Last Resort, Wellington. Nov 6-11, Awapuni. Nov 16-18, Gluepot, Auckland. Nov 20-25, Hillcrest Tavern, Hamilton. Nov 30-Dec 2, Island of Real, Auckland. Dec 14, Henry VIII, Whangarei
Schtung Nov 9-11, Island of Real, Auckland
Golden Harvest Nov 13-18, Hillcrest Tavern, Hamilton. Nov 20-25, Butts Hotel, Kawerau. Nov 30-Dec 2, Otaua Tavern, Wauuku.
Citizen Band Nov 9-11, Gluepot, Auckland
Odyssey Nov 6-11, Tainui, Whakatane. Nov 13-18, Westown Hotel, New Plymouth. Nov 22-25, Quinns Post
Bruce Morley's Little Big Band Friday Nov 24 and every Saturday, Duke of Wellington Hotel, Auckland
Sheerlux Nov 23-25, Island of Real
Berlin Nov 7-9, Island of Real
Reel to Reel Nov 23-26, Ziggy's, Vivian St, Wellington. Nov 30-Dec 2, Royal Tiger Tavern, Wellington
Hard Jazz Sunday nights, Island of Real
Johnny & the Hookers Nov 16-18, Island of Real, Auckland. Dec 7-9, Windsor Castle, Parnell
Lip Service Nov 10, Selwyn College lunchtime concert
Th' Dudes Nov 16-18, Last Resort, Wellington. Nov 30-Dec 2, Gluepot, Auckland. Dec 6-9, Awapuni Hotel. Dec 11-16, Hillcrest Tavern, Hamilton
Flight 7-7 Nov 6-11, Gisborne. Nov 20-25, Windsor Castle, Auckland. Nov 30-Dec 2, Gluepot, Auckland
Medusa Nov 15-18, Quinn's Post. Nov 20-25 and Nov 27-Dec 2, Lion Tavern, Wellington
Easy Street Nov 6-11, Hillcrest Tavern, Hamilton. Nov 15-18, Henry VIII, Whangarei. Nov 27-Dec 2, Ngamotu Tavern, New Plymouth. Dec 4-9, Sandown Park Hotel, Gisborne
Shady Lady Nov 15-18, Captain Cook Hotel, Dunedin
 If you are not here that's because you did not let us know. For free listing write to *Rip It Up*, PO Box 5689, Auckland 1.

(continued from page 7)

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...with his song, and wit

Don McLean
 Auckland Town Hall

It was the last night of the tour and Don McLean felt loose. "Anything could happen here tonight," he warned us. What we got was over 1½ hours of music and wit which rambled, was occasionally ad-libbed, suffered abrupt changes of pace, yet was always entertaining. It is only because McLean is such an experienced and highly talented performer that he got away with it. I can think of no other popular singer who could push away troublesome microphones to perform unamplified, confident that a full Town Hall would strain, absolutely silent, to catch every note; or casually convince a stodgy Auckland crowd into singing a three-part rendition of a hymn.

Admittedly there was a fair contingent of folkniks but among the beards and granny dresses were many who regarded this American Pie joker as basically a pop star. The raving response to that hit attested as much despite McLean's perfunctorily tossing it off mid-set.

Nor did he perform all his most popular songs but pointedly featured most by other writers. A Buddy Holly selection was prefaced with the comment: "Here's a few that even Linda Ronstadt doesn't know." A booming

guitar mike prompted some off-the-cuff Johnny Cash renditions, complete with goofy lyric changes. McLean's knowledge of America's popular music heritage is wide — two of his three encores consisted of a cowboy song and a 1953 R & B vocal hit.

Most famous performers, particularly soloists, present an on-stage persona, or at the very least a cultivated stance. McLean on the other hand, is either a consummate actor or, as he claims, simply a guy with no cool. On the Auckland stage he continually played at the edge of candid spontaneity. Of course, knowing that edge is the mark of a true professional.

His humour, whether in the patter or songs, is a valuable asset. Numbers such as "Building My Body" were funnier live than on record.

This was McLean's third New Zealand tour. He is a strong, controlled singer with an intelligence that is highlighted by the simplicity of his musical accompaniment. He is also a brilliant, if uneven, songwriter. Since the media overdose of "American Pie" and the self-conscious cleverness of some of his subsequent work, Don McLean has fallen into critical disavour. That is a pity because he can be an extremely satisfying artist.

Peter Thomson

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LIVE



Dave Marshall, Lip Service

Lip Service

The Island of Real

You've got to hand it to them. How many other local bands play solely self-written material — no, not even CB or Sailor — yet still have their audience up and rocking?

Lip Service are uncompromising which, as they admit, has its problems: "When pub employers hear we're an original band they just don't want to know." The Station Hotel fired them but for a different complaint: everyone danced too much.

