

RIP IT UP

No. 18 DEC '78 FREE



BOWIE INTERVIEW
SAILOR SEGER FRAMPTON



Frampton Still Alive

Peter Frampton is a nice guy. He is most courteous and patient. He is very pretty, short and slight. He dresses cutely in modestly cut jeans, sweat shirt and bright little sneakers. His much commented-upon hair is tidy and well-styled. He really is a Nice Guy.

The question then, with phenomena such as Frampton, is just how deeply beneath the epidermis one can pry. I mean, is there more to this man than a Kolynos smile and ever so appealing British accent? Is the tan real anyway? And mightn't he just fade away if the going got rough?

But this boy is oo ethereal fly-by-night. Yet another of the second-time-around crowd, Frampton first hit the stage in the mid sixties with what he now calls a 'teeny-bopper' band, The Herd. In '68 while still in his teens, Frampton was named the Face of the Year, a fate that his '78 posters could almost impose upon him yet again.

After The Herd Frampton formed Humble Pie with Steve Marriott only to quit on the eve of the Big Break in the U.S. He did session work with a few notables (George Harrison on *All Things Must Pass* and Harry Nilsson on *Son of Schmilsson*) and recorded his first solo album. Its commercial failure left Frampton looking for an alternative. He went on the road.

"I love touring. I always have done. If I sold a million albums a week for the rest of my life I would still want to tour. If you don't you stagnate; you lose touch with the audience. That's probably why the album (*Frampton Comes Alive!*) was so successful. Because I'd been on the road so long, and I knew what the audiences wanted and knew how to win over an audience who didn't know me."

Frampton's build-up came with his fourth album, *Frampton*, but it wasn't until his double album, *Frampton Comes Alive!*, recorded on tour in 1975, that he really scored. And it was phenomenal. With 17 million copies sold internationally and sales equivalent to 6 platinum records in New Zealand alone (eat your heart out, Split Enz), *Comes Alive!* became the biggest selling live album in history. And Peter Frampton became a superstar of the highest order.

In 1976 Frampton was named Rock Personality of the Year in the U.S. Rock Music Awards. While the *Rolling Stone* critics chose Paul McCartney as the best of that year, their readers opted for Frampton and his live album. The following year *Record World* dubbed him Top Solo Artist and Top Male vocalist. Accolades and awards fell in bundles upon his head while Frampton sat stunned with the enormity of his success.

Alongside all the while was Frampton's long-time friend and his manager of eight year now, Dee Anthony whose stable also includes Al di Meola and Gary Wright. Considering the almost traditional conflict between artist and administrator in the rock 'n' roll biz, does Frampton find this closeness an advantage or a liability? "It's not necessary that my manager be a friend, but I've known Dee for ten years. We've been through good and bad times together. Really, all

I want is someone who's straight," he says. Then adds, perhaps drawing from past, bitter experience with The Herd's lost royalties, "Someone who won't rip me off."

It was primarily managerial jealousies that caused problems when Frampton became involved with filming and subsequent recording of *Sgt. Pepper's*. Frampton chooses to say little on the matter, but his business manager for the tour puts much down to billing: Robert Stigwood pushed the Bee Gees; Dee Anthony plumped for Frampton. Stigwood, the producer of the film, won.

Critical reaction to the movie has not been good. Again Frampton keeps it short: "The reviews didn't bother me too much. I wasn't as involved in the film as I am in my music. And I wasn't acting anyway." Why then did he decide to take it on: "At the time it seemed like a good idea to take advantage of the opportunity to be in a film. As a Beatles' fan I was honoured to be asked to do it."

Early next year Frampton will begin recording a studio album in Los Angeles. Also in the pipeline are plans for another movie, but not a musical this time. At present his management are rattling around for a suitable script. Frampton has shown interest in remaking one of the screen's Golden Oldies but is unprepared to name titles yet.

He sounds enthusiastic when he talks about filming again. Almost more enthusiastic than he is about his forthcoming album. But it's talk of touring that really brings out that boyish grin again. He even smiles at the cameras.

Louise Chunn



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Frampton at Springs

The first outdoor show of the summer, what with the abortion of Thin Lizzy, due to criminal apathy, was not all it had been cracked up to be.

First, the classic element The Kinks might have provided failed to materialise, due to recording commitments. Personally, I think Ray Davies saved a lot of face with that move.

Blazing heat, relieved by the odd cool breeze. Dust and dirt down front, sore bums up the back, and a general state of discomfort patiently borne by most. Some things at the Springs never change.

For Th' Dudes, this was Big Time and no mistake. With only six numbers allocated, and in the warm-up spot at that, they couldn't afford to put a foot wrong.

They didn't. If there were nerves, they were well kept under wraps. Peter Ulrich walked out front confidently, announced they would be playing their own material, and kicked the band into life.

Th' Dudes shone, and for me, were the highlight of the evening. Their songs are melodic, economical and well constructed. The rhythm section is tight and balanced, the guitarists trade licks with a professionalism that belies their youth, and Peter improves as a frontman with every performance.

No way will this band go under, and they left the stage with a few thousand more fans.

Sadly, it was not a good day for the C.B.'s. They came on strong from the word go, playing loud and aggressive, but something was missing. Mike seemed unwell, and left the singing chores to Geoff and Greg. When his bass packed up, everything seemed to fall apart, and

he walked off with a plaintive thumbs-up that was almost defiant. Methinks Citizen Band is due for a well-earned rest.

Sherbet have been around too long to make any mistakes before crowds like this. They show the same polish and sense of dynamics that the Little River Band displayed recently, and would put many bigger-league acts to shame.

Dazza, as always, was in great voice, and Hamiltonian Garth Porter was welcomed home by an enthusiastic audience. Everyone was on their feet by the end of the set, the standout of which was a power-packed remake of "Gimme Some Lovin'". May they never lack a cold tube on a hot day.

Sound problems that had come and gone during the support acts were never quite ironed out, but this didn't deter the reception given to The Star Of The Show.

Frampton has hit on a million-dollar formula, but it looks like becoming a bit of a millstone. His act has toured virtually without change for at least three years, and he doesn't seem the type to risk changing it now.

He writes cute, but ultimately disposable pop songs, prances around the stage a lot, rolls his eyes at the ladies, shakes his curls and generally plays The Big Star to the hilt.

The crowd got what it wanted, ie: the live album with added visuals, and went away happy. To me, it seemed rather contrived. Taking care of business. Another day, another 40 grand. I'll take Th' Dudes in a sweaty pub any day.

Duncan Campbell

Neil Young's never been one to take the conventional route when there's a less well-beaten track offering and his just-completed U.S. tour has run true to form on that score. Throughout the show oddball characters such as the Jawas from *Star Wars* (the small hooded scavengers from the film) wandered onstage to the bewilderment of the bulk of the audience. On the musical front Young presented a two-hour show divided between an acoustic and electric set, the rock 'n' roll segment being performed with Crazy Horse. Other West Coast weirdness: **Joni Mitchell** recently played a concert in Berkley accompanied by Herbie Hancock. During the concert La Mitchell unveiled some of her new compositions based on melodies written by jazz bassist/composer Charles Mingus. One of these was Mingus' well-known piece "Goodbye, Pork Pie Hat" ... meanwhile **Elliot Roberts**, manager of Joni Mitchell, Neil Young and Crosby, Stills and Nash, has added to his stable those weirdos from Akron, Ohio, Devo ... it's now definite. **Grace Slick** has quit Jefferson Starship. To add to her troubles, Grace has been placed on two years probation for being publicly drunk while already on probation. She was warned by the court that she could be jailed if apprehended while publicly drunk again, furthermore she was ordered to attend Alcoholics Anonymous sessions and was not to leave California during the period of her probation. I wonder if he still doesn't want to go to Chelsea? **Elvis Costello** who railed against This Years Girl on his last album has lately been seen in the company of a lady who's a prime candidate for just such a title. Bebe Buell is the ex-wife of Todd Rundgren and companion of (draw deep breath) Rod Stewart, Jimmy Page, Keith Richard, Iggy Pop, Steven Tyler (of Aerosmith) and John Oates, to name but several. Elvis is believed to be divorcing his wife. Also the boy's new album is slated for release early next year. It's rumoured that Elvis has set a tentative title of *Emotional Fascism* for the set. His record company are believed to oppose such a title due for December release is **Todd Rundgren's** new solo album the follow up to his most successful album in years, *Hermit of Mink Hollow*. The newie includes guest appearances from Stevie Nicks, Daryl Hall and John Oates and Rick Derringer. Todd is also set to produce the second album from Britain's Tom

SMALLSTUFF



Elvis Costello

Robinson Band. also going into the studios is early sixties rock legend **Del Shannon**. He's to be produced by **Tom Petty** and backing will be provided by Petty's Heartbreakers but perhaps the most interesting feature of the project is that the album will include a song co-written by Bob Seger and Bruce Springsteen. **Tom Petty** has also written the next single for **Bonnie Tyler**. It's titled "Louisiana Rain" ... while on the subject of producers **Roy Thomas Baker** is already set to produce the second **Cars** album and is currently working on a solo album with Ron Wood. Baker will also be working on the live album Queen are recording on their current US tour. also trekking round the States are **Bruce Springsteen** (his second tour of the States this year), **Van Morrison** (who's just completed his first tour in a number of years) and the **Rick Danko Band** which now includes Gary Busey, star of the movie *The Buddy Holly Story* and recently seen here in the film *Big Wednesday*. another Band member **Levon Helm** confessed to one reporter that he'd like to see The Band functioning as a working unit

again but was content to "let things fall together" ... meanwhile Helm's RCO All Stars, which includes such luminaries as Duck Dunn and Steve Cropper, are preparing for a tour of Japan ... the latest *Melody Maker* Readers Poll either confirms how out-of-date that paper is, or how in touch with the masses. Their poll voted **Genesis** best band, best live act and best composers and arrangers, while Genesis' Phil Collins took the best drummer award. **Yes** waltzed off with most of the other accolades: Steve Howe — best guitarist, Rick Wakeman — best keyboard player, Chris Squire — best bass player and Jon Anderson — best vocalist. **Thin Lizzy** took the best album award for Live and Dangerous, **Gerry Rafferty** took Best single with "Baker Street" and top female singer was **Kate Bush**. Yes, bless their benevolent macrobiotic hearts, have agreed to donate 10 cents from the sale of their single "Don't Kill the Whale" to Project Jonah. **Pink Floyd** are working on a new album which is tentatively titled *The Wall* and set for June release a film of the same name. The Floyd are planning a British tour for next year but as most venues there cannot hold the band's 45 tons of equipment and 45,000 watt P.A., they've decided to take their own hall on the road. It comes in the form of an inflatable tent that holds 5000 and takes a day to erect. other ambitious tour plans include those of **Mike Oldfield** who plans to take 72 musicians on a European tour early next year. The tour will promote Oldfield's first double album *Incantations* which was recorded at Oldfield's home studio in Gloucestershire and features Oldfield playing most of the instruments included. **Keith Richards**, after his lenient sentence at the hands of the Toronto court, popped up at New York's Bottom Line to play with Rockpile, the band that features both Nick Lowe and Dave Edmunds. Rumour hath it that Richards will use Rockpile as backing band for the concert the court ordered him to give for the blind. It's further rumoured that **Nick Lowe** could be producing the next Stones album ... and while we're on the subject of Stones' rumours — is it true that **Mick Jagger** and **Robert Altman** are to make a film together? ... **Alice Cooper's** new album *From the Inside* tells the story of his alcoholism in songs as written by Cooper, Bernie Taupin and guitarist Dick Wagner. And-he-may-be-a-drunk-but-he's-got-friends-in-high-places-dept: Alice Cooper has also just become an honorary member of the Hollywood Rotary Club ... the debut album by **John Lydon** (Johnny Rotten)'s band **Public Image** is set for December release in Britain. The group's first concerts are set for Christmas Day and Boxing Day. When tickets for the two shows went on sale in London, the police were called in to keep order ... **The Motors** second album *Approved by The Motors* is to be re-issued in Britain with a different cover. Seems the lads' ugly mugs were putting prospective purchasers off, so a cover less likely to meet consumer resistance is to be used instead. ... new albums for **The Clash** and **The Jam** have been released in Britain. Both The Clash's *Give 'em Enough Rope* and The Jam's *All Mod Cons* have been received with ecstatic reviews. The Clash are set to perform a benefit concert to raise funds for Sid Vicious' defence ... **Boney M.** ever a group with an eye on the commercial main chance, have recorded their version of Harry Belafonte's 1957 hit "Mary's Boy Child" for pre-Xmas release ... a new **Doors** album featuring **Jim Morrison** is soon to be released. *An American Prayer* features several tracks from an album of poetry readings Morrison had recorded, to which Robbie Krieger, Ray Manzarek and John Densmore have added music. The album also includes a live version of The Doors' "Roadhouse Blues" ... ex Sensational Alex Harvey Band guitarist **Zal Cleminson** has joined British hard rockers **Nazareth** bringing their strength up to five ... **Dylan's** next album *Live at the Budokan*, as recorded on his South Pacific tour, is believed completed and ready for release ... a live album is also next from **Bob Marley and the Wailers**. Title: *Babylon by Bus* ... **Cat Stevens** releases *Back to Earth*, his first album in almost two years ... the newie from the **Grateful Dead**, *Shakedown Street*, is produced by Lowell George ... **ELP** deliver *Love Beach*. Side two of this, their first toally collaborative effort in some year is taken up by a suite "Memoirs of an Officer and Gentleman" ... the next **Generation X** LP is to be produced by **Ian Hunter** ... a reformed **Guess Who** releases a single on ABC soon. However the group does not include either Randy Bachman or Burton Cummings ... Going into the studio soon are Stranglers' bassist **Jean-Jacques Burnel** to lay down a solo album ... Eric Clapton's back-up singer **Marcy Levy** ... **Cheap Trick** to put down their fourth album ... **Crazy Horse** to be produced by Neil Young ... and **Warren Zevon** whose album will be produced by Bruce Springsteen's manager and producer, Jon Landau ... Consumer Warning: This is the last *Rip It Up* till February 1979. See you then ...

