

NO 26 SEPT '79 20,000 MONTHLY

# RIP IT UP

GOT THE KNACK

BY KEN WILLIAMS



DEVO INTERVIEWS MI — SEX

WELLINGTON SUPPLEMENT

SHORT STORY 1860 BAND

NEW ALBUMS

TALKING HEADS CITIZEN BAND

Chuck Berry may still be ringing a bell with "Johnny B. Goode", Johnny Lydon's PIL may deal death to disco, and Charlie Daniels' fiddlin' Johnny may be lickin' the Devil down in Georgia — but for Devo, Johnny is dead! Killed in a Datsun.

Jonee went to the pawnshop  
Bought himself a guitar  
Now he's gonna go far  
Jonee jumped in his Datsun  
Drove out on the expressway  
Went head on into a semi  
His guitar is all that's left now  
In a stroke, Devo debunk the rock'n' roll myth of little Johnny making it big in the big city. "Come Back, Jonee", on their debut album, is punctuated by mad Berry-esque guitar breaks. The track closes with a desperate chorus of "Jonee, Jonee, Jonee, Jonee" — as inflated and hollow a melodrama as the Shangri Las' "Leader of the Pack".

JOHNNY NEEDS WARNERS

Let's look at Devo's Johnny makes good' rise to fame — from Rubber City Akron, Ohio, to the Burbank, California, offices of Warner Bros Records. Deep in sunny Burbank, Jerry Casale and Mark Mothersbaugh stand by for telephone conversation with Barry Jenkin and myself.

Akron is an industrial city. The principal radio stations plays country and western. On a four track tape machine in their basement, Devo produced their first singles, "Jocko Homo"/"Mongoloid" (1976) and "Satisfaction"/"Sloppy (I Saw My Baby Gettin')" (1977). They released the records on their own label, Booji Boy, in the USA and on Stiff Records (1978) in the UK.

How did Devo connect with a UK label?  
"When we were in New York," says Jerry, "people from Stiff heard the recordings, liked them, and wanted to distribute them in England."

Why did Devo stop distributing their own records in the USA and sign with Warners and manager Elliot Roberts, who also manages Neil Young and Joni Mitchell?

"You'd never be able to tour or record an album on that level. You have to have a record label and you have to have a manager."

BOWIE, ENO, SCOTT & US

Bowie was keen to produce Devo's debut, but it didn't happen. Jerry says, "We were all set to go with David and we had been with him in New York, talked with him and made arrangements to go to Germany. He was doing this film (*Just A Gigolo*) and the film schedule became too demanding. We would have had to wait too long to record."

"In the meantime, Brian Eno heard us in New York at Max's Kansas City and agreed to do it (*Q: Are We Not Men? A: We Are Devo*) with us in Germany. It significantly changes things to have a producer. Brian Eno certainly didn't mean to distort anything but with all that artistic mentality working all in one room, it tends to blend together."

For their second album Devo considered David's Tony Visconti and Donna's Giorgio Moroder, but settled on Beatles and Bowie man Ken Scott.



Mark breaks silence on the topic of *Duty Now For the Future*. "I like the second album." "I don't think that's what he asked you," says Jerry, who calls the third album Devo's "secret weapon." This time it will be produced by the group.

DE-EVOLUTION

Gone is the lonesome shack among the evergreens. Today Johnny lives in a world falling apart. As we listened half-way around the world, Jerry Casale explained the Theory of De-Evolution.

"In fact, the world is not better off. It's possibly worse off. Things have got about as organised and developed as they are able to get and they are unwinding and devolving and the quality of life is going down and people are more and more dependent on more and more things and less and less in control."

What are Devo doing about it?  
"By being examples of it and using it as a basis for creating we feel we are interfering with it."

Are we Johnnys and Janets really as faceless, cool, dependent, estranged as Devo suggests? Certainly, there's not a Johnny Travolta or an Olivia Newton-John among them. What do we do? Dress in Devo clothes, form Devo bands, become Devo clones? Do they want imitation?

"No," says Jerry, firmly.  
Are they pleased to see fans copying their dress?  
"There's nothing wrong with it."

Are Devo trying to counter De-Evolution?  
"No," says Jerry, "we're merely trying to harness it."

WE'RE VALID

Are Devo's visuals and costumes important?  
"I see our visual art as contributing a lot to the band. We're trying to project the group and not the individual, show similarities over differences. We're not trying to promote glamorous faces, which we are not."

Jerry told *BAM* (Bay Area Mag) writer Regan McMahon, "Except for make-up and costumes, Kiss could be anyone. That's not true of Devo. No matter what we wear, we are Devo."

He sees their music as the essential factor separating Devo from other bands.

"We're valid," he says. That sort of answer cancels out a lot of questioning. Are there other people in the creative arts with whom Devo identify?

"I see certain similarities in aesthetics, or attitudes, or whatever with David Lynch, the guy who did *Eraserhead*, and some stuff that Werner Herzog did. I've seen graphic artists that are very Devo-like — and the band the Human League in England."

"We have lots of things we'd like to do, so we'd like to continue to exist so we can do them. Our goals are intrinsically motivated. If we could do it without a hit, we'd do it."

JAPAN

A four gig tour of Japan brought 8700 Japanese Devo-tees to Tokyo's Budokan.

"They loved us," laughs Jerry. "All I need say is that we may be the next Cheap Trick in Japan."

What did the Japanese, representatives of one of the most rapidly evolved/devolved societies in the world, like about the Akronites?

"It's the purity of it, the primitive purity of it, the beat, the movement and the look — what pop music's all about. It certainly wasn't the words."

There is talk of Devo touring New Zealand and Australia after their next Japanese sojourn. So far, costs have ruled out a Down Under trip.

RADIO AND VIDEO

Is radio or television the more important medium for Devo?

"Television," is Jerry's immediate reply. He is not optimistic about sweeping changes in what he sees as stagnant radio programming.

"Radio merely responds to what's going on. If that it always takes them a long time. They're reticent. I don't see radio as important, except as an oppressive force."

Who devises Devo video?

"We work together with Chuck Statler, the guy who shoots it. We co-direct it, draw the story boards and editing plans and pick the costumes."

What guests would they have on a Devo TV special?

"Well, Jesus, lots of people. It's a question of whether they'd come on the show. We'd like to have some politicians and some heads of corporations. It seems like a fantasy. They'd never come on — would they? Who does that leave us with? Performers, comedians and musicians."

"Maybe we'd have some film-makers show pieces of new films and let them talk. That's no big deal, but we'd like to do that."

"And," Jerry adds, "we'd have some actual fans."

DISCO

A final question: what do Devo think of disco?

Jerry has done most of the talking, but this one is for Mark.

"Disco is like a beautiful girl with a nice body but no brains."

JOHNNY VERSUS SPACE JUNK

Devo may be self-important and pointedly obscure, but who else alerted us to the dangers of "Space Junk", a year before it became the major matter of the moment for the world's news media, and Skylab plunged on to the sandy wastes of Western Australia?

*Oooh walk and talk about space junk  
It smashed my baby's head  
And now my Sally's dead*

(With a name like Sally you know she'd have to be beamed in an alley. Devo run true to form)  
*She was walking all alone  
Down in the street in the alley  
Her name was Sally*

Where will their Soviet Sputnik fall?  
*India, Venezuela in Tex-ass, Kans-ass*  
Vocalist Mark Mothersbaugh exaggerates the ass. Of course, the Queen of England would say arse (*Not her majesty!* — Ed.)

It's humour, in word and music, that saves Devo. But can Devo save the world?

Stay tuned.  
Murray Cammick

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**CITIZEN**  
**BAND'S**  
**AUTOGRAPHED**  
**CITIZEN BAND**  
**JUST DROVE THRU TOWN**

**JUST DROVE THRU TOWN**

- When the *Just Drove Thru Town* competition entries are opened on Sept 28, the first six correct entries win autographed copies of the *JDTT* album and the first three also win T-Shirts. Send your entry to PO Box 5689, Auckland 1 by Sept 28
1. Who produced *JDTT*
  2. Name the instrumental on *JDTT*
  3. In what band did Eccles and Clark make their recording debut?
  4. What is your name and address?

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## SMALL STUFF



Led Zeppelin's  
Knebworth concert.

John Bonham, and Lisa Robinson



Grant (Zepp's manager), Robert Plant and  
John Paul Jones.



The phenomenally swift success of **The Knack** in the United States has prompted a Knack backlash. Californian artist Hugh Brown is spearheading an anti-Knack movement and selling T-shirts stickers and buttons that read "Knuck the Knack". So far Brown and his supporters have not been attacked by any fanatical fans of the band, indeed when the Knack's drummer turned up at one of the anti-Knackers meetings, he was beaten up. "That's my kind of crowd", commented Brown. **The Tom Robinson Band** have split. Robinson explained: "After 2½ years the band had become a bit tame and predictable. It was time to move on and try something fresh". Robinson is currently at work on a third album, while the other members of the band are moving into session work. Guitarist Danny Kustow is also playing gigs with Rich Kids, Glen Matlock and Steve New in a band called The Jimmy Norton Explosion. and guitarist Gary Moore has parted with **Thin Lizzy** and, according to which report you believe, he was either fired or quit. Temporarily replacing Moore is one-time Slik and Rich Kids guitarist, Midge Ure. However, Ure is only a temporary replacement as he is committed to joining Ultravox in November. **The Rolling Stones** have reportedly completed work on their new album. Recorded in Paris, the set is tentatively titled *Another Fine Mess You've Got Me Into*. **Ronnie** ... work on the album meant that Ron Wood's band The New Barbarians, had to cancel out of the first of two gigs supporting **Led Zeppelin** at Britain's Knebworth



Randy Newman, before and after.

festival... the new Led Zepp album, *In Through The Out Door*, was in fact recorded at Abba's Swedish studios but, contrary to some reports, Abba do not appear on the album. **Woodstock II**, the festival that was to mark the tenth anniversary of the first Woodstock festival, has been called off as the organisers have been unable to locate a suitable available site. and **Frank Zappa** has had to abandon the multi-media presentation of his music with the Vienna Symphony Orchestra when Austrian Television withdrew part of the finance. Zappa feels the conservative attitude of most symphony musicians contributed to the failing of the project. "Symphony orchestras don't like to play new music because they just don't care. It's much easier for them to please their clientele by playing the same old thing. Every garage band can play "Louie, Louie" and every symphony orchestra can play Beethoven's Fifth". In a move unrelated to these problems, Zappa has had his hair cut. Commented Frank: "It's not fashionable, it's short". Watch out for the first record in Zappa's three album opera, *Joe's Garage*, which should see local release soon. an organisation calling itself **MUSE**, Musicians United for Safe Energy, has organised three concerts at New York's Madison Square Gardens to raise funds which will be distributed to other groups fighting the use of nuclear power. The three concerts will include performances from Bruce Springsteen, Ry Cooder, Chaka Khan, Jessie Colin Young, Jackson Browne, John Hall, the Doobie Brothers, Graham Nash, Bonnie Raitt, and James Taylor. **Steely Dan** eventually gave up the search for a hot rookie New York drummer and instead flew in veteran session man Jeff Porcaro from Toto to handle the job. **Neil**