The Island's crowd got pretty sweaty too, often yelling their approval between numbers. For, unfamiliar and distinctive as the material was, most of the songs had enough strength and structure to enable good audience rapport.

Peter "Rooder" Warren (percussion), Paul "Cat" Drury (keyboards), ex-Waves guitarist Dave Marshall, and Peter "Future" Dyer (bass) all collaborate closely on songwriting and, although the group once had a different lineup, they now count their formation from Future's joining eight months ago.

They play with considerable energy but, as Rooder states, "No labels please. Just because we're young that's no reason to call us punks." Indeed he's right; their music draws on too many styles to allow lazy typecasting.

Their earlier sets showed discipline and a fine sense of space, yet as the night wore on things got a bit ragged. The reason may have been simply tiring between sets but was more likely all that enthusiastic feedback. One hopes they'll get used to handling such responses with more experience. They deserve to.

Peter Thomson

Rooter

Scav's Farewell Party, Zwines

Rooter are fun. There's five of them (John No-one, vocals, Peter Hoffman, guitar, Justin Sane, rhythm guitar, Eddie Clanger, drums, and Chris Orange, bass) and John No-one's so huge they fill up the stage. They're good to watch. And to hear.

John lumbers up the front, casually swiping a falling mike stand, or a second mike when the first gives out. Sweating, face contorted. "I Knew the Bride When She Used to Rock 'n' Roll". He's got a good voice, and even if he can't quite sing, the occasional off key and flat notes aren't incongruous with the flavour of the band. Rooter are mainly just out of school. Justin's from England and used to play with the Johnny Seven Combo, his best mate is now the bass player with Wreckless Eric.

They are loyal to their origins and influences—pop music from back when it was popular. They've got one of the best songlists I've ever heard—"River Deep Mountain High", "Summertime Blues" and "The Kids are Alright", "Have I the Right" (Honeycombs), "She's a Mod" (Ray Columbus), "Lipstick on your Collar" (Connie Francis), "Get out of my Pagoda" (Chris Spedding), and their own stuff like "I'd Rather Be", "Walk the Plank", "Shorthaired Rock 'n' Roll", "Never Been to Borstal"—I've quoted a lot because they're all pretty bloody ace songs played hard and loud.

John says he and Eddie collect sixties pop singles, "we speed up our favourite songs and do current cover versions that relate to us, or—dah dah—songs that haven't been released in New Zealand."

The most promising new band in town? "We wouldn't have asked them to play if they weren't"—Ronnie Recent of the Scavengers.

Jewel Sanyo

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BY W. DART RED ALERT



As Phillip Anderson, star of the STD would say, everything takes its toll. And nothing more than trying to be a rock group down under. Red Alert made a brave attempt at doing all kinds of things in a totally unhyped way — the same Red Alert Band who bade farewell to the land of the Pohutukawa with a final three sets at the Gluepot last month.

Five versatile musicians make up the band. Jan Preston, madonna of the keyboards, jumping from Schubert on an NZBC-TV grand to Dr John and Commander Cody on its electric cousin. Tony McMaster, bass player and ex-violinist, with his fretless bass. Vocalist Jean McAllister, drummer Stan Mitchell, and guitarist Richard Kennedy, the last man having come down to earth from the Country Fliers.

My first encounter with the band was when they were providing musical backing for Red Mole Theatre — this was a performance of the show *Ghost Rite* at the Maidment. The show itself I felt to be the ultimate definition of ennui and boredom, a sort of half-baked *Rite of Spring* with semi-clad young ladies running hither and thither for the best part of ninety minutes. The bright spot in this performance was the band, whose tightly disciplined performance gave the rambling show the only cohesion it had.

Then at the Easter Show, the Red Mole Troupe was doing their thing for a crowd of mums, dads and little ones recovering from a surfeit of waffles, hot dogs and snowfreeze. Again the band were the high point, leading in

the troupe with a trumpet and drum over a veritable field of dying waffle cones. And lo and behold, Beethoven's Pathétique Sonata suddenly turned up as fairground organ music — a brilliant transformation worthy of Ry Cooder's Tex-Mex "He'll have to go" or Steeleye Span's reggae "Spotted Cow".

The Red Alert Band became a self-operating unit when the Red Mole Theatre departed for the big pie over the seas, and immediately instigated a wide range of musical activities. Amongst these, the most terrifying might seem nightclubbing in Whangarei — six hour stints with a repertoire of a hundred odd songs. And yet Preston remembers this as one of the band's happiest experiences, with regulars returning at the set of sun every night to hear the band play.