LRB & Split Enz for Nambassa

After the success, both artistic and financial, of last year's Nambassa Festival, an even larger festival is planned on the same site for the 27, 28 and 29th of January 1979. Organiser, Peter Terry asserts that they learnt a lot from last year's events and that the '79 organisation "will be ten times better". Furthermore he says this will be the last Nambassa festival for three years.

The star musical attractions booked to appear over the weekend (and playing nowhere else at this time) are the Little River Band from Australia and Split Enz, home from Britain. It is also hoped to bring the Red Hot Peppers over from Australia. Local artists appearing include Golden Harvest, Schtung, Citizen Band, Rick Steele, Mahana and Living Force. In total thirty bands and solo acts are booked to appear, though a final, confirmed list of the additional artists appearing will not be available till January 1st.

In addition to the musical presentations on the main stage, at least 18 other musical/theatrical or children's acts will be featured on the main and the secondary stage. There will be twelve hours of music on each of the three days in three sessions — morning, afternoons and evenings. All the musical events will be recorded and it's hoped that a double album and film of the activities may result.

But it was more than just music that made last year's festival such a success. And once again the workshops and demonstrations, the religious groups and the village market's craft stalls will make their contribution.

Tickets for the entire weekend will cost \$16 and admission for part of the time at a lesser rate will be available at the gate.



what cabaret?

The slinky redhead from Manhattan Transfer who vamps around stage in a tight gown slit to mid-thigh certainly didn't seem to be the same girlish figure in faded levis, running shoes and yellow t-shirt who sat, knees tucked up on an airport couch. Laurel Masse, waiting for the flight back to L.A., was tired but bright and keen to talk.

"I think the group's going to stretch out a bit now, musically even more eclectic and also perhaps a bit more bizarre in our physical presentation — less slick and show-biz. We were far more bizarre in the early days in New York but in the interests of trying to eat — gigs in Vegas and whatnot — we've toned down considerably. We've been a bit trapped into playing nightclubs which, although satisfying for the pocketbook, becomes very dissatisfying for the soul. Unfortunately we've gained a certain reputation for being a nostalgia act which we are not, never have been and God forbid ever will be.

"we have four different sets of tastes and experiences and we've only explored a fraction of what we can do. We've all wanted to stretch out; it's just that we've been working so hard to recover from setbacks imposed by a former management. We're only just getting to the point where we can afford to turn down a gig now and then. I suppose we could now just take it easy and play Vegas for the rest of our lives but because of the kind of people we are we'd perish of boredom."

When asked how she'd like to change her own role in the group, Laurel's eyes sparkle. "I'd like to do some avant garde jazz, perhaps, say, vocal interpretations of Keith Jarrett." She laughs. "But I'd also like to play loud electric guitar. For my throat I like jazz but for my body I'm a rocker. It's my greatest love. I'd love to play it while, say, Allen sings."

She prefers the rock atmosphere of concerts to cabaret — "It's always been my fantasy to be on the road doing one-nighters" — and when it is pointed out that Manhattan Transfer's tour here was precisely cabaret (as against concert halls in '77) she is quick to respond. "Next time it won't be like that. I guarantee it. We never intended to be just a cabaret group.

I hope that in the future more people, especially the kind who read *Rip It Up*, will consider what we do. I mean it's not exactly rock 'n' roll but it's not old folks' music either." Laurel Masse smiles implorings. "Please don't condemn us to do cabaret for the rest of our lives." **Peter Thomson**

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- 4 WHANGAMATA MEMORIAL HALL
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Chicago

TOURS

The big news of the summer rock concerts is that Chicago and the Doobie Brothers are confirmed for outdoor shows in New Zealand.

Chicago, the eight-man brass rock group, play two dates — Christchurch at QEII Park on January 28 and Auckland at Western Springs Stadium on January 31st. The band are currently enjoying something of a resurgence with their new album, *Hot Streets*, attracting the most interest since their much acclaimed debut set, *Chicago Transit Authority*. New guitarist, Donnie Dacus replacing the late Terry Kath, seems to have injected some much-needed vitality into the line-up. But such criticism have never hindered the constant success Chicago has enjoyed. Every album (and there are twelve of them) has achieved platinum status making Chicago one of the most successful groups of the seventies.

The Doobie Brothers play Auckland's Western Springs on the 25th of January. Although the Doobies have yet to rival the unbroken chain of hit singles they racked up in 1973 and '74, they've moved onto a more sophisticated sound as led by ex-Steely Dan members, Mike McDonald and Jeff Baxter. This is the Doobie Brothers second visit to New Zealand.

The bad news is that **Elvis Costello**, instead of visiting Enzed, chose to play extra dates in Sydney on December 7 & 8. However, those who care to listen to gossip may be interested to know that visits from **J.J. Cale** in late January and **Linda Ronstadt** in early February are a strong possibility. Also possible are dates here for **the Eagles** in March and **Rod Stewart** in late February. And it's whispered in some quar-

ters that **the Stones** may visit this summer.

Don't forget that **the Little River Band** and **Split Enz** are playing exclusively at Nambassa Festival on the weekend 27-29 of January and that on the local front, **Citizen Band** embark on a Bay of Plenty summer resort tour taking in Rotorua, Waihi, Whangamata, Mt Maunganui, Whakatane, Gisborne and Napier between 2nd and 9th.

Chicago January 28, QE 2 Park, Christchurch, January 31st, Western Springs, Auckland

Doobie Brothers January 25, Western Springs, Auckland

Little River Band/Split Enz January 27-29, Nambassa Festival, Waihi

Citizen Band East Coast Tour — January 2, Rotorua Soundshell, Jan 3, Waihi Memorial Hall, Jan 4, Whangamata Memorial Hall, Jan 5, Mt Maunganui Sports Centre, Jan 6, Whakatane War Memorial Centre, Jan 8, Gisborne YMCA, Jan 9, Napier Centennial Theatre.

Cheap Trick Heaven Tonight

There's still time to enter the CBS 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.

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Cheap Trick Heaven Tonight

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LATE NEWS



The Canadian Justice Ministry intends to appeal against the light sentence given to Rolling Stone **Keith Richards** for possession of heroin. The one year's probation, together with an order to give a benefit concert for the blind, was considered too lenient by many Canadians who flooded the Attorney General's office with protesting mail. It's understood that Richards could have received up to a seven-year sentence. . . . a coroner's report has ruled that **Keith Moon's** death was not suicide. They determined that Moon died after taking thirty-two anti-alcoholism tablets. **Sid Vicious**, currently out on bail awaiting trial, is searching for musicians to back him. The former Sex Pistols bassist has also been bad-mouthing his one-time colleagues for the treatment meted out to him on the ill-fated tour which saw the breakup of the Pistols. Says Vicious: "I was dope sick and they done their best to break me. They wanted me to kick while I was playing. It just wasn't possible." . . . meanwhile relations between Johnny Rotten's new band **Public Image** and their record company, Virgin Records, are believed to be shaky at best. Seems that Lydon (nee Rotten) sent Virgin's order for tickets for the band's debut gigs back to them with a suggestion that they queue for tickets like everyone else. . . . its now confirmed **Elvis Costello's** third album will be released in January. Title is *Armed Forces*. . . . **Roxy Music** have definitely reformed and joining existing members Bryan Ferry, Phil Manzanera, Andy Mackay and Paul Thompson is band The Vibrators. It's believed a keyboard

player will be invited in to replace the now unavailable Eddie Jobson. Some rumours suggest that Eno is in line for the job. The Roxy Music reunion album is now completed and set for release early next year. Thereafter a world tour taking in the South Pacific is planned. . . . WEA Records in New Zealand have picked up the rights to the Sire label which means that the second **Talking Heads** album, *More Songs About Buildings and Food*, and **The Ramones** live album, *Road To Ruin*, are now assured of pre-Christmas release here. The debut album from successful Scottish band **The Rezillos** will hit the streets early in the new year. . . . **The Eagles** are all set to compete with Boney M in the Christmas single stakes. The Eagles, however, have staked their fortune on a less obviously commercial product than their competitors. The Eagles' single is in fact a remake of the old Charles Brown blues "Please Come Home for Christmas" but is backed up on the flip side by a new Frey/Henley composition "Funky New Year". The B side also features the vinyl debut of Glenn Frey on saxophone. Both tracks were recorded with new bass player Tim Schmit and will not be featured on the group's album due for March or April release. . . . **Bruce Springsteen** is believed to be in conflict with his producer/manager Jon Landau as to whether his next release should be a studio or a live recording. CBS and Landau favour a live album, Springsteen favours going back into the studio. Either way Springsteen plans to record the oldie "It's My Life" on his next studio set. **Mi-sex**,

NZ band based in Sydney, seem to be making good progress there. Now settled in, they've acquired a manager and a strong following. Their only NZ single has attracted interest there and the band have ordered 500 copies to be sent over. . . . Peter Asher is to produce the next **Bonnie Raitt** album. **Todd Rundgren** is currently at work producing newbies from **Meatloaf** and the **Tubes**. **Paul McCartney** has now left Capitol and EMI and thus a greatest hits package covering the years 1971-1978 is set for December release. . . . **UK**, the super-group formed by four British star musicians, has now lost drummer Bill Bruford and guitarist Allan Holdsworth. However the remaining members — John Wetton and Eddie Jobson — have replaced Bruford with ex-Zappa drummer Terry Bozio and are currently at work on their second album. . . . **Bay City Roller's** singer Les McKown has been fired from the tartan laddies for his wayward activities with the ladies.



SOLO RIDDELL OUT

It's ironic that for a name as well-known throughout New Zealand as Alastair Riddell, the touring he's undertaken in the past four months has been the most protracted live work he's ever done.

As Alastair admits, "I've only ever been a television artist in this country and you can suffer from that. People just get sick of seeing Alastair Riddell popping up on television once every two months."

Riddell's manager Patrick Cox frames the problem like this: "The nature of TV is that it's an electronic medium, it's untouchable. Because of the presentation he gave on TV, it made him just that little bit untouchable."

The return of Alastair Riddell is, however, a message that many Aucklanders apparently feel they've heard once too often. Auckland's cynicism towards the Alastair Riddell Band has meant that the band have deliberately avoided the city. Instead they've set about establishing themselves throughout the rest of New Zealand. A strategy that Alastair assures me has been remarkably successful.

The tactics are, as Riddell puts it, "to get the whole of New Zealand used to the idea that Alastair Riddell can perform live and do it well." Cox explains it as showing that Alastair is "flesh and blood". This approach extends beyond Riddell's return to the boards. It involves something of an image change too. He now dresses onstage in jeans and tank tops, sand shoes and short hair.