**Young** will follow up his current release *Rust Never Sleeps* with the soundtrack from the film of one of his live shows. The films title? *Rust Never Sleeps*. The double soundtrack from the movie is also titled *Rust Never Sleeps*, and is not to be confused with ... Reports on the new **Bob Dylan** album, *Slow Train Coming*, which is set for overseas release on September 15, confirm that the album does strongly suggest that Dylan has become a born again Christian. Some of the songs on the album are: "Ye Shall Be Changed", "Wake Up", "Serve Somebody", "When He Returns", "Gonna Change My Way of Thinking" ... while on the kick off track on his album, *Born Again*, **Randy Newman** asserts "It's Money That I Want". These touching sentiments are carried over onto the cover where the singer sits at a desk in white face make-up kinda reminiscent of a certain popular music combo, only Randy doesn't have stars or even cats whiskers painted over his eyes but giant, green dollars signs. **Cars'** songwriter Ric Ocasek is to contribute songs to the new album by one-time **Stories'** singer Ian Lloyd. and **Graham Parker** fans will be peeved to learn that after the first 225,000 copies of *Squeezing Out Sparks* has sold in the United States, his US record company, Arista, will press a fresh batch with an additional two tracks, "I Want You Back" (available in NZ on the B side of the 45 of "Protection") and "Mercury Poisoning" which is otherwise unavailable. **Ronnie James Dio**, singer at one time for **Rainbow**, has joined **Black Sabbath** as replacement for **Ozzie Osbourne** ... and lead singer for the **Village People** Victor Willis has quit the boys to pursue a solo career, though he will still feature on their next LP. permanent replacement for bassist George McArdle in the **Little River Band** is ex-Chain and Renee Geyer Band member Barry Sullivan. Also along on the Little River Band's current US tour is keyboardist Mal Logan whose history includes stints with the Renee Geyer Band and Larry's Rebels latest in California is a band that's described as a cross between the Sex Pistols and the Beach Boys. They're called — what else could it be? The Surf Punks ... the second **Pointer Sisters** LP on Planet Records is again produced by Richard Perry and shows that somebody in that organisation has got good taste, for this time the girls cover Bruce Springsteen's "The Fever". **Graham Parker's** "Turned Up Too Late", The Band's "The Shape I'm In" and the **Stones'** "Happy" ... the **Eagles'** new LP, *The Long Run*, is now set for September release. the new Van Morrison release, *Into the Music*, should also be released around that time. as will be **Rod Stewart's Greatest Hits** which will include all his hits from Warner Bros (that is, from the *Atlantic Crossing* album onwards) plus re-recorded versions of his hits on Mercury Records such as "Maggie May" ... also due in the very near future are newbies from **Cheap Trick** (titled *Dream Police*), **Meatloaf** (once again produced by Todd Rundgren) and the **Stranglers** (titled *Raven*, the album was recorded in Paris) ... while currently in the studio are **Joe Jackson** (produced once again by David Kershenbaum), **The Clash** with producer Bill Price, and **Elvis Costello's** band **The Attractions** are laying down a solo album ... the remaining members of **Lynyrd Skynyrd** are to regroup and will be known as the Gary Rossington Allan Collins Band... on the disco front: producers Nile Rodgers and Bernard Edwards, the powers behind Chic and Sister Sledge, are to do the honours on the next **Diana Ross** album. while Pete Bellotte, one of the songwriters and producers behind Donna Summer, is to produce the next LP from **Elton John**. **Donna Summer** teams up with **Barbra Streisand** for one track on Barbra's next set... also in the studio are **Foreigner** (once again with producer Roy Thomas Baker) finishing up work on their third album, *Head Games* while Dwight Twilley is at work with producer Jack Nitzsche. **Elvis Costello** is to record his fourth album in Australia, again with Basher Lowe at the helm. Nick, meanwhile, has married **Carlene Carter**. This makes him Johnny Cash's step son-in-law. Is this a record? ... Who guitarist **Pete Townshend** produced and played all the instruments on the first single from Stiff Records' 11 year old singer Angela...



Mi-Sex, after making a substantial impact on hometown audiences, and then laying waste to Australia, have just produced their debut album, *Graffiti Crimes*.

It was recorded in 10 sessions, lasting a bit over three weeks, in EMI's new computer-operated 301 studios in Sydney. At the desk was CBS house producer Peter Dawkins.

Guitarist Kevin Stanton spoke to *Rip It Up* about the album from Sydney, on the eve of a backbreaking promotional tour.

"We attacked it very much the way we do in a live situation," he says. "It took us a little while to get used to the studio, it's picked up a lot of good criticism from overseas artists like Smokie. Eddie Money is coming to record an album there, and so are a few other big names."

Mi-Sex took a slightly different approach to recording from most other acts, in that they were in the studio the whole time, rather than laying down a track, going away, then coming back and criticising later.

"We had a lot more control," says Kevin, "and if anything isn't right, then we've only got ourselves to blame."

The album was done with the minimum of overdubs, so that nothing is lacking in stage reproduction.

It lives up to all expectations. There is no spare flesh, no filler. The tracks flow into one another, and retain all the punch of the live performance. Echo and double tracking are used sparsely, and the sound mix is kept crisp and sparkling.

Most of the tracks will be familiar to those who caught Mi-Sex on their last tour here. Everyone has done his share of composing, though Kevin wrote most of the lyrics.

The title track, which opens the album, has Steve Gilpin playing the yobbo with a spraycan, expressing himself on a handy wall.

"When we first came over here, I lived in Darlinghurst, which is virtually the graffiti capital of Australia," says Kevin. "It's quite an awesome place to live, because the graffiti you see there is quite genuine. The title has nothing

to do with 50's graffiti, it's 1979-1980's graffiti. It's the only way people can get their message out. They can't talk to a newspaper or on a radio station to get their message out to the world, so they write it in the biggest letters they can. I can walk around there for ages, it's a very inspiring place, and quite a heavy place, I guess."

"What Do You Want" talks about the transition the band made, from playing 25-minute epics, to tightening themselves up for the Sydney rock and roll audiences.

"But You Don't Care", the first single, started off as a guitar lick and was changed to a keyboard line. It's charted well in Australia, and the film clip, which we've already seen, has been heavily played as well. Kevin describes it as a "love song with a difference."

Standout track is the devastating "Stills", which went down a storm on the New Zealand tour and is the band's favourite track.

"It's a Year 2000 epic sort of a song, it relates to modern-day life and romanticises futuristic events. I'd like to do a film clip of that one."

"2120", which opens side two, continues the futuristic theme, with a vision of street life in the years to come. It was substituted for "Burning Up", which went on the B side of the single.

"I Wanna Be With You" was written by Colin Bayley, who used to play in Red Rose with Mi-Sex's keyboards man, Murray Burns. Bayley now plays in Short Story. It's a high point in the show for pogo freaks.

"Kamera Kazi", an old stage favourite, has evolved into its most mature form on the album. Kevin has been playing the song for three years now. It was written by Rob Wynch, whom he used to play with in the Christchurch band Brigade.

"Rob built up the original theme, and we expanded it by putting the monologues in the middle. It's been everything from a 10-minute song which was played on the radio in Christchurch, to a 30-minute epic with songs from movies in the middle."

"I get really involved in it because I'm a bit of a movie freak myself, and Rob really captured the feelings of being sucked in by movies."

"Not Such A Bad Boy", another good pogo spot, will probably be the next single. The title track is also very hot, but airplay may be a problem, due to the use of a certain so-called offensive word in the lyrics.

Mi-Sex are now well into their first national tour, taking in all major venues. They started out doing a live broadcast over the 2SM network, to a prospective audience of five million, on 31 radio stations.

The Australian tour takes them through till early October, when they return to New Zealand for a quick tour. Expect them about October 8th. Judging by the album, it'll be a must see.

Duncan Campbell

## MAGAZINE & IGGY RESULTS



The three winners of the RTC Magazine competition are N. Orange of Takapuna, John Gorrie of Grey Lynn and Kevin Robertson of Takapuna. Unlike the Iggy Pop competition, all the winners are Auckland readers. Winners receive a copy of the two Magazine albums — *Real Life* and *Secondhand Daylight* and a poster. 70 other readers (every third correct entry) receive a copy of the *Secondhand Daylight* poster.

The band Howard Devoto left to form Magazine was the Buzzcocks. Magazine's classic debut single was "Shot By Both Sides" and Magazine's record company is

Virgin Records. Magazine and other Virgin recordings are marketed by RTC in NZ.

Autographed copies of Iggy Pop's *New Values* have been won by Alex Wilson (Te Puke), Tony Renouf (R.D.1 Hamilton), W.G. Fenner (Christchurch) and Gina Hona (Rotorua). Iggy's real name is James Osterburg, the fine mag is *Rip It Up* (of course) and Glen Matlock is the ex-Sex Pistol who is performing with Iggy.

The latest news on the Ian Dury *Do It Yourself* cover competition is elsewhere in this issue.

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Last year's Joan Armatrading tour came before the release of *To The Limit*, probably the singer-songwriter-guitarist's most successful album to date. This year she's coming back to New Zealand with those songs pinned inside her jacket.

It was three years ago that Joan Armatrading eased into the limelight with her second album, *Joan Armatrading*, and its instantly memorable songs, "Down To Zero" and "Love and Emotion".

The successor, *Show Some Emotion*, was in similar vein but not half so potent. With *To The Limit* she demonstrated more strength than she had shown before.

When in Auckland last year she was a curious performer. Shy and diffident for a good half of the concert, she finally warmed, even smiling and joking a little. We're told she has now beaten her stage fright. "You make up your mind to do the best you can," says Ar-



Ry Cooder

matrading. "Bit by bit, you find you're getting better."

**Joan Armatrading** plays Auckland September 28 at His Majesty's Theatre, Wellington Town Hall September 29, Dunedin's Regent Theatre October 3, and Christchurch Town Hall October 4.

**Ry Cooder**, who has a hot new album, *Bop Till You Drop*, performs one gig, only in the Auckland Town Hall on September 26. Accompanying Cooder will be multi-instrumentalist David Lindley, who is on Cooder's new album. Lindley visited Auckland with Jackson Browne and is regarded as one of the most respected accompanists in rock, having contributed to records by Browne, Linda Ronstadt, Rod Stewart and Warren Zevon.

Playing Auckland's Mainstreet on September 24 and 25 is **Renee Geyer** and her seven-piece band. Her most recent album, *Blues License*, is a blues outing. On her two previous New Zealand visits the Australian singer has knocked out audiences with her superb voice and hard-working show. The last visit followed the release of her hit single "Shaky Ground."

**Dragon** return to New Zealand for their first extensive tour (September 18-October 7) since their departure for Australia in 1976. Dragon were named Australia's top band 1977-78 and they had two big singles in this country last year, "April Sun in Cuba" and "Are You Old Enough?"

Marc Hunter left the band earlier this year and they brought in Bill Rogers (vocals sax harp) and violinist Richard Lee. Dragon have completed a new album and it will be out in New Zealand late September.

Members of the band are also working on Marc Hunter's solo album.