The million dollar bash, aesthetically speaking, was to be the band's Maidment concert in August which fell on about 250 receptive souls, and was completely ignored by the press, to the intense chagrin of Red Alert. This was a total theatre concept from a spotlighted musical doll playing a Mozart theme, to the group's version of Bartok's *Perpetuum mobile*. And also included was a lot of the group's own material which may well include some of the strongest material being written in New Zealand at the moment — the song "1953" being a good instance. This song attempts to define the fifties and what they mean to us in New Zealand — more the spiritual ethos of the period than Monte Carlo milkbars, gobstoppers, Friday night pictures and buses of hot sweaty children going to see the Coronation films.

Jan Preston may have the élan of her academic credentials but all the band are strong and disciplined musicians — even if the intuitive approach of some members is far removed from Jan's precise academic training. And discipline was certainly in evidence at the Gluepot farewell. There in the distance past the \$1.50 turnstile were the familiar black figures of Red Alert in a rocking version of "Iko Iko". Shunning my usual Empire line parfait amour and lemonade for a bourbon, the lure of "The House of Blue Lights" proved irresistible (although this song was an Andrews sisters number long before Commander Cody came on the scene).

And now whither Red Alert? Having departed from Auckland, city of negligible opportunities, the group are now in Los Angeles, city of sin and session musicians. The ultimate destination is Amsterdam, city of sin and barges, and in about a year we can expect them to return to the land of the long white Clud. With the prospect of a record contract in front of them, one should hope.

William Dart

SINGLES



Does anyone remember, or for that matter care about, Raymond Douglas Davies?

Davies has written more brilliant flops than anyone else who comes to mind, and time hasn't blunted his vision, his bite or his wit one iota.

The Kinks' latest single "Rock 'n Roll Fantasy", heads this month's list by a country mile. It's undoubtedly the strongest song Ray has penned for some considerable time, with an aching melody that never quits. If you've ever shaken the walls with your stereo just to forget how rotten things are outside, latch onto this, and fast.

To think this man ends up playing support to Peter Frampton!



CAPTION THIS PHOTO

The Phonogram Records Graham Parker Competition is still on! This month we will publish the closing date (November 20) and where to send your entry — *Rip It Up*, PO Box 5689, Auckland 1.

The booty is 3 copies of Parker and the Rumour's live 2 record set — *Parkerilla*, plus 20 sets of 4 Graham Parker Tour badges.

Runner-up honours this month go to **Streettalk**, **Blondie** and British reggae band **Steel Pulse**.

Streettalk's double-A side, "Leaving The Country/Falling To Pieces" is the fruit of their labours with Chris Hillman, and worthwhile labours they assuredly have been. Hammond Gamble, one of the great R&B singers, turns in his usual exemplary performance, and the band kicks like a mule on speed.

New York's darlings have turned up the best B-side of the month. "Room With A View" is cute, but unexceptional. Flip it over, and you're hit by a little gem called "Fade Away And Radiate," a far superior song which gives Debbie much more room to move, and recalls 60's, acid all things faaar out.

Steel Pulse have built up a strong following in the past two years, combining Jamaican roots with Dread In A UK, and producing a streamlined, punchy and very danceable form of reggae. "Prodigal" won't sell a bundle, but it gives me lotsa fun, and those who crave Jah sounds should investigate soonest.

Dion, as avid radio listeners already know, has finally got it right after many false starts on the road to comeback with "Midtown American



Mainstreet Gang". At last, he has the material that befits his voice, and Cashman and West have succeeded where Phil Spector failed. Springsteen would give his eye teeth for this song.

Of the rest, we have very watery outings from **Mark Williams** and **Malcolm McCallum**, who have both sought richer trans-Tasman pastures. They deserve better material and McCallum's producer is suffering from a Golden Disc hangover.

In addition, there are at least a dozen disco singles around this month, and all I can say is that they and discos deserve each other, the one exception being former Edgar Winter associate **Dan Hartman's** "Instant Replay", which at least has a little jump, and has scored big with the boogie freaks around my house.

Duncan Campbell

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LETTERS

PO Box 5689, Auckland.



Dear whoever— Only someone with less than an inch of common sense or a sharp eye for crap would publish the bullshit letters in the last *Rip It Up*.

Whether people have read the magazine or not, they realise that punks dispise disco and vice-versa, so why the repetitive and worthless comments of the likes of Will the Pill and Disco Duck of Otara. They sure screw up what is a good magazine and you're the idiot that prints them.

So Will the Pill, Colin Contraceptive, Alan Arsehole, Sonny Shithead, Disco Lover, Hustlers and all other assortments—***k up, and get into what you enjoy.

Love to you all.
Keith Moon Palmerston North

In retrospect, wherever that is, you've just gotta admit, that obese mountain of revulsion, very commonly known as Meatloaf should get 100,005 outta 10 for guts!

How many of you common freaks would throw yourself at the world looking like that. That fat, that hair, that sweat, those clothes and my god— that face. But what really gives Meatloaf his marks is the music. It's got the world moving like a bat outta hell— to the exit.