The tour is also to promote what Alastair calls his debut album. A self-titled album that's due for imminent release. Those of you with longer memories may recall the Space Waltz LP that came in the wake of Riddell's overnight success with "Out in the Streets" four years ago. But that's a project Riddell recalls as a "pretty rushed and confused affair".

"I put a lot of time into writing the songs but what came out was pretty disillusioning. That was one of the things that got me disillusioned about rock music that long ago." But along with his image change, Riddell has given up carping about the New Zealand music scene.

The new album was recorded over more than a year at Auckland's Mandrill studios and includes all Alastair's "solo" singles — "The Wonder Ones", "What Good Does It Do Me", "Smile" and "Through Eyes of Love". "It's a mixed bag," Alastair confesses. "I wrote a lot of songs and that's what it is, it's not a concept album. It's a beginning, a restarting and that's the way I feel about it."

It's a tribute to Riddell's creative energy that he's already written the material for the next album and chosen the title. But for now he's content to know that he's winning an audience and to hope that this audience also buys records.

Alastair Dougal

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Village People - Cruisin'

Music - the gift that keeps on giving



Alec Bathgate, Chris Knox, Mike Dooley and Phil Judd.

RUMOURS

Citizen Band are leaving New Zealand. The group which was recently voted Most Promising Group of '78 by the Recording Industry Association is leaving for a twelve day national tour of Western Samoa. CB have recently changed record companies from Mandrill to CBS. Since the firing of saxist, Brett Salter, the **Suburban**

Reptiles have disintegrated. **Phil Judd**, who played briefly with the Reptiles, is now playing bass for the **Enemy** although a name change is in the offing. **Dennis Mason** (ex-Redeye) is playing with **Rough Justice** for dates in early '79. The Rougho's have been rehearsing plenty of new stuff lately. So has **Rick Steele** with his **Hot Biscuit Band** with Dave Maybee (guit), Mike Parker (bass) and Paul Kunac (drums). **The Rockets** have added ex-Chapeaux vocalist, Al Hunter. Annette Morrison is no

longer with **Spatz**. Bruno is guesting with the group on sax occasionally. The band are soon to put down demos at Marmalade studios. **Golden Harvest's** single "I Need Your Love" has gone gold. The group's album is in the shops now. **Living Force** are back after recording in USA and will appear at the Nam-bassa Festival. **Berlin** have a new bass player (Mark Two) and new guitarist (Steve Roach). **Larry Morris** has signed with Polygram Records. His new single is "Best is Yet to Come". A big outdoor show is scheduled for New Year's Eve at Gisborne with the Alastair Riddell Band, Rough Justice, Sphinx and three others. **The Streets** from Palm Nth are touring the North Island. It seems that the guitarist in the latest Lion Breweries imported black US band couldn't play a Pablo Cruise guitar solo, so **Ready To Roll** technician George Barris played and our hip, funky muso mimed. I ask you... Rumours are rife that **Noel Crombie** is leaving Enz to record solo album for Jagat Siddha Swarup Goswami Prabhupad Records with Pit Hopkins producing. The **Split Enz** entered a Welsh studio recently to start recording their fourth album with **Mallory Earl** producing and Peter Woodward engineering. Tentative title is *Here We Go Again*. **Vince Eager** and **L.B. Sands**

within the band. A shame because they were building up quite a following in Dunedin and they looked all set to tour Australia next year.

Recent **Clean** end of year Polytech gig marred by bad P.A., but the band continue to go from strength to strength with David Kilgour much improved as lead guitarist. Bassist Mick Dawson has left the **Enemy** (replacement is Phil Judd) and is back in Dunedin to reform **Heavenly Bodies**, famous for their great Animals and Kinks cover versions. Co-guitarist Hayden Olssen has left **After Dark** but they have replaced him with keyboards player Murray Stewart to fill out their sound. The band has just completed a very impressive three week stint at the Prince of Wales, their first regular work for a while. **Cruze** are going through an unsettled period at the moment which may result in personnel changes in the new year.

Disco is still popular down here, goddammit, and the Lion Tavern have installed a disco set-up which may phase out live acts in the near future. Not encouraging for the local bands short of work. **George Kay** and **Keith Tannock**.

CHRISTCHURCH

Mollett Street as a venue for rock bands is no more. The very Last Mollett Street was held in early December and the line-up included reformations of **The Vandals** and **The Doomed** amongst other old favourites. (This is written before the actual last night so I don't know a hell of a lot, do I?). The closure is a result of structural problems (and a bit of niggles with owners). Now that the demand for such a place is obviously there, organisers are looking for a suitable replacement venue. Here's hoping... **Flint**, of **Super Cyril** fame, have had a lead change. Blair Allchurch from **Vapour** and **the Trails** replaces Mark Wootton.

Three Christchurch Bands are to be on the telly in near future. On Starzone (Dec 16) you will have the pleasure of viewing **Bon Marche**, **Shannon** and a specially formed one! So now you can all see what CHCH swings to, apart from Labour.

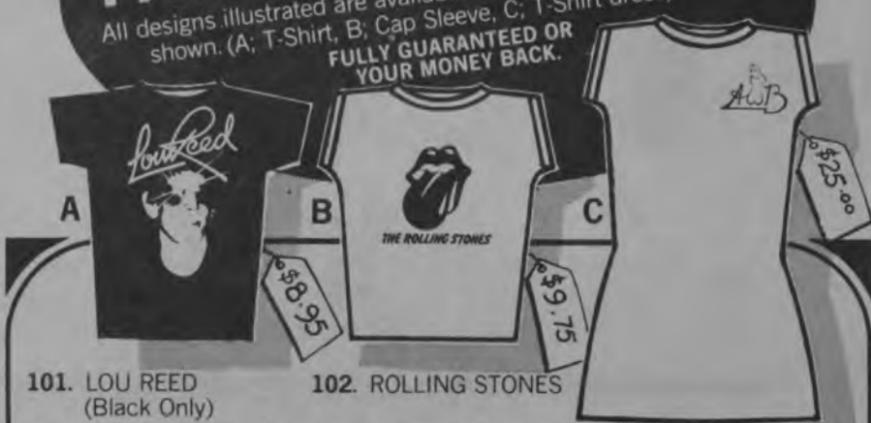
Negotiations are currently underway to get a series of open-air concerts for the coming summer months. Bands to appear will include hopefully all of what the Cave Rock is bringing into town. And what is the Cave Rock bringing into town? Expect **Lip Service**, **Citizen Band**, **Alastair Riddell**, **Reel to Real** and **Th' Dudes**. And by the time you've seen all that lot it'll be 1979. Happy new year. **M. Moore**

DUNEDIN

Bare Wire, who recently supported Peter Frampton at his Christchurch concert, are splitting up after Christmas apparently because of the increasingly divergent musical directions

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Photos by Laurence Abernethy

David Bowie Interview

Noahs is the concrete paragon of Christchurch hotels. Flashy and luxurious, it was the obvious bunk for Bowie and his forty strong entourage on their two date tour of New Zealand. It was rumoured that each member of the band had his own particular road manager. One of the many, Daryl Sambell, Bowie's Australasian publicist, had meticulously arranged press sessions for Tuesday afternoon, the day before the concert at Q E 2.

It was a stinking hot afternoon, the hottest this year, when Sambell ushered the first group of journalists into a room on the seventh floor to meet Bowie. He looked remarkably fresh despite the heat and his early flight from Australia and he was in good humour throughout the entire conversation fluently answering the varied questions that were levelled at him.

As far as I was concerned enough had been written about his Ziggy Stardust period so I was chiefly interested in his musical development since then, but as it turned out some of his comments on those Ziggy days were more than revealing.

Was his role playing in the past a genuine part of his character or merely media manipulation?

Each one was ostensibly a character but I drew on experiences available to me, some within me and some within people I knew, so it is very hard to pinpoint where the characters came from.

This answer struck me as too vague and evasive, so I asked him if he felt that his past Ziggy characterisation seemed ridiculous in retrospect.

No, Ziggy was a pretty well defined, formidable and believable character and as such still stands as representative of that period. I often look back and realise that my characters were very much contemporary with the time they were in. Often the characters for me summed up the attitudes of what I felt came out of that year, and I used to go into interviews as the characters an awful lot so if you link up the characters with the quotes it all makes sense.

The conversation drifted onto *Pin Ups*, Bowie as the fan, days when he felt he needed "a breathing space" as he had just completed portraying two similar characters (Ziggy and Aladdin Sane) and he had decided to end the Spiders. Yet this breathing space proved insufficient as in 1975-6 he cracked under the strain of his complex characterisations.

1975 was a very bad period of my life. I was in the midst of writing this very strange creature that I don't fully understand, the Thin White Duke, and on top of that all the other characters kept crashing in. So it was a rotten period.

Bowie hit the wrong side of thirty last month and he now considers himself to be too old to be writing for the young generation, but did he ever write with a particular generation in mind?

Ziggy was aimed at a generation, aimed at young people at that time. He seemed to be pretty much what I thought rock was becoming. It was like *Young Americans* that was my approach to that. I don't think I work in futurist terms, I work in very contemporary terms and what I thought was not only happening to me but to the younger generation in America at the time was this thing called disco, this very white soul music that was being danced to more than listened to. I was drawn to it in an inquisitive way.

Young Americans can be seen as Bowie's last example of writing with a particular genera-

tion in mind, as from *Station to Station* on his music became increasingly more personalised and consequently more introverted. His starring film *The Man Who Fell to Earth* was the transitional bridge between his quirky disco and *Low* phases, so what happened to his all important soundtrack of the film?

"I didn't want to get involved in the music for it as I really want to separate my acting career very dramatically from my music. I don't want a film of mine to appeal because the album is selling. Roeg and I talked about a soundtrack but we never got round to it for that reason."

Even though a soundtrack was never planned you can be forgiven for believing that *Low*, the second side anyway, was a belated attempt at capturing the atmosphere of Roeg's film. But according to Bowie it had nothing to do with the film in any direct way.

Low was made up of a lot of experiences from having travelled through Eastern Europe and I had a great interest in the ethnic groups from those areas, especially Poland. So "Warszawa" is a plan of the emotive quality of that country, especially the mountains. I wanted to encapsulate a mountain folk song feel, and not speaking Polish I put phonetics in instead which felt like Polish.

I ventured that both *Low* and *Heroes* were obviously non-role playing more personal albums. Bowie agreed.

"I think they have to be by virtue of the fact that they are written from more of an emotional drive even though they are devised in a very clinical and methodical fashion. The input is from an emotional area rather than from a more constructive almost journalistic expression."

Low was an album of dramatic changes even for the then Thomas Jerome Newton. Phonetic noises, unusual snare drum treatment in the production, devocalization and stark pessimism were a few of the features that marked it as radically different from anything he had ever recorded. I was interested in finding out just how calculated these changes were or whether they were spontaneous studio discoveries.

"I knew what was going to come out was going to be radically different from what I'd done before. It was my first move back to Europe and my mind was just starting to settle back to some rational place. And working with Brian I knew we'd produce something exciting. But there was no real concept other than that I wanted to put my impressions down of being back in Europe."

On his last two studio albums Bowie has quite deliberately strayed from rock 'n' roll, drawing his influences from "environmental sources rather than from back references to music" which he found "very stifling". Has he given up on rock?

"I've never really liked rock 'n' roll that much, I've often found it very exciting, it didn't really add anything to my life, but I saw the great potential of it as a new art form. Hopefully I've expanded from rock to encompass a lot more of the writing styles of the twentieth century."

Eno has obviously been an important reason for Bowie's musical transition, but D.B. disagreed.

"Not musically so much as a conceptualist. I love finding new people and then trying to employ their ideas. I'm very eclectic in that fashion. Brian I'd known for a number of years and it wasn't until a couple of years ago that we had

the chance to work together."

Bowie also denied that he was musically influenced by Kraftwerk. He admitted he was excited by what they were doing conceptually and he was quite impressed by the early seventies German avant garde rock, in particular Edgar Froese's solo work. This eclecticism, almost by definition rules Bowie out as an innovator but he described himself as "a conceptualist but a generalist in modern terms" when I confronted him with my reasoning. He prefers the title of generalist (his philosophy of doing anything artistically he wants to do) and he laughed "don't



Photo by Murray Cammick

nail me down as a conceptualist — that's too heavy a burden for a small built lad like me."

With two albums of New Music completed when is the third instalment of the *Low/Heroes* trilogy due?