Dragon confront Th'Dudes and Street Talk in Mainstreet's second 'Rock War' on September 19. Have Dragon switched sides since the Kiwi night at Sydney's Bondi Lifesaver? Or is this the King Country versus Ponsonby-Remuera United?

A gig with a difference in Auckland is Dragon's Free 12M concert in the Town Hall September 20. Dragon also play Mainstreet again September 21 and 22.

On the pub circuit are Australians **Midnight Oil** and the **Phil Manning Band**. Midnight Oil conclude their New Zealand tour at Christchurch's Hillsborough September 11-15. Phil Manning's band is playing its last gigs with Midge Marsden in the line-up. Final dates of the tour are Wellington's Last Resort September 13-16, Auckland University September 18, and the Gluepot September 19-22.

**The Sylvers**, the Casablanca recording act that brought you "Boogie Fever" (before Travolta took dancing lessons) tour this month. Their new album *Disco Fever* is produced by Giorgio Moroder, producer for Donna Summer. The Sylvers play Auckland Town Hall September 18, Hamilton's Founder Theatre September 19, Napier Municipal Theatre

September 20, Wellington Show Buildings September 21, and Invercargill's Civic Theatre September 22.

Wanna hear some good rumours? Try these for size. **Cheap Trick** in Auckland, Wellington and Christchurch in October and the same for **Graham Parker** in November. While in London to play the Reading Festival, Cheap Trick's Robin Zander dropped into CBS Records' convention and hunted out Aussie and NZ CBS chiefs to let them know how much the band was looking forward to Downunder. The Tricksters will have to deliver the goods to better Graham Parker's gigs here last year. Parker, of course, tours with the Rumour — one of rock and roll's finest.

The Paul Dainty Organisation still won't own up on their big Western Springs gig in mid-November. *Rip It Up*'s favourite rumour is the Rolling Stones. (We are less than reliably informed that *Pop Score* is praying for the Bee Gees and/or Wings, while *Rock Express* has its fingers crossed for the Monkees or, better still, Elvis Presley.

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## RUMOURS



### WELLINGTON

Tracks for **Sharon O'Neill's** new CBS album are being recorded at Marmalade Studios, September 3-14 with Jay Lewis producing. Musicians working on the album are Clinton Brown (bass), Wayne Mason and Sharon (keyboards), Lewis, Steve Robinson and Brent Thomas (guitars), Ross Burge and Steve Garden (drums). Sharon's new single, "Words" was produced by Steve Robinson and mixed in LA by Lewis, as were the four completed tracks. The album is set for Nov/Dec release.

The **Wellington Jazz Festival** over Labour Weeknd will be staged at Victoria University and feature many top musicians and guest, ex-NZ saxist Bruce Johnstone, who has played with Maynard Ferguson and Woody Herman among others. The Festival will raise funds for the Rodger Fox Big Band's trip to Montreux next year.

New bands on the scene — young HM merchants **Walking Corpse** and punx **Ambitious Vegetables** with vocalist Crumbed Cutlet... the **Normals** are in Auckland, but not gigging while they sort out their membership... local support **Dirt Cheap** went down very well at the Last Resort, last month.

**Dragon** will play the Winter Show building on Sept 30, in the afternoon, so as not to clash with Joan Armatrading that night... The Rock Theatre is not now a regular venue, it will only open for name bands. **Stiff Bix**, a new troupe of professional actors, singers and musicians, do a six week cabaret run at the Rock Theatre from Sept 23. The backing band is the Wide Mouthed Frogs.

Bands playing the **Last Resort** this month include The Plague (Sept 23), The Terrorways (Sept 20-22) and Toy Love (Sept 27-30). The Rodger Fox Big Band plays LR on Sunday October 7.

### GARY STEEL

An early morning sojourn through Kings Cross turned up **Mi-Sex** and the Rockets sharing dinner. The Rockets are over here looking for work, fame and money but not necessarily in that order. And talking of Mix-Sex, the band continues to develop their following with the release of their debut album *Graffiti Crimes*.

Expatriate Enzeders **The Tourists** (Brent Parlane, Andrew Kay etc) have changed their name to **33 South** after the parallel which runs between NZ and Oz. The band have just been signed to Polygram and are going into the studio with former Fairport Convention player, Trevor Lucas as producer.

**Split Enz** have been welcomed "home" by enthusiastic crowds everywhere and look intent on staying in Oz for a while. They continue their full-house tour and are recording a live 12 inch EP, to be released before Christmas.

**John Hopkins**, ex Split Enz manager has a new band under his wing. This time an electric country act called the Bushwackers.

### AUSTRALIA

Ex-City Slitz guitarist Mike Molloy is now resident in Sydney where he is playing with avant-garde/new wave three piece called **Seems Twice**. Their first gigs have been as support to Thought Criminals at premier venues such as The Stagedoor and Rags (ex-Chequers)... other kiwi bands beginning to do well are **Idiot Savant** and **Screamer**.

The **Knack** played to bemused audiences in Sydney while **Mother Goose** continue their local gigs to amused audiences... **Th'Dudes'** singles get more airplay each week.

**JON ADAMS**

### AUCKLAND

There's lots of local rockers heading back to Auckland in September to compete with the overseas acts hitting town. The big NZ gig is **Citizen Band** at the Auckland Town Hall, the hall's sort-of-been liberated cos the tickets only cost you \$3.80... also back in town are Street Talk, the Swingers and Toy Love. **The Swingers** play Liberty Stage, Sept 14 and 15... **Street Talk** have returned from their brief Aussie tour. Though they found playing a different venue

every night demanding, the weather was good and they got TV and radio exposure. Hammond's happy — "the short tour has gone better than we expected."

It had to happen, Dave McLean is back with the **Furys** and they don't play disco or new wave. The line-up is Dave (guitar/vocals, ex-Hookers), Mike Cooney (guitar/vocals, ex-Snipes), John Berkley (bass/vocals, ex-Hard Facts) and John Gray (drums/image, the original Hookers' drummer)... and alive and well in Sydney are the **Hookers** who now have a manager and work. Johnny Batchelor writes, "the bands I've seen, although tight, have not been very impressive. We've been getting the right sort of reaction."

Our Tim, from **Split Enz** has hosted Aussie's *Countdown* (4 million viewers) twice in recent weeks. Split Enz are more popular than ever in Aussie, getting crowds as big as Australia's top acts — the Angels and Cold Chisel and "I See Red" has remained in the top 40 longer than any other Australian single, ever. Enz are recording a new single (self produced) and will probably do an album in late October co-produced by David Tickle who Enz worked with on "I See Red". Tickle also engineered *Get The Knack* and the forthcoming *Blondie* album. Still self managed, and enthusiastic, Enz are looking for a UK or USA break, but says Tim, "we are making a good living here and feel that if we have to stay for six months, or so, we may as well see if we can go from strength to strength."

**Harry Lyon** was back in NZ for a fortnight. He left Aussie the night **Hello Sailor** completed the recording of their new single, "Son of Sam" (producer — Richard Lush).

It had become apparent that Sailor would have to cancel two weeks work due to Graham Brazier falling ill (possibly hepatitis relapse). Lyon returned to Aussie Sept 2 to rehearse and commence work on Sept 5. Harry is confident that "Son of Sam", "being a more current release and involving the local (Aussie) recording industry will help break Hello Sailor in Australia. The band's manager, Phil Mills reports that Sailor have some great new songs and a new album will be released in the next few months. How is the tour going? In Phil's own words, "the Australian reaction to the Sailors was not initially favourable, but we are developing our own audience, and always have a guaranteed few hundred kiwis."

**D. Tours** (formerly Da Blitz) gig soon at the Cavern (Darby Street's new 'new wave' venue) and HQ rock cafe... Auckland's **Mainstreet** has dispensed with resident band **Strange Brew** and now feature three different bands a night... as the Swingers did not make it back to Auckland in time, **Primmers** are the first act to be recorded by 12M for Bryan Staff's new NZ half hour.

### THE CORPORATION

### CHRISTCHURCH

The **Vauxhalls** (not to be confused with the T-shirt of the same name) have returned from several action packed weeks in Wellington. Now back to a three-piece (the band and Richard, their sax player parted company prior to the Wellington trip).

Sadly, Christchurch's finest, **Streets of Flowers** have been forced into temporary retirement. Brent, their drummer will not be active for several months through illness. The band hope to play again early November at an Arts Centre gig with the Vauxhalls.

**Wayne Manor** runs regularly at the Old Sydenham fire station, on Friday nights. Bands playing there include Vauxhalls, Vacuum, Androids, Nameless, Head Office, Vapour and the Trails. Its reputation was marred recently when some moron threw a bottle at a Trail — hopefully it was an isolated incident. No band deserves that sort of treatment.

There are rumours of a split in the **Vibes**, with Julie (vocals, keyboards) departing. Can the band without her, avoid drowning in sub-Magazine excesses that have been evident recently?

The **Vacuum** pulled off something of a coup recently when they had a tape of theirs played on 3ZM. The station is better known as a patrol of 23 piece jazz rock groups and toy new wave bands.

**The Swingers** have played to packed house at the Hillsborough recently... bands threatening to come out of the closet include Teenage Spots, Dreaded Hamsters, Pure Steel (formerly Imogen Quest) and **Surplus** — featuring Richard (ex-Stanley Wrench and Vauxhalls) and Julie (ex-Vibes).

### JANIE JONES

### DUNEDIN

**Shuffle** are working on original material for airing on 4XO... **After Dark** are in the studio completing video material. Paul Hiakita, lead singer and rhythm guitarist, has left **Back to Back** and has been replaced by Kipa Royal from **Springheel Jack**. Paul is in Auckland trying to re-establish himself as a solo artist.

**Citizen band** played to a small (500) but eventually appreciative audience at the Regent. **Roxylox** provided a competent support slot... Young Guy's **Five O'Clock Shadow** apparently failed to make an impression at the Hatchcover. **Growing Pains** formed only a few weeks ago by ex-Thoroughbreds Mike Churnside and Andy Combes have already broken up through personal differences.

### GEORGE KAY

## CAMPUS WORK

The NZ Students' Arts Council is seeking bands and other acts for performances on campuses throughout the country during the 1980 orientation periods (Feb/early March).

If you are interested in such work, please send as much background material as possible to:

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**WELLINGTON**

# LIVE

## Midnight Oil Gluepot — August 18

Given that we are an isolated little island or two, it's good to be able to check a few Aussie bands from time to time. In this case, Midnight Oil, a fairly established outfit with two albums, opened a NZ tour with a week at the Gluepot. Like a lot of Aussie rockers, Midnight Oil is rehearsed and slick, and make an effort at presenting the music well. Their twin guitar axis of James Moginie and Martin Rotsey borrows a lot from the various British art school and new wave factions, alternating choppy, disjointed rhythm guitar and guitar-hero raves. Peter Garrett takes his frontman role seriously. His huge frame and hairless head make him hard to miss.

Unfortunately, like a lot of the Aussie bands I've heard (on vinyl), they don't have great material. "Run By Night" (you saw it on *Radio With Pictures*) stands out from a set with few landmarks, as does "Used and Abused". But for a lot of the time the band is all sound and fury, with long numbers and little focus.