Acquaintance of G. Armpit

All the sane people know that punk rock is tops in energy and just cool, volumous sounds.

Disco is for poofs, nerds, niggers and Bay City Rollers fans. Chunder! (Any disco freak can find me at Zwines to argue this point with me) . . . Please print this letter as it is true.

Johnnie Dismal

P.S. Johnnie Rotten is God! I only hope that punk v disco reaches the same level as the mods and the rockers. This punk/rocker (get it?) will take a few disco/mods with him. (Thank you.)

I read with limited interest the article on the 'Young Dudes' in your last issue. Some of the facts however were a little misleading, trying to bolster their lacking credentials by mentioning their similar high school heritage to Phil Judd and the Finn brothers of this world is taking it a bit far

Especially when Phil Judd was not even a product of Sacred Heart but of Hastings Boys High School along with, The Karatiana brothers and Whare Timu (founder members of the Mongrel Mob), Bruce Robertson (ace All Black centre) and Buster Stiggs (founder member of the Suburban Reptiles) — thus the Judd Reptile flirtation.

Incidentally Des Truction of the Scavs and Billy Planet (ex-Reptile) went to St Kentigern College.

Chris Knox Fan Pukekohe

Why didn't I win the John Travolta Moustache Competition? I covered his whole face didn't I? Besides, *Never Mind the Bollocks* is not expensive. I wouldn't even have minded a second-hand one for a prize. Oh well, keep up the good work, but no more disco. Eh?

Klappe Birkdale

P.S. Notice the school-type paper?

Being a punk in Masterton is a bloody hard life, especially with all the disco wankers around ya I doubt whether any punk or new wave bands would even think about gigging here. I would be glad to hear from anyone else sharing my point of view.

Horris Horrible Masterton

Christchurch rockers, where are you? I've just been to Mollett Street (the *only* venue in town), seen a jazz-rock wimp band, a z-grade Thin Lizzy clone and a group so bad it's not worth mentioning.

Who in Christchurch remembers the Doomed or Johnny V's mob?— pauses to wipe tear from eye— Ahh, at the two Varsity gigs this year twas

great to be alive in '78. Please Vandals, Johnny V, Doomed— come back! Christchurch needs you.

The Big T

Congratulations to Citizen Band for coming fourth in Radio Hauraki's top band competition. It's amazing for an Auckland band to produce such meaty stuff. Keep the music coming C.B.!

For once disco did not come top. It was a relief to see Led Zeppelin and the Stones beat the Beegees.

Basli Brown-eye

I think the average punk is jealous of John Travolta because they're ugly and he's good looking.

Brinsley Schwarz may have seen the *Last Waltz* five or six times but I have seen *Saturday Night Fever* 10 times (I am still looking forward to the next time I see it). *Thank God It's Friday* seven times and *Grease* four times.

Surely people would rather dance to a uni-

form and stylish pattern with music that has real beat and rhythm than something that sounds like an over-electrified washboard with people dancing like demented marionettes.

Can't people realise that they're just harping back to the days of the Teds. How many punks would recognise the skill of true songsmiths like the magnificent Brothers Gibb or a master musician like Peter Brown. He recorded all the instrumentation and vocals on equipment in his own home. People will look upon "Dance With Me" as one of the classics of 1978.

So keep bumping and hustling fellow disco freaks — we'll reform these misguided punks yet.

Captain Disco Kawerau

Dear Loyal Rotten/Vicious fan — Do you realise that Sid is on Side 2 of "A Punk Prayer" I think Ronnie Biggs is a good sort.

Ronnie (Christchurch's No. 1 Pistol fan)

P.S. If you don't publish this, I'll set fire to a disco.

Before I start, I would like to say hello to Bronwyn, Raewyn, Delwyn and Jack.

In all my sixteen years I have never heard such trash as the letter by someone called Donna Summer that was meant to make us punks "come down to reality".

Punk is realistic music. "Career Opportunities" is a ***king sight more realistic than "More Than A Woman". How many disco songs do you find about not finding jobs, having fights or not liking girls? *None!* Why don't you dope soaked disco freaks come down to reality and get with the Ramones, Blondie or Clash?

'Basher' Churton Canterbury
P.S. Watch out New Zealand, I'm unleashing The Suicide Squad on an unprepared world.

Donna Summer should cut her afro away from her ears and give her flowing dress away for a pair of purple tights and stilleto shoes.

A. Ordla Auckland

P.S. Question Marx is the best new band to hit Auckland.



In future issues of *Rip It Up* the writer of the best letter published will receive a \$7.99 Taste Records voucher. Punks writing on disco and disco freaks on punk will not be eligible.

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Ignore this and you must be as thick as a brick.

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