"About April. I've started work on it with Brian and I've done twenty-two tracks so far and I want to do some more in order to have plenty to call from."

Also contrary to rumour Bowie is definitely staying with RCA and his relationship with the company seems to be secure. He was quite adamant on this point and there's certainly no reason to doubt his assertion.

The conversation turned from his studio music to his present live performance and someone asked him why he was still touring.

"It provides me with an income which will last me for the next couple of years and I can put that money into projects which I may want to do in that time. I don't sell a great amount of records so I have to exist on something. I enjoy performing but I wouldn't if I had to do it. I can do something for maybe a week or so then I start getting bored."

With so many character and musical changes over the years he must surely have had difficul-

ties in blending his live musical styles especially when each style had its own particular character(s):

"Yeah I was in a sort of a quandary on how to fit some of the new material into the show. It finally occurred to me that the only way to enjoy the old songs was to forget about the theatrical associations and I just tried to re-listen to them as songs without the character. But I do lapse into character at times."

So the theatrical aspects of his stage act have become less important:

"Yes the theatrical aspect has lessened itself over the years. But I like to create an environment on stage, and because of the nature of the music at the moment the present environment has to be stark and void. It gives a feeling of depth."

The word was that Brian Eno was possibly going to tour this part of the world with him but as it turned out Eno was engaged in a cybernetics thesis. He has, Bowie explained, the ability "to work on something for hours and hours and hours and the finished product will be remarkable." This is in direct contrast to Bowie's own method of working which is more spontaneous and less time consuming; he dislikes spending prolonged periods in the studio.

Bowie described his present touring band as "absolutely splendid, superb" and I would certainly concur with that view after his Wednesday night concert. His line-up is exactly the same as the one that made *Stage* one of the best live albums of the seventies, certainly the best double live album ever. But why wasn't Robert Fripp, who was present on *Heroes*, filling the bill as lead guitarist on the current tour?

Bowie pondered for a minute thinking of a humorous reply: "Robert is still working on his master plan for developing himself as a small, very mobile and highly intelligent unit. That's his lifestyle." Hilarity all round.

In case you haven't noticed Bowie's lead guitarist is one comparatively unknown Adrian Belew (pronounced, bellow. "I call him blue" quipped a cheerful D.B.) so where did he discover such an amazing musician?

"I saw him on a tour with Frank Zappa and I was most impressed with him. Eventually we got to meet in a restaurant and I asked him to tour with me when he had finished working with Zappa."

Earlier this year Bowie completed a starring role in David Hemmings' *Just a Gigolo* whom he found to be great to work with:

"A very funny man with an awful lot of sensitivity. One of the few directors who draws and plans every shot before it's shot."

It appears that in the future Bowie will devote an increasing amount of time to acting. He has been dissatisfied with the scripts he has received so far for his film on the life of expressionist painter Egon Schiele, but he admits to having "a very personalized view as to what he is all about, and I want to see a script that matches my view." After a few more roles he expressed a desire to take up directing.

Whatever he turns his hand to in the future it is sure to be at least a step ahead of what everyone else expected him to do. During the interview the picture emerged of a man with the natural facility to be successful in painting, acting or music for as long as he likes. And still keep us guessing.

The concert the following night easily lived up to all expectations. According to certain music people the promoters needed to draw 15,000 to break even, and on my shaky estimation they just made it.

Larry Morris and the Angels (there are some familiar faces in that line-up) ably wiled away the early hours of the night. Very tight and professional they only lost marks when they concluded with, yup you guessed it, "Rocky Mountain Way".

Light was fading when Bowie appeared. He was attired in a glossy green two piece jump suit, girls, and only Sean Mayes on the piano in polka dot pants presented any visual competition. The concert was divided into two parts; the first mainly devoted to his New Music and the second part mainly to his Ziggy and *Station to Station* material. This surprised me as I expected him to warm the audience up with his old more widely known favourites but instead he swept into "Warszawa".

The white cold world created by his grid lighting system and his massive sound arrangement were used to maximum effect, but you can't help feeling that Bowie would still be impressive tucked away in a little club singing "Space Oddity" accompanied only by a battered acoustic guitar. The real power of the show came from him. He seldom spoke between songs preferring to remain aloof engendering that highly contemporary mystique that has resulted in his unique charisma. His music said it all, and there are few, if any, acts who can deal with the emotional diversity inherent in his music and pull it together to turn on the perfect, coherent concert.

His band was stunning. Belew especially, he made everything look so easy, but the climax of the night was "Station to Station" when Roger Powell on synthesiser managed singlehandedly to sound like Waterloo Station at rush hour. Two encores, the first was "TVC 15" and then "Rebel, Rebel" before which Bowie warned us of the perils of the National Front — "if you join them you're nowhere. That's no way to be a rebel."

Criticisms? I had none, who do you think I am, Tony Parsons?
George Kay

Adrian Belew Interview

Photos by Murray Cammick



Adrian Belew carefully measures out a generous tip for the waitress, and then insists on paying for the breakfast out of his own pocket.

Over the past few days, room numbers have been bellowed across bars and dinner tables at Noah's Hotel like it's a house marathon. The Bowie guitarist could probably charge this one to about seven different people without raising an eyebrow, but he wants to pay for it himself.

That night at QEII Park, Belew will play guitar like a man who not only would have charged his meal, but who would have driven a car through the room at the end for good measure. And then set fire to it.

But for now, it's breakfast. Eggs over easy, which the kitchen doesn't begin to understand, wheat toast, coffee, and a little cassette recorder whirring away in the centre of the table.

So what was the process whereby Belew moved from Frank Zappa to David Bowie?

"Robert Fripp saw me with Frank in London and called David, who was looking for a new guitarist. Then Brian Eno saw me in Germany with Frank, and he also called David. Brian was probably more instrumental. So we went out to dinner — and that was that. I knew Frank was taking a few months off to put together the movie we made too, but I didn't know it was going to last this long."

Belew has now done a couple of albums with Bowie — "and possibly a film."

After Japan he's not sure what Bowie has planned, but Belew does have a solo album coming, which he has already begun.

"It's what I was looking to do before Frank got hold of me. I've done about a month's work on the record so far. It won't be just guitar music. I like music with a light side to it lyrically, and the intent will be to make you laugh."

Is the humour thing a carry-on from working with Zappa?

"Yes, some of it is very inspired by Frank, like the idea of taking real serious hard-to-do music and then putting fun into it."

How much did Belew know about Bowie before he was asked to join the band?

"In the band I had before Frank — Sweetheart, who were real good but who didn't make any records — we did 'Rebel Rebel', 'Young Americans' and 'Stay'. I was pretty familiar with certain periods, although I wasn't interested in Ziggy. When I started, RCA sent me a bunch of tapes, and I learned them all off before we went into rehearsal for two weeks in Dallas."

What Bowie songs does Belew particularly enjoy playing?

"I'd say my four favourites would be 'Heroes', 'Stay', 'Beauty And The Beast', and 'Station To Station'. 'Stay' and 'Station To Station' are guitar-orientated of course, but I enjoyed them as pieces of music the first time I heard them. *Heroes* is my favourite album. I enjoy the strength of it — in the way he sings."

The afternoon before, Bowie had been fairly vague about the forthcoming album. Twenty-two tracks had been done, and it should be out around April, he said. Belew is similarly vague, but he does offer some insights.

"It's impossible for me to say what the new material is like. As we left them, they had no lyrics, no singing. Each one was different, but they hadn't taken on any form. They had me go in and just play. Sometimes I didn't know the chord sequence, sometimes not even the key. It was a very unique way of recording. I felt it put me at a loss, though maybe it did capture the best I could do."

Bowie's band ("I think they're absolutely splendid" says Bowie at the press conference) confirm at the concert that they deserve to be one of the very highest-paid units currently working in rock. Belew is clearly more than happy to be a part of it.

"I admire them all. It's a really great band. Entirely positive."

And playing with Carlos Alomar?

"We basically let our own styles prevail. He's very well versed in moving chords around and colouring things different ways. His rhythm-guitar work is fantastic."

As to his own style, Belew apologises in advance for a few "very obvious" things he will do at the concert. But in big auditoriums, he says, you've got to do things for the guy in the very back row. He much prefers smaller theatres.

"I want to stretch what I can do as much as possible with what I have. I think I've come pretty close to doing all the things on the records."

And then some?

Belew lives in Illinois, and he's happy to be away from New York and Los Angeles. He's not sure how long he will be with Bowie, but he obviously wouldn't mind being retained — even though he originally only expected to tour Europe and the States.

It doesn't look as though the solo album will relate too strongly to his Bowie role, but anyone who has been picked up by both Bowie and Frank Zappa clearly has to be watched very carefully indeed.

Roy Colbert



I know is late but I really want SM use this in the December 1978

... meanwhile back in HELLO SAILOR

HELLO SAILOR

Graham "Beef" Brazier, Harry "Hubcap" Lyon, Dave "Hood" McCartney, Rick "Rock" Ball, and Lisle "Duke" Kinney. Occupation: Rock band.

THEIR BEST CONCERT

"Sunday, November 12, 1994, Hello Sailor at the Whisky-A-Go-Go, Sunset Boulevard, Hollywood."

The Whisky is one of America's most prestigious clubs and, along with the Roxy, the Troubadour and the Starwood, is one of the most important in the Los Angeles area.

1994 is a new band only recently signed to A&M Records. They have a new LP, their first, a female lead singer who was with LA Jets and a new guitarist Steve Hunter, former guitarist for Alice Cooper and Lou Reed, was added to the band after the album was recorded. Neither the lead singer's cock-teasing performance nor some particularly hot guitar playing save 1994 from being — to borrow Frank Zappa's words — "just another band from LA". Worse... 1994 play heavy metal of the most predictable kind, including some riffs you feel sure you've heard before and others you know you've heard before.

Hello Sailor played two sets after a hurried five minute soundcheck: "Tears of Blood" through to the song that is still the show's highlight, "Son of Sam", and including three new songs — "Olio", "Naughty But Nice" and "Same Old Reoccurring Dream". The last set earned them an encore — "White Light/White Heat".

Hello Sailor are playing consistently better than I remember them playing in New Zealand. But, after a week of playing to small audiences in small clubs, still earning next to no money, the Whisky was something special and the band played to the occasion. Talent, after all, is an asset... and so is originality.

OBSERVATION No. 1.

Consider this: "Blue Lady" could be as

big a hit in the States as it was in Auckland

THEIR HOUSE

(8888 Hollywood Hills Rd., Laurel Canyon Hollywood.)

Nobody knows for sure how many people live in this house but the number is generally reckoned to be around 15. At any hour you can count on somebody still being up — then this is America, where restaurants, supermarkets, drug stores and movie houses are open 24 hours.

THEIR MOST POPULAR SONGS

"Son of Sam", "I'm A Texan" (the necks like this one) and "Boys in Brazil"

MONEY

Nobody's making any yet — in fact, the band are considering taking part-time jobs. For the record, Hello Sailor was paid \$30 the first time they played at the Rock Corporation. When they play there again on December 15 their fee is \$125.

OBSERVATION No. 2

In the right light Dave McCartney looks like Willy DeVille.

THE KNACK, THE KATS

Graham Brazier and Harry Lyon reckon the Knack to be the hottest unsigned local band. The Knack may well have a record contract by the time you read this.

Hello Sailor has often played as support act to the Knack and also to the Kats. Both bands could easily be mistaken for being English — the Knack play what is now being called "power pop" at high velocity in the style of the Jam and the Who; the Kats play clever pop that has similarities to Cheap Trick, but their style is all their own.

AMERICANS

To Hello Sailor all Americans are "sepo" — an Australian slang term for septic tank. Americans, on the other hand, generally don't know anything about New Zealand.

Photos by Jeremy Templer



Rick and Harry



Harry



Dave - in LA a haircut will cost you \$25.

hope you can
see. My sincere apologies

Johnny



Hollywood R

DRAGON

Dragon arrived in LA from Australia on November 14 to begin a five-and-a-half week tour as support band to Johnny Winter, starting in Austin, Texas. Dragon's first American LP, *Are You Old Enough?* is a compilation of songs from *Running Free* and *O Zambesi*; the band consider it "too poppy" and nothing like their live sound.

HELLO SAILOR'S BIGGEST MISTAKE

The band made its biggest mistake, says manager David Gapes, when it first played at the Starwood. "It was our first gig here and all the record company people, all the press agents and the publicists . . . everyone who is important was there. And we blew it. We blew it!"