Garrett himself said, "People have not been able to categorise us." It may well be true. Midnight Oil seem to be an old-school band (the nucleus was formed in 1974) that has learned some but not all the lessons of the new wave. They still get boring in the middle of their long songs, filling them out with keyboard or guitar solos that add little. Garrett's delivery has the quirky, idiosyncratic feel of a Tim Finn vocal, with nothing in the music or the lyrics to justify his approach.

I could be wrong. A crowd of people left the Gluepot well pleased. But by now, I should know what I like. They were good, but they weren't brilliant.

John Malloy

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Peter Garrett and Martin Rotsey, Midnight Oil.



## Midnight Oil, Shotgun, Sheerlux Mainstreet — August 21

The first 'Rock War' was a one-sided affair. Although Sheerlux got a good response from the audience with their mixture of covers and (greatly improved) originals, Shotgun found their 90 minutes a *real* battle. Their repertoire was dated and lacking in originals and energy.

Midnight Oil came on and immediately laid down their brand of relentless gut-level attack on the senses. The twin guitar sound is an exercise in perfect balance — Jim Moginie's Gibson has a clean sound of the guitar heroes of yore, while Martin Rotsey prefers to slash his Fender El Punko style. They're supported by Andrew James driving bass and the immaculate skinsmanship of Rob Hirst.

But the dominating force in the band is Peter Garrett, this great big bald brute shakes the very foundations as he careers around the stage like a demented marionette.

Sheer power is the secret to Midnight Oil's attraction. Not that there aren't faults. Moginie's occasional organ work is amateurish — although it is merely used ten fingered to fill out the sound, the music suffers with the loss of the second guitar — and some of the songs are too long.

But, what the hell, Midnight Oil won me over. 'Rock War'? Sorry NZ in Round One all honours to Australia.

John Dix

## Sphinx

Captain Cook Dunedin

Sphinx date from November last year and their press photos at the time showed four long-haired gents outfitted in Rick Wakeman styled threads. The press and record companies took one look at them and dubbed them as being old hat, consequently the band has been fighting this initial drawback ever since.

Short-haired and conventionally dressed they

displayed a touch of class and versatile musicianship at the Cook recently. Dividing their set into three brackets they began with their own material written mainly by guitarist/vocalist Gerard Carr. Their songs proved to be folk influenced (in accordance with Carr's background) and generally lengthy but impressive affairs (try "Flipside") containing contrasting elements and controlled climaxes.

Their other brackets featured mainly robust well-executed covers of Today's Music — "Heroes", "Just What I Needed" and a dead accurate version of "I'm Bored" when bassist Jos Hodzelmans handed his bass to keyboards player Mark Stanton and spat out the vocal.

It's unfortunate that Sphinx were branded as last years thing because they have enough going for them as a songwriting unit and as a live band to warrant attention. There is a place for long songs in our culture, isn't there?

See them when they come to your town.

George Kay

## The B52s

Electric Ballroom, London — August 4.

Though you may have never heard the B52s, chances are you've heard of them. The B52s first UK appearance was at the Lyceum in July — neither their single nor their album had been released here, but the audience was the biggest they've had.

Four months ago the B52s had just appeared in New York's hippest magazine — Andy Warhol's *Interview* — and were being touted by *New York Rocker* as the hottest unsigned property on the East Coast. They were packing out clubs there largely on the strength of a peculiarly original first single which had sold 10,000 copies throughout America, England and Europe. "Rock Lobster" was a facile but amusing song which speedily endeared the B52s to critics and became a party hit among the in-crowd.

Tonight is little different from the band's Lyceum showing. True, the band (Fred Schneider, Ricky Wilson, Keith Strickland, Kate Pierson and Cindy Wilson) is noticeably less nervous. But from "Planet Claire" through "52 Girls", "606-0842", "The Devil's In My Car" and "Hot Lava" the songs are all too damn formulaised — one listen to "Rock Lobster" and you know the pattern. Look instead for lyrical depth and you're met with glibness:

*There's a moon in the sky,*

*It's called the Moon ...*

The B52s run on smoothly until halfway through a particularly tortuous version of "Downtown" (in which the B52s owe more to Patti Smith than Petula Clark). Then comes the evening's only surprise. Somebody pulls the plug.

But the show went on. "Moon in the Sky", "Running Around" and (the closest and best copy of "Rock Lobster") "Dance This Mess Around". "Lobster" ends the show, "(Living In Your Own) Private Idaho" is the encore.

And what did you expect?

Fashion dictates. And who are more fashionable than the B52s, a group you *have* to dress up to go see? If anybody expected more than a rehash of the sublime silliness of "Rock Lobster" then perhaps they deserved to be disappointed. The B52s are named after the hairdo (those silly Brenda Lee bouffants Kate and Cindy wear), not the bomber.

Can you do the B52?

Then do it while you can.

Jeremy Templer

## Snipes

The Windsor

One thing there is always room for is a no-nonsense rhythm'n'blues band and Snipes are top candidates at the moment. Probably the reasons why there is always room in the R'n'B field are that it's hard work and also risky because it's difficult to be no-nonsense without being plain boring. Snipes are smart enough to tread the familiar no frills path with enough flair to keep it interesting.

No surprise is the fact that they play R'n'B standards with the odd '60s classic thrown in. In time honoured fashion they keep the playing and presentation simple, the pace fast and the volume up. Clearly a formula which should be close to the heart of any pub rock fan.

In the rhythm section Allan Evans (bass) and Norman Knot (drums) keep it hard and steady and guitarist Simon Lynch capably handles both rhythm and lead work. The vocals of Glen McLean are suitably tough and visually he does Graham Parker proud (sunglasses worn like an old hand at the game).

To really avoid the perils of the no frills approach Snipes could opt for more movement on stage and less terseness in introducing their numbers. But minor criticism aside this outfit is alright. So if you like a lot of R'n'B and no nonsense, Snipes are a good bet.

Dominic Free

Few singers in contemporary music can put out as much excitement or sing with the abandon as Van 'The Man' when he has a horn section behind him.

Happily, on *Into The Music* Van has horns and that swirling violin of his *Astral Weeks* period augmenting his fabulous Irish blue-eyed soul vocals.

Two emotion filled epics, "And the Healing has Begun" and "You Know They're Writing About" are the showcase tunes on the album.

Cashbox, Sept. 1, 1979



# VAN MORRISON/*Into the Music*

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Overnight success is the stuff of the Hollywood myth machine. Too many rock musicians lost in the rut they call "the road" know it for a falsehood. The Knack are an overnight success. Fittingly, Hollywood is their home.

Formed a year ago, the Knack have an album, *Get the Knack* (their first), and a single, "My Sharona", (their first) at the top of the American charts.

At the same time as they are enjoying this enormous initial success the Knack are in New Zealand playing to enthusiastic crowds, who, only weeks before, had never heard of the LA quartet. It is an occurrence unprecedented in New Zealand entertainment history.

For the Knack it's a way to kill time before they embark on their first American tour and to test themselves before an unknown audience. It is a remarkable aspect of their quite remarkable success that it has been achieved without the extensive touring and attendant promotion usually required to launch an act.

"The time was right," says lead singer Doug Fieger. But it has been a long gestation period for Fieger's vision of "a teenage rock and roll band."

He told *BAM*, the world's other great free music paper, that he formed the idea for the Knack eight years ago but was unable to find like-minded players. Five years ago he met Berton Averre. They began writing songs together but were met with continual rejection.

"The fact is, we're just doing the music we love, which for five years we were told wasn't commercial. Now that people have gotten around to playing pop music we're being labelled as mercenaries."

"As a band we like to think we follow in the straight tradition that goes from Elvis Presley to Buddy Holly to Jerry Lee Lewis to Little Richard to the Rolling Stones to the Kinks to Johnny Rotten and the Sex Pistols."

"To me, all of those bands follow the same basic tradition of playing rock and roll with a simple, small combo, making a bigger sound than the sum of the parts. And that's what we do."

"The time was right, the band was good, the songs were there, and kids were starved for rock and roll. There's not too many bands playing rock and roll."

## ROCK, ROCK, ROCK

Rock and roll is life's blood for Fieger, a manic clown who, if he hadn't been a singer, would have made a good actor.

On stage, he's the fulcrum, he dominates proceedings by force of personality. On his right and left are bass player Prescott Niles, who bounces up and down under a tangle of curls, and lead guitarist-second vocalist Berton Averre, who makes a solid fist of playing in his first group. At the back, drummer Bruce Gary sweats, and sweats, and sweats. It's in no small part due to the thrashing of Gary that the Knack's live sets have the impact they do.

Fieger's impressed by the New Zealand audiences. "New Zealand rock and rolls," he yells at his clamouring first night Auckland audience. "I don't usually say this, but you're the best audience we've ever played to."

New Zealand is a prelude to America. "We want to do the US right and it's taking us a while to get the right venues together. Our manager is very particular about where we play: how we promote it, stuff like that. So he personally is going to almost every city we're playing, checking out all the promoters and that takes a lot of time. And in that time — the album was taking off anyway, it was number one without us ever playing live, without us ever doing any interviews or anything — we figured we wanted to do something in that month or so instead of just waiting to tour the States, so we figured we'd come down here, go to Australia, go to Japan, to Hawaii, have a vacation. Here Fieger laughs. He laughs frequently, his eyes gleaming, at whatever passing image tickles him.

## KID'S BAND

There is also another factor in the timing of the New Zealand tour to precede the six-week American tour starting early September. American school kids are still on vacation. The US tour coincides with the return to the classroom.

"It's a kids' band," says Fieger, without a qualm, "a band for the kids. In Los Angeles, the way the album happened, it was word of mouth, kids telling other kids, radio telling kids. When kids are back in school there's more contact so we want to coincide the tour with the beginning of school."

"What we are and what kids I'm around want is fun. We stand for fun but we're not singing about holding your hand. We're talking about other parts of your anatomy. Little kids don't want to hold hands any more."

"This is fun to us. The only thing I ever really wanted to do was to have fun. It's much better than working."

Fieger and Averre write most of the group's songs together, although Fieger says, "I always put the words in his mouth because I'm

singing it."

He sees the album as an album full of singles. "We consider each song important. We didn't just write a hit and then write a bunch of filler material around it. "Sharona" is no more important than "Good Girls Don't" or "Let Me Out" or "Monkey and Me" to us.

## THE SONG'S THE THING

"We believe in songs. If there is a group attitude or philosophy — I don't believe in those words; ah, attitude is cool, attitude is how you hold yourself, it's not thought out, it's something you are and you carry with you — but if there is an idea it is the idea of songs. All the great rock, pop, country-western, any kind of jazz, are great songs."

"The play's the thing in which I shall catch the conscience of the king" — Willy the Shake. And that's where it comes down to. If you don't have hit material you can't make hits. Me and Berton try to write hits and if it's not an A song, if we don't feel it's a hit, we don't do it. Because we're a live band we try the songs out in front of people and if the people respond then we know it works."

At Auckland's Mainstreet it certainly does work. The show is mainly the LP, but delivered with a good deal more force. Live, the Knack are a rock and roll band with a lot more bite than is apparent on the album.

Fieger is happy with what Mike Chapman did for them as producer (their ideas on how to present the band and the songs seem to coincide), but he acknowledges that the group in person is something more.

"That always happens. When I saw the Who it was the same thing. They were great on record but their live show had their personalities right up there, up front. Any really great live rock band will be that way. The record will be one thing, but the live show will be that, plus something else."

## RAVING UP

Even though they are a lot punchier live than on record I still don't go for their ballads. Perhaps they remind me too much of better forgotten American wimps like Tommy James. As always, my preference is for the rockers, especially "Frustrated", "Siamese Twins (The Monkey and Me)", and, of course, "My Sharona". The band also throws in a few oldies, Buddy Holly's "Heartbeat" (on the album) and "Rave On" and Eddie Cochran's "C'mon Everybody", as well as a rager called "Saving Up to do some Raving Up". I thought I'd heard all the great rock and roll songs, but it's a new one on me.

Surprise, surprise. Fieger and Averre wrote

it. "I went to Berton and told him I wanted to write a kind of Little Richard song to end the set to make sure people know that's it. And I said I wanted to call it 'Having a Raveup' after the Yardbirds' album because that was always one of my favourite albums. He came up with the music and I wrote lyrics to it."

The group's white shirt-black tie appearance and the three-minute, close-harmony song they specialise in has drawn comparison with the Beatles. They're on the Beatles' old American label, Capitol (At the height of Beatlemania a group called the Knack was signed to Capitol, but that group has long since vanished), and *Get the Knack* has reportedly sold more copies than any debut album since *Meet the Beatles* broke the mop tops in America 15 years ago (God, is it that long ago?).

## BEATLES' PARODY

"We love the Beatles, the Beatles were the best," says Fieger, "but for people to ask us if we want to be like the Beatles is like asking a rookie baseball player if he wants to be like Babe Ruth. Of course he wants to be like Babe Ruth, if that comes from the stance or if that comes from the way you swing your bat. But if they say that, I just go yeah okay, because music stands up on its own and the band stands up on its own."

Fieger admits that with tongue firmly in cheek he arranged the back cover photograph of the album to parody the Beatles of the *Hard Day's Night* period. "I'm cheeky and I don't care."

Since the band formed last year it has been a meteoric rise. "I met Prescott, the bass player, just a week before we did our first rehearsal. We played our first gig on June the first 1978. By our fifth gig which was in the middle of the second month we were together we were the biggest band in LA and were drawing the biggest crowds."

New Zealand expatriates Hello Sailor regularly opened for the Knack. Fieger says the Knack asked for Sailor to open for them because there was no other band in L.A. who could do the job as well.

He gets wide-eyed and wondrous extolling the virtues of Sailor and Mother Goose, whom he saw several times at the Starwood. These two bands were all he knew about New Zealand before making the trip.

## NEW ALBUM

After the American tour the Knack start rehearsals for their second album. "There's no concept for the second album. Just more good songs. There will be progression, definitely. We're going to do a piano song, it's about a guy pimping for his wife in Jamaica. We have another real strong song (like "Sharona") on the next one. We don't do it live because we're sort of saving that one to unleash on an unsuspecting public."

"We may also include 'The Hard Way', a very obscure Kinks' song. We love Ray Davies. He's a great songwriter and the reason he has stayed great for so long is that he never really made it so big and got lazy. Very few people can do rock and roll longer than 10 years."

The Knack plan to keep working. They expect to be back in this part of the world in January when the northern winter makes touring in the States and Europe impossible.

So far success hasn't changed Doug Fieger. "It's made no difference. I'm living exactly the same way I lived before. I haven't seen any money. None of us have, really. The only thing that has changed is girls. More girls think I'm desirable. Not that I'm that promiscuous or anything, it's just that people see you in a different way. Not my friends or people that I've known a long time. They see me exactly the same as they always did, because I've always been an arrogant asshole. So I'll never change."

"I don't look at rock and roll as a pressure. It's fun. We know there's gonna be craziness. Last night a fight broke out in the audience. It got a little hairy, kinda scary in a way. But that's part of it. It's fun and when it stops being fun I think we'll stop doing it. It's never stopped being fun for me or the band. Maybe if you ask me in two years."

"When this band is no longer having fun we're not going to do it any more. We're not in it for the money and we're not in it for the glory. We're in it for the fun. And yet money and glory comes with the turf and we'll accept them. We're not going to turn them down, I assure you."

Ken Williams

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# LIBERTY STAGE



**Wide Mouthed Frogs** (left to right) Jenny Morris (lead vocals), Bronwyn Murray (keyboards), Sally Zwartz (drums), Tina Matthews (bass), Katie Brockie (vocals) and Andrea Gilkison (guitar).

"I can only speak from the recording point of view, but Wellington is really thriving from that angle at the moment — I really hope it keeps going like this," says Sharon O'Neill, currently New Zealand's top singer/songwriter.

Her feelings are echoed by two of Wellington's most influential music people, 22M's albums DJ John Hood, and the same station's promotions manager Lynne Attwood.

'Hoodie' remarks that "Wellington has the best recording scene. Marmalade studios is the most up-and-coming in New Zealand", while Attwood says that "Wellington has always been the home of recording bands. A lot of bands are coming to Wellington to record".

But though there is a tentative optimism in the air, they are sceptical in other areas, notably the chronic lack of venues.

"There's the raw material here," says Hood, citing bands like the Steroids, "but the local scene is stagnating for the lack of venues. No venues, no bands."

"There is a big rock audience in Wellington," says Attwood, noting the abysmally small crowds local bands often attract at local venues (while elsewhere they may be popular).

"How can Rough Justice break-up and four new bands not emerge?" However, Attwood prefers to think that the Wellington scene is "fermenting" rather than "stagnating". "The rock business is never static — Wellington is just having a reshuffle".

Wellington is certainly at the crossroads (once again), but the general consensus of opinion suggests an optimism of sorts, despite surface gloom. If only rock fans would support their local bands by going to the gigs — the grassroots support essential to the growth of any movement/industry. We might find ourselves in the midst of a rock explosion.

## The Wide Mouthed Frogs Mainstreet

It was one evening not too long ago in the Capital, having a few spare moments after being ejected from a government think tank on earth movements and their effect on worm migration, I chanced across a boisterous throng of urban reptiles making their way to the Rok Theta. The Frogs were on... the pads were hot... and yep, the place was jumpin'.

A few weeks later the Wide Mouthed Frogs were playing Auckland for the first time and it was clear on the Friday night that the low-rent lounge lizards at Mainstreet weren't quite ready, but things got better and the second night felt fine. Lead singer Jenny Morris was alive in living leopard skin and (Murray there's no names on this bio) the whole band sang like crazy and moved and laughed and played good rock 'n' roll, generally exuding much of the spirit that this whole howdy-doddy is supposed to be about.

After forming the band about 8-9 months ago the ladies have been playing their mixture of sixties re-borne and latter-day taste treats (Costello, Zappa etc) around an assortment of venues in Wellington, helped by friends like Rough Justice who consistently offered gear and morale-boosting support. An all-woman (no-bloke) band, they intended to "try and counteract the heavily male-dominated rock

Spats were an uncompromising outfit who pursued a musical style that went against the common grain. While new wave had most up and coming bands in its grip, Spats chose to, if anything, spoof it ("New Wave Good Bye") and pursued instead a jazz laced rock format; with Blerta type total theatre looniness thrown in.

When they split up, earlier this year, pending results from negotiations between Kim Fowley and various record companys, Tony Backhouse joined Rough Justice, pianist Peter Dasent concentrated on composing, while Fane Flaws tried to jack up a recording contract. Now after a series of ill-fated negotiations and cancelled schedules, a new band, the Crocodiles, are preparing to enter Glyn Tucker's Mandrill Studios to begin recording an album titled *Wall to Wall Snakeskin* for EMI. Backhouse, Dasent and Flaws will be augmented for the time being by bassist Mark Hornibrooke, original Spats drummer Bruno Lawrence and Jenny Morris (Wide Mouthed Frogs).

Although the Crocodiles have been booked to support Dragon at the Wellington Winter Show buildings, a full time line-up

scene. They should have no fears. Their stuff will only improve.

What matters is that they have the knack of making you feel good when they play and that's not easily learnt. They're planning a tour of some description during late November and early December and "will consider playing



has still not been settled.

"All I'm doing at the moment," Fane says, "is getting a band together to produce a quality album." The album's catalyst, Kim Fowley will not be present during recording as planned but has been in constant touch with the band with instructions.

"Fowley wants the whole world to know about the Crocodiles," Fane says. Asked about the album, Fane says, "the Crocodiles are nothing like Spats. Although there may be 2 or 3 songs from Spats days, most of the material will be new stuff with the emphasis on vocals, good harmonies, tight arrangements — no Spats looseness — and with grunt from the rhythm section. *Wall to Wall Snakeskin* will be full of short contemporary pop songs, very melodic with strong hooks. It won't be unimaginative, it'll just have all the bullshit dropped off."

John Dix

anywhere if the conditions are sufficiently enticing." I can recommend The Wide Mouth Frogs as a cure for several common ailments including the contemporary malaise and the decline of fun. See you at the hop.

Terence Hogan

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## BANDFILE

### HISTORY

Formed in April 1976, a five piece to play jazz based music in the 1860 Hotel. The band had no name but became known as the 1860 Band, so we stayed with it. In late 1978, became a six piece by adding guitarist Martin Winch. The first bass guitarist, Dave Pearson was replaced by Rob Winch mid 1977.

### RECORDS

Albums — *The 1860 Band*, Ode Records, 1978. Produced by Terence O'Neill-Joyce. Singles — "That's the Kind of Love I've Got for You"/"Us", Ode Records, 1978.

### MANAGEMENT

Terence O'Neill-Joyce, Auckland 370-007.

While hardly meteoric, Short Story's rapid ascent up the rocky road to success since inception December last has seen them established as Wellington's top group and one of NZ's more promising outfits.

Leader and mentor Kevin Bayley is modest when approached on the subject, but manager Danny Ryan admits that "Short Story is a vehicle for Kevin's songs." The 29-year-old guitarist/singer/songwriter has a ten-year history in NZ rock which includes time with such seminal early 70s groups as Chaptal, Taylor, Luther and most importantly Rockinghorse. His influence is dominant on the *Grande Affaire* album from 1976.

Rockinghorse dis-integrated mid-1978, and after a well-earned six month rest, Kevin decided the time had come to get back into rock and roll.

"We initially came together to record a tape for 2ZM's *Band Of The Month*", says Kevin of the band's formation. Brother Colin Bayley, similarly a guitarist/singer/songwriter (with a track of *Misex*' debut album to his credit), drummer Steve Garden, keyboardist Gary Taylor and bassist Leon Keil complete the lineup.

Leon is a former Red Rose, Steve played briefly with Rocking Horse, Rough Justice and Bamboo, and Gary Taylor was previously with a Christchurch group called Shannon.

The first single "Julia", an infectious yet unrepresentative sample of Kevin's material, appeared in April before most radio stations and record shops had become aware of the

groups pedigree. It got generous airplay but low sales.

The next feather in SS's caps was a three-day stint at Wellington's Marmalade Studios in July (the group are managed by Marmalade Records) with visiting American producer Jay Lewis. Besides astounding local musos and setting the biz in a buzz, Lewis produced a creditable future single, slotted for release later this year, in "Halfway To Paradise".