"We made the mistake of relying on somebody else's p.a. The club's p.a., right? And the sound was shitty. They went away thinking 'Oh yeah . . . not bad' and because of that, because nobody was blown out, it's taken us this long.

"We're gradually making a name for ourselves now. People here aren't saying 'Hello Sailor? What's that?' They're saying 'Hey, I heard about you guys. You're meant to be pretty hot'.

"But it's taken us this long. Six months. And I really thought we would have been signed that night."

FORTHCOMING CONCERTS

In December — 1st, 2nd with Lee Michaels at the Golden Bear; 8th, 9th with the Knack at the Troubadour; 15th, 16th at the Rock Corporation; 21st to 23rd with the Knack at the Starwood.

THE FUTURE

With the growing record company interest in the band it is not hard to imagine that it is only a matter of months before Hello Sailor signs a lucrative record contract and begins recording a new album.
Jeremy Templar.



back in '72



BOB SEGER Working on the Right Moves

*These are the memories
That made me a wealthy soul*

Bob Seger is reminiscing: "In high school I had slicked back hair like a greaser and dressed in points, pegged pants, dark jacket. I was tall, underweight and shy, super shy. I happened to fall into a faster crowd than I'd ever been in before. Because I played music I was sort of a gimmick for those guys. I never had a car because I never had any money . . .

"I guess the best moment of my life up to that time was one night when I was 17. I was a senior at high school, 1962, the first time I made love to a girl and I was just thanking God I got over that hurdle. She wanted to learn and I wanted to learn and that's what brought us together. It wasn't any kind of heavy affection."

Years later he reworked these memories of adolescent passion into songs. But even before "Night Moves" and "Brave Strangers" Seger's music had often, if not so overtly, reflected his youth.

"Up until I was ten we were okay, middle-class. After my dad split, my brother started supporting the family and then we were very poor. I was on my own a lot." The resultant sense of desperation was to pervade much of his songwriting.

He credits his mother for bringing him up with a strong, conservative discipline. Seger entered rock & roll, not from any sense of rebellion but, as his comment about high school indicates, the desire for recognition.

*As the sweat pours out your body
Like the music that you play*

Seger recalls, "After high school, for the next four and a half years I worked six nights a week, five sets a night until my first record. And then when I made that record we started touring." He played strip joints and bowling alleys, grotty roadhouse bars and stinking gymnasiums, all the while building a reputation as one of Michigan's fiercest rockers.

Locally his records became big sellers but elsewhere Bob Seger remained unknown. "It was incredible," he assures, "We had ten straight top 10 singles in Detroit. We were becoming a legend up here — we weren't making any money but everyone thought of us as their Rolling Stones. Outside of the state we just didn't exist." He doesn't exaggerate. *Beautiful Loser*, the album prior to the live set which began the breakthrough, sold 100,000 in the Detroit area and 80,000 in the rest of the U.S. combined.

It was only the intensity of this local support which sustained Seger during the long hard years, although at one stage he almost quit, going as far as enrolling at university in 1969.

Why then, considering that he was playing essentially the same kind of music for which he is now famous, should his popularity have remained so isolated for so long? As he correctly claims, "My sound isn't particularly regional." The answer is somewhat more involved.

He's always willing to be second best

Partly it was bad luck and timing. On one occasion, just as a Detroit hit was about to be pushed nationally, his record company folded up.

There were also some dubious managerial decisions. Seger has always been cautious in

making business moves. As a journeyman musician this was probably necessary for survival, but refusal to allow his record companies the common practice of financially assisting the band's touring meant that live performances remained home-centred. Seger explains: "We never let anybody finance us because we're always afraid of being in debt."

Jumping from one record company to another (three times) didn't help either. There was never much chance to build the requisite promotional machinery required to create national attention.

However the reasons for the long delay in getting beyond regional fame were not solely extra-musical. For about four years Seger, as he puts it, "got blown away by guitar. I sort of stopped being creative and just tried to be a lead guitar player."

It hampered his stagecraft. His current lead guitarist says bluntly, "Bob's good but certainly not a blockbuster. He sings so much better and he can get out front and work an audience." Seger is more succinct: "I should never have gone to see Eric Clapton."

Furthermore he had problems with bands, which would sometimes break up just as he was about to promote a record. Until '75 Seger's groups were run democratically — everyone decided how and what to play. This meant that often the leader was stuck playing guitar, unable to perform much of his material.

Once he finally decided to lead, Seger formed his Silver Bullet Band — "The first one that was really behind me all the way . . . They're all from the Detroit area, all grew up listening to my singles and all believed in me."

He has praised the SBB as being responsible for his popular breakthrough, but superb though it is, a band is not enough for success, it never is. Seger had begun turning out some of the very finest songs in rock.

*With music, ladies and burned out babies
I was tryin' to write a couple of lines*

Of course he had been composing good material for years. As early as 1968, with the single "2 plus 2 equals?", Seger had shown Detroit fans what the rest of the world's rock audience has since come to realize: that he is one of the few great songwriters who has something to say and rocks like fury. "2 plus 2 equals?" remains one of the best anti-war songs to emerge from America's Vietnam period.

In general however, it is the album *Back in '72* which marks the beginning of his most mature writing. The title track contains a clear-sighted indictment of his generation's shallow attitudes, and in "Turn the Page" and "Neon Sky" he created brilliant miniatures of a musician's life on the road. There was also the wonderful "Rosalie" (recently covered by Thin Lizzy.)

Seger calls *Seven* "The first album where I took charge and said it's gonna be my way from now on." (The local hit single was a magnificently pounding "Get out of Denver.")

On *Beautiful Loser* he — encouraged by old friend Glenn Frey — made his first attempts at musical diversity, but when "Katmandu" became another Detroit - and - nowhere - else hit single, it began to look as if the title track might be somewhat autobiographical. Moreover, although the album includes some beautiful songs it doesn't really work — the production and many arrangements sound unfinished.

By 1975 Bob Seger had his Silver Bullet Band but, as he sings, to be over 30 and still aspiring "You get to feelin' weary when the workday's done."

*Deal me up another future
From some brand new deck of cards*

He didn't want to release *Live Bullet*, arguing it was technically inferior, and besides, Framp-ton and Kiss had made double-live albums seem 'campy'. Yet it was this set which was to start awakening the rest of the world to a performer who could already headline concerts in Detroit's 80,000-seat stadium.

To a Seger fan *Live Bullet* is an important document. Its atmosphere conveys some feeling of the intense hometown worship Seger received prior to his worldwide success. The repertoire consists largely of his biggest Detroit hits, and side 1 in particular contains superior versions of his best songs from *Beautiful Loser*. "Jody Girl", a passionate portrait of the wasted potential in housewife lives, deserves special mention.

It was fitting that a live recording should begin the breakthrough for a performer who spent 200 nights a year on the road. The album's platinum success bought him time to recoup his energies and examine his progress.

The results of these reflections are now world famous. The irony is that, after 13 years as a journeyman musician, Bob Seger cracked the international top ten with an album on which he had faced the possibility that he was past it. When it was written, "Rock 'n' Roll Never Forgets" probably seemed an aging rocker's stubborn attempt at self-assurance. Now it sounds like nothing less than a triumphant celebration, and the perfect complement to the aching sense of loss expressed in "Night Moves". The latter number is by now so famous that its title has entered the popular lexicon. Deservedly so. To this writer at least "Night Moves" is one of rock's rare works of genius.

No one standing over-head

In making *Stranger In Town* Seger had to overcome the 'platinum paranoia' of living up to *Night Moves*. It finally took him eight months — "We were in the studios probably more than the last five albums combined." The resulting performances show Seger attempting to reconcile the spontaneity he's always worked from with the calculation he can now afford. His vocal delivery has previously been full throttle, the sound of a stage performer recording in a few days off from touring. Here his extravagance is becoming modulated and his style more polished.

By now, of course, Bob Seger is far from being a stranger in town. His status in rock's community of success is such that he has recently begun working with Bruce Springsteen, co-writing songs for a Del Shannon comeback album (to be produced by Tom Petty).

As a writer, Seger can create brilliant rockers and ballads of varied tempos and on a wide range of themes. If his music has few frills it's always very solid, built to last. As a performer he's energetic and hard-working with a magnificent raspy voice. As a star he's already shown the strength and tenacity to last. More than a star, he's a rock 'n' roll hero.

Peter Thomson



Lisle (left)
with two friends

RECORDS

Taking It to the Limit

Joan Armatrading
To The Limit
A&M

On her *Show Some Emotion* recording, Joan Armatrading, native of the West Indian island St Kitts summons an image that seems particularly suitable to her adopted home in South London. "Woncha Come on Home" is a short plea for the return of a lover. An evocation of urban fear, the song describes its protagonist sitting in a flat of empty rooms, the lights nervously kept on in each. Meanwhile he or she is convinced:

There's a madman
Standing on the corner
And he keeps on looking
At my window

A common misunderstanding of this type of symbol, frequent in Armatrading's work, has named Joan Armatrading's reputation. Reported by the press as nervous and reticent, efficiently shy on stage, Armatrading has been assumed an introverted singer-songwriter. One is led to believe a song like "Woncha Come Home" is the personal confession of nights spent in sleepless anxiety.

It may come as a surprise that Joan Armatrading flatly denies she has a confessional urge. In a variety of statements she has said that she writes not in the first person but as a dramatist. She places herself in the position of people she knows, sees, imagines. Close examination reveals, for instance, a surprising narrative content on *Show Some Emotion* — one song about committing armed robbery.

Perhaps it is true that because Armatrading's dramatic scope has been fairly limited, primarily concerned with personal relationships, she has restricted herself. *To the Limit* redresses the balance, for both lyrically and musically this, her newest record, broadens her range significantly.

The primary thing to applaud is the album's execution. Wanting more bite, Armatrading and producer Glyn Johns, opted to record much of the material live in the studio. The result is a marvellously relaxed feeling in the playing which, all the same, contains a spirit and conviction not often found in studio layering.



Joan Armatrading

On the reggae "Bottom to the Top" the band are cohesive in the more jazz and blues influenced "Barefoot and Pregnant" and "Wishing" plenty of room is left for Armatrading's tone variation and vocal glissandos. Throughout pianist Red Young and sax-player Quitman Dennis add textural highlights with considerable skill and taste. The musicaladroitness of Armatrading's musicians seems a logical extension of remarkably subtle songwriting. On *To the Limit* Armatrading pursues a range of emotions from the spiritual optimism of "Taking my Baby Up-town".

I said
A walk with God is the best
to the bitter and worldly sexual recriminations of "You Rope You Tie Me".
Don't upset, don't embarrass me baby
Don't show your body
Your body don't make it.

Although Armatrading's themes remain constant (love, jealousy, revenge, desire) her grasp of them appears to have gained objective strength. For this reason alone Joan Armatrading deserves to win broader support than she has already with her reputation for introversion.
Bruce Belsham

Is This the Future?

Penetration
Moving Targets
XTC
Go 2
Virgin Records

There are some pessimists who think that the recent creative outburst in the English music scene is over and that most of the new hopes will soon fade away. But they are wrong on both counts if these two albums are anything to go by. On the first score *Moving Targets* the debut by Penetration proves there are still some very impressive bands playing in English garages. On the second count XTC have proved their staying power with *Go 2* which is perhaps superior to their first class debut album.

Penetration have neatly avoided any punk stereotypes. Certainly they are based in the familiar power play but they have developed a stark metallic quality to their sound which is quite distinctive. Much of the credit for this must go to guitarist Fred Purser whose haunting melodic lines put the cutting edge to the band's distinctive hard rock delivery.

But the true star here is vocalist Pauline Murray. Her tone is absolutely chilling but the passion is obviously present in every track. The band uses some quite adventurously sparse arrangements but they almost always work because she is totally convincing.

From an impressive set standouts would be the gorgeous power thrash "Life's A Gamble" and the slower hard reggae, "Too Many Friends".

One doubt that tends to linger about art rock outfits is that all the experimentation may simply conceal the fact that the bands simply couldn't give a tight performance of a neatly structured melody within a 3-4 minute format. There are no worries on that score with XTC. Inventive and intelligent they are but the delivery is as solid as the hardest headbanger you could ask for.

Andy Partridge doesn't get his chords out of the same book as other rock guitarists. The rhythms are jerky and at first unsettling. The melodies chop and change suddenly. But this band really deserves listening time.