Kevin comments on the sessions: "It was an amazing week. Everyone was just so enthusiastic. I think everyone learned quite a lot from that week."

He enthuses: "A lot of it has to do with attitude. His attitude was just so positive. We just came into the studio, jammed for awhile, did two takes and that was it. He wasn't concerned with bad notes or whatever. He was into performance, into capturing something on tape."

SS are considerably better at 'capturing something on tape' than yours truly the journalist, whose cassette recorder chooses a marathon one and a half hour interview with Kevin Bayley and amiable manager Danny Ryan, to cease proper functioning.

A rainy Wednesday late in July. Short Story, (minus Kevin, who is having his toothache exhumed at the dentist) are in Marmalade studios in rarely achieved relaxed circumstances, recording at their leisurely rough takes of "possibilities" for the debut album, which they take two months off the road to record starting early October.

Being contracted to Marmalade has its advantages, not least in free studio time, and the group are using these privileges to good effect. This afternoon they record three of Gary's tunes, and the results are remarkably polished. The previous day, no less than ten of Kevin's songs had been recorded.

In contrast to the norm, audiences (or at least the audience at Wellington's relaxed, low-key Last Resort cafe) show appreciation more for original Short Story songs than for covers, however good they may be. "Whole Lotta Lookin'", "Don't Stop", and "Halfway to Paradise" get particularly good audience response, the band and audience feed off one another, and Short Story turn in an exemplary performance.

A couple of tunes from Rockinghorse days are featured — "Jamaica" and "Operator". Their covers are carefully selected lesser-known songs by artists as diverse as Cheap Trick, Roy Wood and Little Feat, apart from the grossly over-used "Rocky Mountain Way" which caps off the evenings entertainment.

Short Story's support for The Knack in the Wellington Town Hall burned bright despite the dire sound acoustics. The band stormed aggressively through a short, impressive set which nearly earned them an encore.

Steve drums perkily, hard-hitting but swinging, evidence of his jazz leanings, while Leon sloops back and forth plucking out bass figures. Both keep the undertow firmly under control. Gary mostly adds texture on electric piano, and occasionally lets out with ascreaming synth break (without detracting from the music!) Colin plays excellent rhythm and occasional lead and has a quint-essential pop voice, not to mention looks. Kevin though, steals the limelight with his rough full throated vocals and accomplished guitar.

Kevin is a potential guitar hero, but displays remarkable restraint and economy in his playing. He will acknowledge that, though the song format occasionally frustrates his wish to solo, the main idea is to get the song across to the audience. Most of the action goes on in the instrumental texture beneath and within the song structures, and the end result is music worthy of shaking limbs to and bending ears for. The songs are generally longish, which works wonders when the right sort of communication between band and audience is established and the energy level is high, and becomes equally boring and static when this is not the case.

Although to some extent comparison is pointless, the Short Story sound obviously draws from Little Feat's loose limbed rock'n'roll shuffle (done a la Rockinghorse), smooth seventies pop (Cheap Trick, Cars, Police), and new wave aggressiveness.

The immediate future for Short Story will be devoted to recording the first album, and directing efforts towards release overseas.

Says Kevin: "This country has advantages in its size, but also disadvantages, in that over exposure comes very quickly." Like Street Talk, the group are after an international market: a base in NZ, but records released in other countries, and tours in those countries to promote the records.

Kevin's talent and experience combined with the other members' youthful energy (they're in their early 20s) and musical ability, should place them firmly in the running for the kind of success which has so far eluded local groups.

Personnel changes are in the wind for Short Story. It's the usual personnel/musical differences cliché but they will last in one form or another with Kevin Bayley at the helm.

Regardless, we can enjoy their music in the meantime — a mainstream mixture of the best of the old and the new which discards fashion and pretence in favour of good rock'n'roll.

Gary Steel



### PETER BLAKE

Keyboards  
**Born** May 31, 1952. **Education** Motueka High  
**Musical Career** Five years of musical theory. Bands — Arkestra, Quincy Conserve and 1860 Band. **Other Jobs** Television musical director. FAVOURITES

**Albums** All George Duke and Jan Hammer  
**Singles** "Rivers Of Babylon" — Boney M.  
**Keyboard player, Musician & Singer** George Duke.

**EQUIPMENT**  
Moog synthesiser, B3 Hammond organ, Rhodes electric piano, Leslie 147, Fender Twin, 1000w JBL, Ibanez analog delay, Morley echo pedal and Ibanez flanger



### BILLY BROWN

Drums and percussion  
**Born** 1950, Liverpool, England. **Education** UE  
**Musical Career** Started in '68 with Stamp at the infamous Oracle, Wellington. After 6 months in Aussie Stamp reformed as Freshwater. 1971 rehearsed for 6 months with John O'Connor (guitarist, Redeye & Good Cookin'). Followed by 2 years with Electro-Brass and 3 years at Woolshed Restaurant (playing standards, getting back to some fundamentals and learning how to be subtle). '76 joined Quincy Conserve and saw NZ. Since then in 1860 Band and 2 years (77-79) with the Roger Fox Big Band. **Other Jobs** 2 years as computer operator FAVOURITES

**Albums** *Birds of Fire*, Mahavishnu Orchestra. *Weekend in LA*, George Benson. *Romantic Warrior*, Chick Corea. *Music of My Mind*, Stevie Wonder. *I Am, Earth Wind & Fire*. **Singles** "How Deep Is Your Love" — Bee Gees. **Drummers** 'Animal', Narada Michael Walden, Steve



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## E 1860 BAND

'Animal' Gadd and Billy Cobham. **Musicians** Joni Mitchell, Jean Luc Ponty, Earl Klugh. **Singers** James Taylor, George Benson and Chaka Khan. **EQUIPMENT** Tama Imperial Star deluxe kit, Tama Synper drum synthesiser, Rogers (USA) Londoner drum kit, all Zildjian cymbals and angelic chimes by Lois.



**GEOFF CULVERWELL**  
Trumpet, Flugel horn, a flute and vocals.  
**Born** August 12, 1948. **Education** UK **Musical Career** Initial training on french horn and played in Youth Orchestra. Landed in NZ in 1963 and formed Wedge, playing Motown and originals, recorded for EMI (producer, Alan Galbraith), recorded segments of *Expo 70* soundtrack. 1971, Dr Funked. 1971-3 gigged with groups including Trading Co and an experimental jazz-rock group. Formed Vehicle with Rodger Fox, Kerry Jacobson (Dragon), Paul Clayton and Fritz Stigton. No gigs, so Fritz joined Redeye and rest (except Kerry) joined Quincys. Joined 1860 Band because of the opportunity to play more progressive jazz fusion and to stay in one place.

**FAVOURITES**  
**Albums** *Sleeping Gypsy* Michael Franks. *Just Family*, Dee Dee Bridgewater. All Bob James. *Here and Now*, Don Cherry. *All'n'All*, Earth Wind & Fire. *Spectrum*, Billy Cobham. **Singles** "America" — Nice. "MacArthur Park" — Richard Harris. **Musicians** Don Ellis, Clark Terry, Dizzy Gillespie, Bud Shank and Hubert Laws. **Singers** Dee Dee Bridgewater, Chaka Khan and Al Jarreau.  
**EQUIPMENT**  
Beng trumpet, Yamaha flugel horn, Schilke trumpet, Arhly flute, Electro-Voice mic, Solar Electronics PAMixer.



**RODGER FOX**  
Trombone  
**Born** July 1, 1953 **Education** Mana College  
**Musical Career** Orchestral and brass band, classical theory, Vehicle with Geoff Culverwell, Quincy Conserve (1964-67), various jazz groups for jazz festivals and since 1967, 1860 Band. Leader of Rodger Fox Big Band. **Other Jobs** Music teacher, Company Director of R&R Music Centre.  
**FAVOURITES**  
**Albums** *Woody Herman* 1963, early Blood Sweat & Tears and all Frank Rosolino solo albums. **Trombonists** Phil Wilson and Frank Rosolino. **Musicians** Woody Herman and Gil

Evans. **Singers** Stevie Wonder and Donny Hathaway.  
**EQUIPMENT**  
Bach 16 dual bore trombone, 11c mouthpiece and Shure mics.



**MARTIN WINCH**  
Guitar and cow-bell  
**Born** February 28, 1949 **Education** Grammar School (UK) and Northcote College (NZ). **Musical Career** Salty Dogg, Dr Tree, Cohesion, 1860 Band. With various groups played 2 years in Aussie and one year in Japan and Singapore. **Other Jobs** Previously, Customs clerk and guitar teacher.  
**FAVOURITES**  
**Albums** All John Coltrane and all Stevie Wonder. *All'n'All*, Earth Wind & Fire. *Full House*, Wes Montgomery. *Weekend in LA*, George Benson. **Singles** "Love to Play and Sing" — Salty Dogg. **Guitarists** Wes Montgomery, Alan Holdsworth, George Benson, Django Rheinhardt, Tal Farlow, Larry Carlton, Eric Clapton, Jimi Hendrix, Joe Pass and Eric Gale. **Singers** George Benson, Stevie Wonder, Chaka Khan and Ella Fitzgerald. **Other Musicians** McCoy Tyner, Red Garland, Chick Corea, Charlie Parker, Johnny Griffin, John Coltrane, Steve Gadd, Toni Williams, Stanley Clarke.  
**EQUIPMENT**  
Gibson 345 Stereo, Gibson SG, Ibanez bass, Ibanez acoustic. Amps — Sonic 100W and Jansen 6-20.



**ROB WINCH**  
Bass and vocals  
**Born** August 14, 1952 **Education** Nelson College, Victoria Uni and NZ pubs. **Musical Career** Self-taught guitarist. First band Tamburlaine, then 4 years touring with Ebony, Streak, Brigade and Country Flyers. Switched to bass two years ago to join the 1860 Band. **Other Jobs** NZBC programmer, interior decorator, fitter and turner, cleaner.  
**FAVOURITES**  
**Albums** *Heavy Weather*, Weather Report. *Live in Concert*, Derek and the Dominoes. *Spectrum*, Billy Cobham. **Singles** "Superstition" — Stevie Wonder. "Hush" — Deep Purple. **Bass guitarist** Robert Pops Powell (Crusaders). **Musician** Joe Zawinul. **Singers** Donny Hathaway, Bonnie Raitt and Stevie Wonder.  
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Talking Heads were part of the New York underground that centred around the Country, Bluegrass and Blues Bar (CBGB's) three years ago or more, and like their contemporaries, Mink de Ville, Ramones and so on, they made it aboveground on their own terms. No compromise. Byrne has emphasised in the past that if he couldn't be successful the way he wanted then he wasn't interested in becoming entangled in the rock'n'roll idiot dance. This single-mindedness coupled with his natural music-as-anguish obliqueness has resulted in three albums thus far, each one unique and each one sharply different from its predecessor but all three unified by Byrne's darting neuroses and nervous angst.