Colin Moulding on bass and Terry Chambers on drums are an amazingly tight rhythm section.



Pauline Murray, Penetration

There is nothing flabby about their execution of the pacier numbers in the set. Nor are Barry Andrews' keyboards the indulgent type. Always witty, never rambling and cleverly underpins the basic structures. But it always comes back to Partridge with his impeccable rhythm work, the sly gems of lead and his stammering vocals.

The best tunes are his too. "Meccanik Dancing" with its jangling metallic riff, the frantic "Red" and the hypnotic "Battery Brides". Colin Moulding's "The Rhythm" is also a standout.

Neither of these albums is what you might call easy listening. But they will amply reward repeated playing. These bands and their like may not be the future of rock 'n' roll but they ought to be.
Dominic Free



The Streets Are Safe

Billy Joel
52nd Street
CBS

From the outset, with "Captain Jack" in '72, Billy Joel showed himself to be one of rock's more perceptive wordsmiths. The autobiographical first hit, "Piano Man" ably demonstrated Joel's skill as an acerbic portraitist. It also established his dual person as entertainer and cocksure cynic who both censures and celebrates the bar-rooms and streetlife of his background.

On this, his fifth album, he's still hanging out in the Bronx, and many of the characterizations can be seen as developments from his last album *The Stranger*:

Anthony did claim to be "Moving Out" of the city but seems to have got only "Half a Mile Away". Escape has become escapism, sitting on the sidewalk with cheap wine and a transistor.

The ambitious juvenile of "Vienna" refused to take that advice to "cool it off before you burn it out" so the narrator rails at her excesses in "Big Shot".

There are more "Scenes from an Italian Restaurant" in "Zanzibar".

In writing about women Joel occasionally lapses into the sexist dichotomy of either worshipping them as man's salvation or else envisaging masochistic destruction at the hands of sexual witch. "Rosalinda's Eyes" pays homage to the saintly ideal, while the siren (who nonetheless remained "Always a Woman" on the last album) has become even deadlier, wielding a "Stiletto".

Often the music enhances these scenes: "Big Shot's" thudding hangover is evoked by the pounding piano, and "Stiletto's" introduction of

snapping fingers announces the sophisticated bitch.

Both tunes and arrangements continue *The Stranger's* tendency towards honing the numbers into readily identifiable — and commercial — musical styles. "Until the Night" may be a tribute to Phil Spector and the Righteous Brothers but it's also a sifter for the Humperdinck/Rowles audience. "Big Shot" is uneasily close to Elton John.

Nearly all the numbers are strong and the album's overall standard is comparable to its platinum predecessor. However the peaks are not quite as high. "Rosalinda's Eyes" the closest in style to "Just the Way You Are", is hauntingly beautiful but somehow lacks the earlier song's instant-classic quality (and Phil Woods' alto). The single, "My Life", is catchy but doesn't accost you as forcefully as "The Stranger" did.

And there are a few failures. The vocal and instrumental sections of "Zanzibar" don't cohere. "Honesty" is just too calculatedly schmaltzy — Joel hasn't the subtlety that Rhymin' Simon used to make this theme work a few years ago.

But as Joel sings, "Melodrama's so much fun, especially if it helps take the album to Number One, as has already happened in the States. It seems the entertainer's cynicism is more smug than bitter these days (see "My Life" for example).

If his music seems to be increasingly crafted to take over the market once dominated by the likes of Elton John and Neil Diamond, at least Billy Joel's lyric writing continues to work similar turf to Bruce Springsteen. City street pop for suburban living rooms.

Peter Thomson



Sailor's Second Record

Hello Sailor
Pacifica Amour
Key

If New Zealand records are labelled rarities, how much rarer are follow up albums in this country. For a variety of reasons rock acts tend to make debuts here then either depart to Australia or stay to watch their recording careers wither under the stultifying glare of public indifference.

Second records are so infrequent that it is very, very difficult to know what a follow up should do for a N.Z. band. In reviewing Hello Sailor's *Pacifica Amour*, I am therefore forced to use expectations formed by experience of overseas product which may be neither fair nor appropriate.

Nevertheless follow up albums can do several things. Ideally a second bite of the recording cherry consolidates potential.

Pundits look to follow ups to confirm hopes and doubts to define impressions. At best one expects to hear irrelevancies pruned, talents sharpened. Often a follow-up involves a two way movement: growth and definition on the one hand and restriction or specialisation on the other.

Hello Sailor have released *Pacifica Amour* to succeed their first LP, which stands as New Zealand's most successful ever rock record. *Hello Sailor* is an album remarkable for a diversity of influences. Ranging from the reggae of "All Around This Town" to the smooch and swoon of "Lying in the Sand", it is a generous album, a good rock album and an all-rounder's outing at the same time.

Almost inevitably Hello Sailor have activated one half of the classical follow-up process in reducing the eclecticism of the first record.

Pacifica Amour is much more clearly delimited. The sound and style is that which emerged during the last six months of concerts Sailor played here before moving out: the heavy pulse of East Coast U.S. rock and roll dominates.

However, in emphasising this stylistic aspect, the band have missed out on the second part of the process. With the elimination of Latin, Pop, Melodic influences the immediacy of the first edition has all but gone. Of the new material only "I'm a Texan" and "Doctor Jazz" straight away distinguish themselves as did "Gutter Black", "Blue Lady", "All Around this Town", "Latin Lover". Potentially effective songs like "Disco's Dead" and "Boys from Brazil" never emerge from a sameness which masquerades as stylistic unity.

Here is where I may be being unfair. I have the nagging suspicion that *Pacifica Amour* has been sold short, that the move to specialise could easily have worked. In a country where audiences expect all bands to be all things, forging a single unified sound is a brave move. In this case the failure is less that of the band than that of production.

The proof is that songs like "Disco is Dead", "Blackpool" and "Boys from Brazil" are great fun on stage yet simply do not capture the same zest on vinyl. Brazier's voice has less cut and most importantly the interplay of the twin guitars has none of the clarity displayed on *Hello Sailor*.

Pacifica Amour was probably intended to be a tougher, more hard headed, more professional album than *Hello Sailor*. Those are good intentions and *Pacifica Amour* deserves support because it is by no means a bad record. Yet it is a pity that the cost of self determination had to be so high.

Bruce Belsham

ON SIRE THRU WEA TALKING HEADS • RAMONES

Thorogood Blues

George Thorogood and The Destroyers
Stockade

George Thorogood is a white American kid from Wilmington, Delaware, who's sort of a throwback. He plays blues. Not blues-based rock music, not slick urban shuffles, but stone blues, circa 1955, electrified country blues, like Elmore James and John Lee Hooker.

He first began to contemplate a music career after seeing John Hammond Jr in 1970, and there is more than a passing similarity to his hero, who is also an acknowledged favourite of Rory Gallagher.

Thorogood's reputation has been spread by the likes of Nick Lowe. Lowe's comment was, "He's just one of those guys you get a feeling about — you think, "Yeah, he's got it."

He's got it alright. A slurring snarl over a bitch of a beat, searing slide guitar, and a stomp it to the bricks approach that doesn't quit.

His debut album, *George Thorogood and the Destroyers* fully endorses the hearsay. The ferocity of the opening cut, Earl Hooker's "You Got to Lose", will rock you in your socks.

Thorogood has mastered the whine of the Elmore James bottleneck style and he includes two of James' pieces. "Madison Blues" is done to a turn, the "dance" style lyrics being more suited to Thorogood's punky slur than James' tense wheeze. James' "Can't Stop Lovin'" is also rendered admirably.

The show stopper on the album is an elongated (eight and a half minutes) version of John Lee Hooker's jivey "One Bourbon, One Scotch and One Beer." It's maybe a mite long, but Thorogood's got the humour to carry it through.

His affection for fifties R&B is displayed in Bo Diddley's "Ride On Josephine." It's a long time since anyone dared work out the old "shave and a haircut" rhythm. To use a favourite expression of Diddley's, the album's a "pumper."

To close the record, Thorogood trots out a slide guitar workout, "Delaware Slide", a real bag of tricks showstopper.

The Destroyers are a small unit, just guitar, bass and drums, but it's a one-man show. The drummer's okay and the bass player no more than adequate, but Thorogood doesn't need them. His careering energy drags along the other two (Jeff Smith on drums and Billy Blau, bass), but there is a certain bareness here and there on the record.

While he's an ace on electric guitar and has a sure touch on acoustic, Thorogood's two acoustic numbers, Robert Johnson's "Kind Hearted

Woman" and the traditional "John Hardy" (featuring Dylanish harmonica) lack authority. Both sound prim and a little fussy, worlds away from the ginmill swagger of his band songs.

He's the hottest white bluesman since Johnny Winter came out of Texas, but Thorogood's decision to work in a relatively esoteric field may keep him from the wider audience.

Of course, what the future holds for Thorogood remains to be seen. He's young (barely 20, according to some sources, but there is confusion) and plays with an uncompromising energy uncommon in any age, let alone the soporific seventies.

He leaves the notes ringing in the air, this boy, and if his rhythm section could foot it with him this debut album could have been as good as anything you ever heard. As it is, it's just short of brilliant. A real mutha.

Ken Williams

Steel Pulse
Handsworth Revolution
Island

Handsworth, Birmingham, is the home of Steel Pulse. The roots are African, the upbringing is, of necessity, British. Steel Pulse make reggae music that melds the two influences into

something very potent indeed.

Handsworth Revolution is a milestone in music, since it establishes a sound that is both black and British. What it lacks in raw energy that can only come from Trenchtown, it makes up for in its relation to its surroundings: terraced homes, allotments, fish and chips, betting shops.

The debt that Steel Pulse owe to the Wailers manifests itself in lead singer David Hinds, whose phrasing and delivery strongly recall Marley. This is not criticism, since what this world needs is more vocalists who can emote in the same way as Ras Bob. Hinds can move just as profoundly, at his best.

But don't go expecting another *Natty Dread* here. Steel Pulse aim for the head, rather than the feet. Rhythm is not neglected, but it takes repeated listenings to appreciate the strong points of this album.

Lyricaly, Steel Pulse recall Gil Scott Heron and other musical philosophers. They have a strong Biblical message and while their Rasta faith comes across strongly, they manage to avoid clichés adroitly.

Their melodies etch themselves on the brain very easily, with Hinds' superb vocals emphasising their strength. Ace producer Karl Pitterson does his thing with inimitable style, stamping "Quality" all over this disc, and making it well worth everyone's time.

Duncan Campbell

Dire Straits

Dire Straits

Vertigo

Formed last year by brothers Mark and David Knopfler, Dire Straits have since attracted considerable attention, particularly around London, for their brand of laidback confederate rock. When anger and aggression were drawing record contracts guitarist Mark Knopfler was writing J.J. Cale influenced songs and playing his Stratocaster as if the so called new wave didn't exist.

On this their debut album Muff Winwood has been unjustly criticized for his over clean production and subdued mixing of David Knopfler's rhythm guitar. The album has its faults but they don't lie in the production, they lie instead in the weakness of the songs on the first side which can boast only the snappy "Down to the Waterline" and the brooding bluesy "Six Blade Knife" as effective tracks. Side Two is a different story; beginning with their anthem "Sultans of Swing" which proves they are just that, Dire Straits led by Mark Knopfler's Dylanish vocals and tasteful restrained guitar breaks, cruise through "In the Gallery" reggae-style and pay homage to John Martyn with the smoky vocal delivery of the great "Wild West End". Mark Knopfler deserves to make it for this track alone.

With Knopfler's potential song writing ability and talent for wry lyrics the next Dire Straits album should be the realisation of the promise present on this debut.

George Kay

Dion

Return of the Wanderer

Lifesong

Dion DiMucci is one of rock's survivors. He has been at the top (with and without the Belmonts), and at the bottom, has beaten heavy drug problems, and has been versatile enough to challenge changes in musical fashions.

After forays into blues, folk-balladeering and a one-off collaboration with Phil Spector, Dion's wheel has turned full circle. The greatest Wop Doo-Wopper returns to street pop, the sound of the city in heat.

So many early rockers still treading the boards are almost pathetic figures living in the fading glow of long ago success. Here Dion shows that like his artistic godson, Bruce Springsteen, he was born to run. The album includes the superb "looking back" fantasy, "Midtown American Main Street Gang," as evocative of street corner singing and subway echo as anything you'll hear.

He also does Tom Waits' "Heart of Saturday Night," Dylan's "Spanish Harlem Incident" and



Steel Pulse



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NZ Top 40 Album Chart

- | | |
|--|--|
| 1 Grease Various Artists | 21 To The Limit Joan Armatrading |
| 2 Dire Straits Dire Straits | 22 Saturday Night Fever Bee Gees/VA |
| 3 Bloody Tourists 10cc | 23 Songs Of New Zealand Maori Chorale |
| 4 War of the Worlds Various Artists | 24 Wavelength Van Morrison |
| 5 Bat Out of Hell Meatloaf | 25 Some Girls The Rolling Stones |
| 6 Night Flight to Venus Boney M | 26 The Kick Inside Kate Bush |
| 7 Stage David Bowie | 27 City to City Gerry Rafferty |
| 8 The Stranger Billy Joel | 28 Live Manhattan Transfer |
| 9 Kaya Bob Marley & the Wailers | 29 Parallel Lines Blondie |
| 10 Come a Time Neil Young | 30 The Cars The Cars |
| 11 Living in the USA Linda Ronstadt | 31 The Sound of Bread Bread |
| 12 Blondes Have More Fun Rod Stewart | 32 Bursting Out Live Jethro Tull |
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| 14 The Story of Star Wars Soundtrack | 34 Stranger In Town Bob Seger |
| 15 Greatest Hits Commodores | 35 Street Legal Bob Dylan |
| 16 Sgt. Peppers Frampton/Bee Gees/VA | 36 Rumours Fleetwood Mac |
| 17 A Single Man Elton John | 37 Don't Look Back Boston |
| 18 Greatest Hits Little River Band | 38 Live and Dangerous Thin Lizzy |
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RECORDS

the Spoonful's "Do You Believe in Magic?" (I'd like to hear Dion tackle "Summer in the City"). The other songs are Dion's compositions, written with members of his seamless Streetheart Band (kudos to Lee Foy for his heartbreak saxophone). The bitter-sweet "(I Used to be a) Brooklyn Dodger" says it all —
*I Used to be a Brooklyn Dodger
But I ain't a hitter anymore
You know I had a reputation
I loved to hear the home crowd roar*
I'm happy to say The Wanderer is well and truly back.
Ken Williams

**Santana
Inner Secrets
CBS**

An old Zombies song recently proved Santana's first top 20 single in five years so it's understandable that more gems of yesteryear should be sought for repolishing. Here material from the Four Tops, Classics IV, Traffic and Buddy Holly is given that smooth, straightforward treatment, continuing the band's aim at mass accessibility.

Devadip's guitar is less dominant now. Those sustained single-note lines are still present but often it is Greg Walker's singing which characterizes the sound. (His similarity to Steve Winwood is emphasized by the inclusion of two numbers Winwood has recorded.)

Production is no longer under Santana's control but in the veteran hands of Lambert & Potter, a team with a reputation for making jaded or specialist acts sound commercial. The duo also contributes half the song-writing.

It seems the leader (and only original member) has submerged his role in the interests of popular success.

Yet it would be simplistic to regard *Inner Secrets* as a sell-out. The possibility of spiritual interplay with Mahavishnu no longer exists and the Caravanserai has long since passed by. Santana has become a soulful, somewhat laid-back band seeking hits. On the strength of the performances here it deserves them.
Peter Thomson

**Peter Tosh
Bush Doctor**

Rolling Stones Records

Bush Doctor is Peter Tosh's third album since his departure from the Wailers and his first for Rolling Stones Records.

For the Stones it's a particularly good omen, as *Bush Doctor* is thoroughly excellent and represents their label's first major acquisition.

Peter Tosh is quite outrageous, Rasta sophisticated, literate and a true roots musician and songwriter. He now has to be the leading contender for the heavyweight crown of Bob Marley.

Bush Doctor, produced by Robbie Shakespeare and Jagger/Richards as the Glimmer Twins, features Keith's guitar on several cuts and Jagger on vocals for the single "Don't Look Back". (Tosh supported the Stones on their recent American tour as the cover. 'Tosh is such a punk girls', testifies.)

To cut it short, *Bush Doctor* creates just the right ambience — Rolling Stones association, Tosh in great voice, some of the best musicians currently playing, great songs — an unreserved buy.

Now if only the Stones will pick up Culture and Winston Rodney. Rasta fari!
Roger Jarrett

**Rod Stewart
Blondes Have More Fun**

Warner Bros

It's getting hard to remember but there was a time when Rod Stewart was an important songwriter. But more and more Stewart today has defined his territory and refuses to move



Carlos Santana

outside. The titles of most of the songs here make his stance clear — combination stud and hooker on "Da Ya Think I'm Sexy", "Attractive Female Wanted" and "Dirty Weekend" and heart-broken fool on "Ain't Love a Bitch", "Is That the Thanks I Get" and "The Best Days of My Life".

Yet while his taste for innovation may have disappeared, Stewart's melodic gifts have not deserted him. Many of the most lightweight songs here still ride along on attractive melodies. And there are successes: the venomous, Dylanesque "Is That the Thanks I Get", the rocking "Blondes Have More Fun" and the flashes of humour on "Attractive Female Wanted" where Rod confesses "I may not be Warren Beatty or Muhammed Ali" and that "All of my family think I'm gay".

But there are unforgivable lapses too. A totally hamfisted version of the Four Tops' "Standing in the Shadows of Love" and the rowdy, plodding rock'n'roll of "Dirty Weekend" expose the deficiencies of Stewart's band.

In the end though it's inevitable that the constant publicity given to Stewart as the carousing playboy of the Western world (publicity which Stewart exploits in his songs and on the cover of this album) colours one's reaction to *Blondes Have More Fun*. But to me, what once was affecting now seems affected, and what once was natural seems to have developed into a pose.
Alastair Dougal

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Kate Bush
Lionheart
EMI

Kate Bush is the latest in a long line of unusual vocal stylists (no-one has commented how similar her style is to that of Linda Lewis) and the new album shows explorations of new territory only hinted at in the first album, *The Kick Inside*.

Her range as a songwriter is impressive—the single "Hammer Horror" is a reggae as only Kate Bush could conceive it, and "Coffee Homeground" is a strongly Weill-influenced song, inspired by meeting a taxi-driver who told the lady of the many and various plots on his life. These stand against other songs such as "Fullhouse" or "Symphony in Blue" which are lush in style, or "Kashka from Baghdad" which uses a range of exotica from strumendo da porco, mandocello, panpipes and joanna strumentum in its backing.

The title song, "Oh England my Lionheart" is Kate's contribution to boost Britain's ego, and is a dramatic pastorella after "Don't Push Your Foot on the Heartbrake" which is quite a rocker on its own terms.

Probably one of the best albums of the year. Give it a listen.
William Dart

Chicago
Hot Streets
CBS

Would it be altogether too morbid to suggest that the untimely demise of guitarist Terry Kath

has injected new vigour into Chicago? Since their first album nearly ten years ago the group has slipped steadily into a middle-of-the-road bland-out. What once seemed innovatory became convention and finally cliché.

No doubt Kath's death led to some re-assessment on the part of the band's other members. They appear to have determined to stick with the highly rewarding Chicago formula — yearning ballads, often with unspeakable lyrics, set in backgrounds so tight as to verge on the mechanical, punctuated by their signature horn arrangements — but here, too, is a vitality Chicago seems to have lacked for a long time.

To play with a new member — guitarist/vocalist Donnie Dacus — may also have provided new challenge. After all, the personnel remained unvarying (percussionist Laudir de Oliveira joined in 1974) from the beginning.

Dacus is a deft guitarist and seems quite capable of filling Kath's chair. His singing is unexceptional, but he manages to invest "Ain't It Time" with a fire that has scarcely touched Chicago since they re-worked Stevie Winwood's "I'm A Man" on their debut album.

"Alive Again", the first single from the album, is prophetically titled. It's the same old Chicago, but here they're driving, not taking a back seat.
Ken Williams

Lou Reed — 'Velvet Underground'
Patti Smith Group — 'Set Free'
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These two special releases courtesy of EMI are designed to be turned up louder than man or dog was designed to tolerate, so you can take full advantage of the extra texture of the sound due the groove having more room to, like, move. And that's great! One of them features Lou's "Street Hassle" from his last album running all down one side, and when Bruce comes in for his bit it's like having the future of rock sitting on the end of your bed. The Velvet's stuff is — well if it were up to me to pick two tracks one of them would have been "Waiting For My Man" and it's here in all its ultimate garage band glory. "Venus In Furs" is the other and who's going to complain?

The Patti Smith record has "Privilege" and "Ask The Angels" from her second and third albums, a live recording of "25th Floor" which starts out warm and builds into a firestorm, and a poem called Babelfield which sounds okay to me (how the hell would I know).

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Terence Hogan

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RECORDS

Dave Edmunds Hot Tracks on Wax 4 Swan Song

Like the title says this is Dave Edmunds' fourth solo album proper and like its predecessors it shows how a Welshman has mastered the art of producing and performing the various facets of fifties rock 'n' roll without leaving the confines of his Monmouthshire Rockfield studios.

Nick (if it's worth listening to it's worth nicking) Lowe who wrote the classic "I Knew the Bride" for Edmunds' last album *Get It*, weighs in with the humorous "Television" and a superfluous yet-another-version of "Heart of the City" identical to the one on his *Jesus of Cool* album. Cheap trick, but all is forgiven on the two Lowe/Edmunds collaborations, "What Looks Best on You" a country ballad probably inspired by their involvement with Carlene Carter, and "Deborah" — full of teenage wetdream drama which begs to be a single. There's plenty of convincing Edmunds rockin' out, the best being guitarist Billy Bremner's "Trouble Boys" and Chuck Berry's "It's My Own Business". Not even Chuck Berry does Chuck Berry as well as Dave Edmunds.

Edmunds has held fast to the essence of rock 'n' roll ever since his breakthrough single in 1970 "I Hear You Knocking". You don't have to drag out your old fifties 45's or put up with unimaginative album compilations of that era when Edmunds can deliver the whole deal with so much verve and dedication. Bringing you the spirit of the fifties today.
George Kay

Weather Report Mr Gone CBS

A friend of mine has this theory that every 3 or 4 albums Weather Report's music reaches a stylistic synthesis of the best ideas they'd previously picked up along the drive for progress. Thus *Sweetnighter* was the culmination of the early work and last year's *Heavy Weather* brought together the various strands of the prior three albums.

Accordingly *Mr Gone* should mark a new beginning, yet much of it seems familiar. The first track has those 'African tribal' influences that stem back through "Black Market" to "Nubian Sundance". Harmonically the album offers nothing new, although Zawinul generally employs harsher voicings than last time.

There are changes though. Latinized percussion has been forsaken for orthodox drumkit (courtesy of, among others, Tony Williams. Shorter's old colleague from the Miles Davis days).

Perhaps there are a few hints of new directions. For example the beautiful "And Then" briefly utilizes guest vocalists Maurice White and Deniece Williams. Also the album is less tightly organised than its predecessor, allowing some blowing to stretch out.

But I guess it's too early to say if *Mr Gone* fits my friend's theory — suffice that, while everyone should own *Heavy Weather*, *Mr Gone* is more an album for devotees of the contemporary musical forecast.
Peter Thomson

Rodger Fox Big Band Time Piece Ode Records

Time Piece is the band's third album and best

yet. As in the past, the scores are divided between the use of established big band charts, rearrangements of familiar tunes and original material. You don't have to be a jazz fan to appreciate the band's live performance; with fourteen brass instruments riffling, filling the room, the effect is exhilarating. However, without the magic of the moment to stun the senses, the flaws and limitations become apparent here.

The cuts themselves veer toward MOR and Fox tends to overuse the full ensemble, sometimes at the cost of individualism. Rodger's influences appear to be Ferguson, Herman, Rich and other white American band leaders; there's no trace of the Jones/Lewis and Bolan/Clarke bands who take a more adventurous approach to big band jazz.

These complaints aside, there's enough here to encourage the band to continue. The five-piece rhythm section ranks with any in the land and the brassmen have some great soloists, particularly Fox himself on trombone, Colin Hemmingsen, tenor, and Tony Noorts, alto.

The band wouldn't create any big ripples on the international scene but they do make a valuable contribution to NZ music and deserve the public's support.
John Dix

Elton John A Single Man Phonogram

Well, Reggie Dwight's first album for a wee while, and a rather mixed bag. As *Rolling Stone* once commented about a James Taylor album, if it hadn't been by James Taylor, it wouldn't even cause a slight ripple in the New Records pool.