So if you're expecting and/or hoping to find that *Fear of Music* is a duplicate or even an obvious extension of what has gone before then you're mostly out of luck. Let's re-track: 77 was virtually non-produced lean bare-assed songs but was one of the best albums of that very memorable year, and *More Songs* was the band rocking sweetly with Eno having produced a pretty close approximation to their live sound. And now *Fear of Music*: "There's a lot of songs that are really dense sounding on the new record. A lot of them sound pretty psychedelic, not like the Grateful Dead or Jefferson Airplane," but they sound weird with funny sounds and things like that," Byrne said earlier this year.

Actually this description accurately accounts for only part of the diverse musical structure/tone of this excellent album. Perhaps only the more spacious textures of "Mind" and "Paper" on the one hand, and the stomping frustrations of "Animals" and "Cities" on the other, would have been at home on the two previous albums. Elsewhere the band, again under Eno's guidance and contributory "treatments", are trying new arrangements. "Electric Guitar" is a drone-like metaphorical dirge with Tina Weymouth's Eno-treated bass up front, and the knotted disco platforms of "I Zimbra" and "Life During Wartime" are departures from the band's often slight funk of the past. But it's over to "Drugs" and "Memories Can't Wait" to provide the album's most harrowing and overtly phychedelic moments. Using echo and desired sound effects both songs register Byrne's momentary mental aberrations in convincing style. "Drugs" was originally entitled "Electricity" and was recorded last year for inclusion on *More Songs*, but it was rightly considered by the band to be out of step with the mood of that album, so, after a couple of re-workings it saw the light of day on *Fear*.



The song is reminiscent of Pere Ubu, a band Byrne has some time for, in its racked use of space and omission. "Heaven" is worth mentioning if only for its loping Byrd's quality using the same rolling guitar sound Eno produced on Devo's "Gut Feeling", it gets you every time. Talking Heads have also been successful in the single's market, "Love Goes To a Building On Fire" and of course "Take Me To the River" haven't gone unnoticed, and "Air" opening the second side of *Fear* and boasting a sighing girlie back-up vocals, would make an ideal forty-five.

*Fear of Music*, once dissected, is an even more varied album than the others yet it still has a feel of unity. There are no key, focal tracks, no "Psycho Killers" or "Big Countries" to hang your hat on, instead there's a consistent excellence. It also goes without saying that lyrically Byrne retains his weird perspective of the world, stringing his disconnected thoughts and feelings into eccentric often shouted emotions. And these are emotions you should hasten to examine now.

George Kay



## CB's Going Places

Citizen Band  
Just Drove Thru Town  
CBS

Let's come right out and admit it. Most reviewers are way too kind to Kiwi bands. It's simple — abuse an overseas act and the record company crosses you off their christmas card list. Abuse the local boys and you're liable to be confronted in the pub just when what you needed was a quiet drink and a dose of unwind. This makes a person nervous.

I'm not making excuses. The fact is, Citizen Band deserve to be taken seriously. They are one of the few bands still resident who are performing good original material, doing it well, and making a living. They have made an excellent second album.

CBS obviously takes them seriously. The album is produced (unobtrusively) by Jay Lewis, and packaged bloody well. Its worth checking merely to observe the new standard they have set in covers.

We'll start with side one, five good ones, great to dance to, play it a lot. "No Stereo" is a nifty little number with a new twist on the pub-circuit road fever syndrome.

No stereo

Ever took my place

Someone's Romeo

Smacked me in the face

"We're The Boys" is one of two Mike Chunn songs, and it boasts a snappy chorus that's not quite matched by Mike's vocals on the verses. Brilliant/idiosyncratic as a bass player (and manager), he should maybe leave the vocals to Geoff. But he gets by. His version of Graham Parker's "Protection" is good, but it can't cut it next to the Parker version. Nobody does it better than GP.

One of the gems is "Rust In My Car"

Like rust in my car

You hold the thing together

Both grew up in stormy weather

Geoff Chunn's songwriting has matured with the band, so that songs like this one start out sounding good and then get better with repeated playing. This is talent. "S.O.S." is a slow tune that does the same. I'm not sure whether its the unusual verse structure or the quiet hookline that does it, but it works.

Side Two didn't seem quite as good at first, but it contains several slow fuses that eventually light the spark. "City Slitz" has no problems. The song stretches one of Geoff Chunn's more obscure lyrics across an extended verse (in a bouncy 2/4 time) and then slams you with a classic, singable chorus. I don't understand what it's about, but I like it anyway.

"Another Night, Another River", is a slow fuse, with lyrics that border on the melodramatic. But the good tune and good arrangement, backed up by the most interesting rhythm section in the country, grabs your attention.

Let's get it over with. "A Night At The Brit" is bad news. Regional references are OK, but this

song is rather a hamfisted attempt at catching the NZ flavour. The chorus is duff and Mike Chunn's vocals don't save it. It was well placed on the second side.

They redeem themselves a little with "Acrobats" a second slow one that doesn't quite match up to "S.O.S.". Another one that takes a while to grip is "Snarl", a fairly solid rocker anchored by a fat bass. Once again, Geoff's lyrics border on the obscure but the song is strong. "Just Drove Thru Town" is an instrumental.

CB's strengths lie in their astonishing rhythm section and Geoff Chunn's songs. Their weakness is occasionally in the vocal section, but mostly they compensate very well. They've lost much of the Enz influence detectable on their first album and they play and record like a band with purpose. More than anyone else they sound unmistakably NZ in origin.

All right then. This is a fine second album, from about the best Kiwi band currently available. They've got misses for sure, but the hits more than compensate for that. If you haven't checked them live yet, you should have.

You don't need to buy this one for your New Zealand collection. Get it for your playlist. Your friends'll like you more.

John Malloy

## Street Rhythm

Crusaders  
Street Life  
MCA

Crusaders' saxman-bassist Wilton Felder says, "The heartbeat of man is felt in the street." It's a fitting comment on this excellent album. *Street Life* pulses with vitality. It has an implied energy that is absent from so much of the so-called jazz-fusion.

For the first time the Crusaders are working with a vocalist, Randy Crawford, who sings on the 11-minute title track. The groups says they wanted to bring in a vocalist, but someone not too well known. Randy Crawford is perfect. Her voice compliments the Crusaders' instrumental sound wonderfully, and they give her a great street anthem.

The album throbs with the rhythms of tyre rubber and neon lights, fast foods and fast nights, city driving and sidewalk strolling. It's a very impressionistic work, with the tugging rhythms suggesting constantly changing night images. To my mind, *Street Life* is the Crusaders' best work.

The group has reduced to three members, Joe Sample, Wilton Felder and "Stix" Hooper. Numerous "guests" fill out the sound, but there's no loss of identity for the Crusaders.

*Street Life* topped American jazz charts. Deservedly so. It's one of the most rewarding albums I've heard, more than fulfilling the promise of their previous, excellent *Images*, their first album since the departure of guitarist Larry Carlton.

Ken Williams



SHEERLUX  
DEBUT SINGLE  
LONELY HEARTS  
/CHINATOWN ON WEA  
Z10016



# Cooder's R&B



**Ry Cooder**  
**Bop Till You Drop**  
**Warner Bros**

Ry Cooder is a fascinating chronicler and interpreter of American musical styles. A superlative guitarist and singer of quirky charm, he has run the gamut from blues to cowboy to patriotic songs of the Civil War in his seven previous albums.

His eclecticism has attracted a devoted following, but mass acceptance has eluded Cooder, who seems to be a self-effacing fellow with scant regard for the trappings of stardom. If there is any justice, *Bop Till You Drop* should make him a household name.

It's quite brilliant and probably Cooder's most readily accessible album. *Bop Till You Drop* is devoted to the fifties style of rhythm and blues, usually employing several voices singing harmony or counterpoint, which is virtually forgotten today.

It is Cooder's special gift to breathe new life into neglected styles and *Bop Till You Drop* may be his finest achievement. As ever, his choice of songs is excellent — not a clinker among them and none overexposed, or even well-known. Perhaps the most familiar is Ike and Tina Turner's "I Think It's Going to Work Out Fine" which is done as an instrumental with achingly beautiful slide guitar by Cooder.

All other tracks feature back-up vocalists and Chaka Khan is especially fine. Cooder's band of top session men plays with the push demanded by this street corner sermonising. Of special note is bass player Tim Drummond whose playing was a feature of some of James Brown's finest records.

The real surprise of the album is "Down In Hollywood". Cooder's first recorded song since his debut album. Co-written with Drummond, it's a funky, funny tale of the perils of Hollywood Boulevard. It even sounds like a hit. Hell, the whole album sounds like a hit.

**Ken Williams**

**The Tourists**



## Tasty Tourists

**The Tourists**  
**Logo**

If Punk failed to live up to its revolutionary promise in the long run, then it must be at least credited with giving the British music scene a much-needed enema.

Out of its ashes has risen a second wave of bands, much stronger on melody, but retaining the economical approach, and contempt of self-indulgence. If something can't be said in three minutes or less, then it's not worth saying.

In the forefront of this second wave are The Tourists. They formed in December 1977, but a variety of legal hassles prevented them from getting this, their debut album, onto vinyl for some 18 months.

A shame, but they used the time well, polishing their sound and constructing some wonderful melodies. All good things are worth waiting for, and *The Tourists* is a gem.

The nucleus of the band is from London, leading lady Ann Lennox is from Aberdeen, and bassist Eddie Chin is a British-naturalised Malaysian.

Their sound is difficult to pigeonhole, though its influences are unashamedly rooted in the 60's. Lennox and Peet Coombes sometimes harmonise like Balin and Slick, other times like Sandy Denny and Ian Matthews in the early Fairport days. On her own, Lennox varies from the passion of early Grace Slick to the wistfulness of Christine McVie. Photogenic she ain't, but the lady has one hell of a voice.

Those of you who've heard the single, "Blind Among The Flowers", will need no further inducement to buy. Coombes writes all the songs and his consistency is never in doubt. Ann is heartbreaking on "Fools Paradise", and riveting on "Deadly Kiss".

Ain't No Room" handles reggae with respect and features some very spacey dub effects. "The Loneliest Man In The World" is my pick for the next single, being as close to perfection as any track I've heard all year.

And there's more, much more. The Tourists are a sinfully powerful band, no better demonstrated than on the closing "Just Like You", where Coombes and Dave Stewart trade some immaculate licks over Chin's earthquake bass and Jim "Do It" Toomey's no-mess drumming.

This is a very important new band, make no mistake about that.

**Duncan Campbell**

## Grade-A Rave

**Dr Feelgood**  
**As It Happens**  
**United Artists**

Big name rock stars record their live albums at Tokyo's Budokan. Dr Feelgood record theirs at the Pavilion, Hemel Hempstead. But then they're the world's "most famous local band" so where more natural than a local hall. Except, perhaps a pub.

Singer Lee Brilleaux sees *As It Happens* as a parallel to *Stupidity*, the Feelgoods' earlier live set, recorded when guitarist Wilko Johnson was still in the fold. *Stupidity* captured Dr Feelgood in their true environment, pumping out R&B to a small, sweating crowd. That album summed up the progress of the band to that point and was by far the best of the early albums. *As It Happens* represents the group as it has developed since the departure of Wilko and his replacement by John Mayo. As such, it easily matches *Stupidity* in intention and in excitement.

The material is drawn from the last two albums, with the addition of a Charlie Musselwhite blues and Carl Perkins' "Matchbox". The songs are delivered with a pounding energy. Real bashers, the Feelgoods, but they do it so well.