Elton has a new lyricist in Gary Osborne whose way with words is a little less intense

than Mr Taupin, but there is still a glimmer of the old Taupin Americana in "Georgia". And "Madness" is just a little embarrassing in its catch-penny apocalypics.

On the musical side, some of the songs dither a little. "Georgia" makes very little impact. "Song for Guy" is a trek back into "Funeral for a Friend" territory, and "Return to Paradise" is a sort of tame calypso number.

On the credit side, "I Don't Care" sounds like Norrie Paramor on speed but is burdened by sub-Hair rhetoric. "Shooting Star" has a relaxed jazzy feel, and "Big Dipper" is Elton's first overtly gay song about picking up sailors and eyeing big dippers.
William Dart

Jethro Tull Bursting Out Chrysalis

I suppose it was inevitable that a band as long established as Anderson and employees should feel the necessity to join the ever-growing ranks of artists issuing double live albums. Ever since Frampton's ridiculously successful *Comes Alive* the double live album has become the commercially accepted means of conveying a live concert, yet very few acts can sustain interest over four sides of vinyl.

Bursting Out fails even to arouse interest and instead accentuates the redundancy of Jethro Tull in the current rock scenario. At best it captures Anderson's partially successful flirtations with folk-rock especially in "Hunting Girl", but "The Whistler" should have been included as an example of his best foray into this idiom. Old chestnuts "Sweet Dream" and "It's a New Day Yesterday" sound as good as they ever did and serve to remind us how original Anderson was before he became infatuated with concepts and rock music as art. The decline started on *Aqualung*, three tracks from which occupy the fourth side of *Bursting Out* and although they are well performed they have failed to survive as songs.

It's about time that Anderson realised that creatively he has reached an impasse and that Tull is nothing more than an anachronistic old warhorse. Too old to rock and roll, sure, too young to retire, never.
George Kay

Frank Zappa Studio Tan Reprise

After twelve years Zappa is in danger of being institutionalised as rock's resident cult figure. A familiar name to rock fans, he has however failed to capture their mass support. Enjoying brief commercial success with a more accessible rock format in the early seventies, he has since returned to the elitist music forms (with influences ranging from Satie and Varese to Coleman and Dolphy) which his cult followers prefer.

Zappa has said that each of his albums forms part of the whole. *Studio Tan* supports this with familiar characters and musical passages popping up, strengthening the esoterica of his music. You either like the man or not — anyone with more than four of his albums is likely to own the complete 23 record set, thus appreciating the recurring themes.

This record has arrived with no info so one has to guess the sidemen. Recognisable is ex-Mother Roy Estrada amongst others; Ruth Underwood is present as always while Zappa himself plays as impeccably as ever. The trademarks are all here — rising arpeggios, polyrhythms and intricate time signatures. *Studio Tan* won't place Zappa back in the superstar bracket but the converted won't be disappointed.
John Dix

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LIVE

Flight 7-7

The Gluepot

It appears to me that Flight 7-7 have got themselves into a bit of a jam. On the one hand they are trying to establish themselves as an exciting and original band. On the other they are

reaching for the New Wave Top 40 slot Misex left behind.

Flight 7-7 are Jeff Adrenalin on vocals, Smarty on drums, Warrick Keay on bass, Bruce Leighton on guitar and Simon Page on keyboards. Their set features competent covers of hits by Tom Robinson, Elvis Costello, The Stranglers, Graham Parker and Tom Petty. All well received by the crowd and deservedly so.

But the trouble with being a juke box is that

you can sound a bit lifeless. While the band looked like they were giving it 100% there was a distinct lack of punch in the performance. Sheerlux at the Windsor next day packed twice the wallop.

Still, as I say they were good to watch. Having a separate lighting and sound man (Ian Twaddle) shows true professional standards that pay off. Again on the positive side the original material displays promising melodies and clever arrangements.

So they may be in something of a fix. The answer is not too difficult though. Play more stuff you really enjoy, then kick out the jams.
Dominic Free



Johnny and the Hookers
Island of Real

The *Island of Real* has its pretensions. The good French bread and Gouda, home-made gateau, an open fire even in mid November: the legacy of its early hopes as an intimate music club.

Somehow Johnny and the Hookers are misplaced amidst this cosiness and its polite audience. Perhaps that accounts for the strangely mixed reaction the Hookers solicited with their brief November season at the cafe.

Principally Johnny and the Hookers are a pithy rock and roll act. They play three minute

songs, discard musical ornament and emit an aggressive pumping rhythm descended from British rhythm and blues. They are at their best, New Zealand's Doctor Feelgood, a comparison aided by energetic covers of songs like the Feelgood's "Sneaking Suspicion".

The fact that they are more suited to a bar-room than a coffee-house should not be taken as a judgement. The Hookers at the *Island of Real* wrestled with not only an unsuitable atmosphere but a badly muffled P.A. Despite that the small crowd was successfully pulled to its feet and most were full of compliments. There were a few I heard complain of the sound but the issue was more incomprehension than incompetence.

Having lost their original drummer, the rhythm section is probably a little splashier than before. However the Hookers (Paul Andrews — vocals, Dave Mclean — lead guitar, Johnny Batchelor — rhythm guitar, Mark Page — Bass, Jeff Warr — drums) convey an innate feel for that kind of chunky R&B appropriate to early Stone's songs. The band's attention to such mid sixties classics means good fun, and surprisingly the steam engine treatment works as well for the Supremes' "Where did our Love Go" and The Loving Spoonful's "Summer in the City" as for the Stones' "All Over Now". After all Graham Parker did catch Johnny and the Hookers at the Windsor Castle and expressed his approval. I can see no reason to argue with him.
Bruce Belsham

LIVE MUSIC

Rough Justice Dec 15-16 Canterbury Court concerts, Christchurch. Dec 20-24, Last Resort, Wellington. Dec 27-30, Quins Post, Lower Hutt. Dec 31, Gisborne outdoor concert. Jan 3-6, Sandown Hotel, Gisborne. Jan 10-13, Angus Inn, Hastings.
Good Cookin' Friday to Saturday, Hotel St George, Wellington.

Citizen Band (East Coast Tour) Dec 30, Whangaparaoa Hall. Jan 2, Rotorua Soundshell. Jan 3, Waihi Memorial Hall. Jan 4, Whangamata Memorial Hall. Jan 5, Mt Maunganui Sports Centre. Jan 6 Whakatane War Memorial Hall. Jan 8, Gisborne YMCA. Jan 9, Napier Centennial Theatre. Jan 10-13, Awapuni Hotel, Palmerston North. Jan 28, Nambassa Festival, Waihi. Feb 1-3, Onerahi Hotel, Whangarei.

Th' Dudes Dec 6-9, Awapuni Hotel, Palmerston North. Dec 11-16, Hillcrest Tavern, Hamilton. Dec 20-23, Gluepot, Auckland. Dec 30, Bay Park Rock Festival, Tauranga. Jan 1-6, Cabana Hotel, Napier. Jan 9-13, Cave Rock Hotel, Christchurch.

Alastair Riddell Band Dec 14-23, Cave Rock Hotel, Christchurch. Dec 31, Gisborne. Jan 24-28, Last Resort, Wellington.

Spats Dec 14, Henry VIII, Whangarei.
Golden Harvest Dec 18-23, Tainui Tavern, Whakatane. Dec 26-Jan 6, Palace Hotel, Rotorua.
Odyssey Dec 18-30, Hillsborough Tavern, Christchurch.

Flight 7-7 Dec 11-16, Hamilton. Dec 18-23, Potter's Wheel, New Lynn. Dec 27-30, Windsor Castle, Parnell.
Easy Street Dec 13-16, Gluepot, Auckland. Dec 18-23, Awapuni Hotel, Palmerston North. Dec 26-30, OB Te Mata Hotel, Havelock North.

The Seven (rock musical) Dec 13-16, Victoria University Theatre, Wellington.
Real to Real Dec 13-16, Quinn's Post, Upper Hutt. Dec 26-30, Cave Rock Hotel, Christchurch. Jan 8-13, Rutherford Hotel, Nelson.

Lipservice Dec 11-16, Dunedin. Dec 21-25, Island of Real, Auckland. Jan 1, Civic Theatre, Rotorua. Jan 2, War Memorial Hall, Whakatane. Jan 3, Soundshell, Mt Maunganui. Jan 4, Soundshell, Waihi. Jan 7, Norm Watts Farm, Whangamata.

Sheerlux Dec 7-9, Island of Real, Auckland.
Berlin Dec 14-16, Island of Real.

Hard Jazz Sundays Dec 10 & 17, Island of Real.
Rockets Dec 15 & 16, Christchurch Town Hall concerts. Dec 18-23, Hillcrest Tavern, Hamilton. Dec 26 Jan 7, Shoreline Hotel, Dunedin. Jan 17-20, Potter's Wheel, New Lynn. Jan 22-27, Hillcrest Tavern, Hamilton. Jan 29-Feb 3, Windsor Castle, Parnell. Feb 5-10, Cabana Hotel, Napier.

Ariel Dec 21-23, Windsor Castle, Jan 1-7, Bay of Plenty. Jan 11-13, Windsor Castle, Parnell.

The Streets Dec 14-16, 21-23, 28-30 & Jan 4-6 Angus, Hastings. Jan 18-20, Tainui Tavern, Whakatane. Jan 25-27, Lake Tavern, Rotorua. Feb 1-3 & 5-10, Otawa Tavern, Waiuku.

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What is wrong with my letters? Is the vok-abuwlerree I used substandard?

If you think I'm going to read *Rip It Up* again or write another letter, you are right. I'm going to keep writing until you print one.
P. Kerslake Auckland

I was at the Island of Real Cafe on October 27th, a part of one of the best audiences Citizen Band has ever played to. The band had one disturbing thing to say — "The Ladder Song", the second single from their debut LP, has (unlike its predecessor "I Feel Good") received zero airplay.

Although I realise that New Zealand radio (not just Radio New Zealand) wallows in Top 40 quagmire, recent fair exposure of local talent has lead me to believe there was some hope for the future. CB's case proves me wrong.

I can only say that if programmers had viewed the standing room only wildly enthusiastic crowd at the Island of Real, they would have seen clearly that CB will make it — with or without their help. And I hope that gives them the shits.
Another Citizen Remuera

I am ashamed to live in the same city as degenerates like Ronnie (Christchurch's no. 1 Pistol fan). Why can't he listen to and appreciate good music. Surely, the brothers Gibb have furthered the cause of mental health, out here at the institute.

Boogie on R.T. Christchurch

P.S. Excuse the crayon, they won't let us use anything sharp here.

No letter thrilled the editor's heart this month so the monthly award has been held over until the February issue when the finest two letters will both receive \$7.99 Taste Records Vouchers.



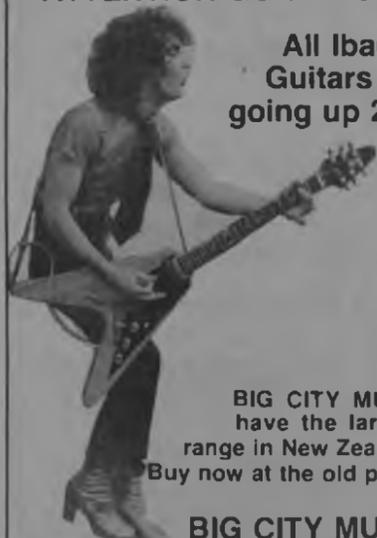
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**RECORDS
& TAPES**

THE GREAT EIGHT



SANTANA
INNER SECRETS

LP - SBP 237228
Cassette - PC 7228



HEART
DOG & BUTTERFLY

LP - PR 33011
Cassette - PRC 011



CHICAGO
HOT STREETS

LP - SBP 237226
Cassette - PC 7226



BILLY JOEL
52nd STREET

LP - SBP 237232
Cassette - PC 7232



DRAGON
O ZAMBEZI

LP - PR 33010
Cassette - PRC 010



**THE WAR OF
THE WORLDS**

LP - S2BP 220201
Cassette - 2PC 201



BOSTON
DON'T LOOK BACK

LP - ELPS 3870
Cassette - EPC 3870



CHEAP TRICK
HEAVEN TONIGHT

LP - ELPS 3890
Cassette - EPC 3890