Brilleaux regards live albums as "a record of a set" and there's no evidence of after-the-event editing. Even when the pace flags on "As Long as the Price is Right" (the only time it does, I might add) that's the way it appears on the record. Overall, these were good nights for Dr Feelgood. Lee is in good voice and his rhythm section is right on time.

The Feelgoods add little musically to their previously recorded versions of songs such as "Every Kind of Vice", "Baby Jane" and "Down At the Doctor's" (composer Micky Jupp considered the Feelgoods' version "a load of bloody rubbish," says Brilleaux, but, then, he calls Jupp "a miserable sod"). What they do is inject a palpable excitement.

The Feelgoods got together originally for fun. They still sound as if it's fun. *As It Happens* is a grade-A keepsake for those who raved to Dr Feelgood on their recent tour — and for those who, on hearing, wish they had been there.

**Ken Williams**

## Mi-Sex's Best

**Mi-Sex**  
**Graffiti Crimes**  
**CBS**

Mi-Sex was one of the first New Zealand bands to pick up on the drift of the 1977 British revival and I can remember seeing them on *Ready to Roll* doing a cover of Costello's "I

Don't Want To Go to Chelsea" and thinking at the time that they sure acted and sounded the part but at the same time there was something not quite right, something out of place.

Steve Gilpin didn't help as he was already a successful MOR personality and his transformation into a credible punk somehow didn't wash, and the rest of the band looked too natty and groomed for the part. *Graffiti Crimes*, in many respects a damned fine first album, further clarifies this love of meticulous surfaces, of sounding the part.

Recorded in Sydney the album draws energy from the sound-of-today and manages, in most cases, to result in strong purposeful melodies propelled by Kevin Stanton's versatile guitar leads and punctuated by Murray Burns' intelligent keyboards' grafting. "A Loser" is particularly worth mentioning: up-tempo movin' out verses linked with a great *Abbey Road* guitar bridge. Clever.

So in many ways Mi-Sex are an excellent outfit musically speaking, but lyrically they're in trouble as too often they aim for the slick-sounding image which is really meaningless and affected.

*Lightning flash in the plate glass*

*The reflection spears a hole in the back of my eyes.*

Elsewhere "Camera Kazi" is a corny pun for the joys of the movie world and "21-20" is a needlessly melodramatic and silly view of the future as reflected in the past. Mi-Sex are over-extending themselves lyrically, they must lower their horizons or be rightfully accused of chic wordplay — it may read well but it doesn't count for anything.

On *Graffiti Crimes* Mi-Sex prove that they can easily hold their own instrumentally with the best on both sides of the Tasman, so they should become a little less preoccupied with themselves as a 'packaged image' and get on with the job of using their considerable musical talents without self-consciousness. Check them out.

**George Kay**



**Gerry Rafferty**  
**Night Owl**  
**United Artists**

Gerry Rafferty is one of those old timers who has managed to have two bites of the rock'n'roll cherry. One as Joe Egan's songwriting sidekick in Stealers Wheel and consequently co-responsible for their Beatles' sound-alike successes "Late Again" and "Stuck In the Middle With You", and the other last year with his second solo album *City to City* which was plundered for at least two of the year's better heavily-airplayed singles, "Baker St." and "Right Down the Line".

Actually, Rafferty originally attracted attention in the folk oriented Humblebums along with Billy Connolly, and this influence has persisted particularly in his slower more lilting ballads. *Night Owl* reflects this side of Rafferty's conservative, almost pedestrian, talents in "Family Tree" and "Why Won't You Talk to Me", smoothly-written carefully organized digestible songs. Even when he rocks out, Rafferty is polite and civilized, the perfect gent, dusky vocals and professionally sifted arrangements which tend to level the individual potential of each song. Rafferty seems reluctant, like say the Sutherland Brothers, to stray from his well-worn formula of tasteful rock-as-easy-listening and, as such, he has nothing new to offer.

That said, it would be an injustice to dismiss him out of hand as his cruising inoffensive music is certainly more palatable, and dare I say it, more honest than that which has been produced recently by some of his early seventies' contemporaries. You know them.

**George Kay**



**Mi-Sex (left to right) Richard Hodgekinson, Kevin Stanton, Don Martin, Steve Gilpin and Murray Burns.**

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## 13 Irish Gems

### The Undertones *Sire*

One noted member of the British rock press has said that the Undertones are even better than the Ramones. Of course he's wrong but it just goes to show that the Undertones have got everyone hauling out the superlatives in a big way. After one listen to this album the reason is obvious. Potentially they have the calibre of the Ramones, Costello and the rest of the class of '76.

The Ramones' influence is clearly an important one. Most of the songs on this album are built around the powerful blocks of chords which are Johnny Ramone's trade mark. Plenty of bands have adopted the approach but the Undertones are clever enough to realise that only The Ramones can get away with that kind of simplicity. So they have added a second guitar dashing out quick melodic lines. On to this solid base they lay their clever vocals complete with backing harmonies.

Thus far I'm completely won over but I've got my doubts about the lead vocals of Fergal Sharkey. His voice has a trebly almost bleating tone which works well on some numbers but takes some getting used to as a long term proposition. In the end he will be a matter of individual taste but for what it's worth I'm still persevering.

Maybe it's the hoariest old cliché in the book to say so, but with an album like this it's hard to leave much out of the list of highlights. Most of Side One is Ramones' style powerchord racing. Perhaps the best picks would be "Family Entertainment" and "Male Model". Having established their dance band credentials the Undertones then bring out their catchy pop music. "Here Comes The Summer" is a great pop song featuring keyboards that Elvis Costello would like to call his own (and he'd have every right to do so as the Undertones obviously pinched the whole idea off him).

Side Two continues the emphasis on pop with the band's immaculate new single "Jimmy, Jimmy" and a reworking of "True Confessions" a number previously released on EP. After making the point that there is more to

them than headbanging they rock out with a vengeance on "Runaround" and "I Know A Girl."

Thirteen tracks here and everyone a gem. Maybe it's time to wheel out that old favourite "the future of rock'n'roll" again. Personally I'm more cautious as I never got over the shock when The Ramones didn't immediately conquer the world. Still, plenty of people who should know say The Undertones are going to be huge

**Dominic Free**

### Beach Boys *LA (Light Album)* *CBS*

In a world of shoddy production and musicians of minimal competence, the sheer professionalism of the Beach Boys is a pleasure in itself. From the very first track of the album, "Good Timin'" you can sink back into their rich confident harmony work, and spot on chord progressions. Everywhere there is balance, order, precision — an almost classical approach in the literal 18th century sense of the word.

However with the next track, "Lady Lynda" the worst aspects of the group show up with the tasteless and quite unnecessary use of a Bach theme as an intro and outro to the song. So, reservations start to express themselves. But then song after song the group can really take fairly trite material and package it imaginatively and colourfully, "Angel Come Home" being a prime example.

This is not an album without its novelties. Side two opens with a 10 minute disco revamping of "Here Comes the Night" — Donna Summer on a surfboard, so to speak. And this is not taking into account a little kitsch piece of cherry-blossom-land-romance in "Sumahama" or the vocal pyrotechnics of Brian Wilson's version of "Shortenin' Bread". Sadly, this last track and the opening "Good Timin'" are the only new material that Brian Wilson seems to have had a hand in.

A nicely packaged album which inexplicably seems to have slipped into the market without as much as a murmur. It really does deserve chasing up, even if you feel the group's credibility rating is a little strained these days.

**William Dart**



## Into the Music

### Van Morrison *Into the Music* *Mercury*

As the decade draws to a close interest is naturally directed towards those old wavers who have been with us since the sixties. Critical acclaim has greeted the recent efforts of Neil Young and Joni Mitchell, ensuring them of at least a hearing in the eighties. Now Van Morrison, the short chunky fellow with the fading hair, stakes his claim

*I'm gonna lay my cards right down on the table*

*And spin the wheel and roll the dice*

*Whatever way it turns out*

*Whatever way it comes out*

*Baby, you know, well that's the price*

*But I'm home again*

*There's no need to explain*

*I just need someone to dump on my naked sympathy...*

One is almost tempted to say *Into the Music* is Van Morrison's best outing since *Astral Weeks* but it's a bit early — too few listenings — to make such a major remark. It is, however, by far his best album since *Veedon Fleece*.

Like *Too Late to Stop Now*, *Into the Music* appears to be an attempt to place his career in perspective, but without revamping his classics as on the live set, he's merely incorporated the various influences and styles he has utilised during his 15 year career, from R&B to country to Celtic folk music.

The album kicks off with "Bright Side of the Road", the forthcoming single. This bouncy

piece sets the mood for Side One — with the exception of "Troubadours" with its Elizabethan flavour and the Irish jig "Rolling Hills", the songs are all uppers, celebrating life. To be honest lyrically Side One leaves a little to be desired, but as a poet eighty percent of Morrison's recorded works tend to fall short; his images are still those of a man-child's awe at life's natural wonders — "whispering shaded trees" and such. But with Morrison the actual words have never been all important, his delivery can transcend even the most banal line. I can think of only one other vocalist who has the same power — Billie Holiday, who sung almost nothing but Tin Pan Alley unrequited-love songs, managed to move even the most insensitive listener.

At the end of "Angeliou", Side Two's opener, Morrison says to the subject, "I've got a story too but my story it ain't got no words. It goes something like this ..." What follows is an example of Van the Man's wordless intonation, with the lyrics, such as they are, meaningless yet with the power of the finest Celtic poetry.

If Side One is a joyous celebration, Side Two is pure melancholy, sensual ballads that will haunt the listener long after the stylus has lifted. Morrison's last two albums aside, there has always been that *one* track, that one masterpiece that rises above the rest, no matter how good the album; even on the masterpiece *Astral Weeks*, "Madam George" dominated, just as "Listen to the Lion", "Moonshine Whiskey" and "Lindenarden" did likewise on following recordings.

On *Into the Music* the gem of gems is "And the Healing Has Begun", the song that probably sums up Morrison's present optimism:

*We'll we a walked down the avenue again*

*And we'll all sing all the songs from way*

*back when.*

*Yes we'll walk down the Avenue again*

*And the healing has begun.*

Those astute Morrison fans will know that "the Avenue" is, of course, "Cypress Avenue". The music confirms it — Toni Marcus' violin, reminiscent of the cello that dominated *Astral Weeks*, weaves in and out of the melody, which has the same chord sequence as "Cypress Avenue".

The album closes with "It's All in the Game", (the only non-original) which seques into "You Know What They're Writing About". Again *Astral Weeks* springs to mind, the track is multi-layered — the rhythm section, unlike *Astral Weeks*, is right out front, and Marcus' viola is prominent throughout, with tasteful horn work from Pee Wee Ellis and Mark Isham.

The album isn't without it's faults, particularly with the horn arrangements on Side One which are almost always predictable, never more than effective and, as mentioned, Side One's lyrics tend to be clichéd. But, as a whole *Into the Music* is one of 79's best albums and must place Van Morrison in the vanguard of the old wavers as 1980 approaches

**John Dlx**

# ROCK & ROLL

## DAVE EDMUNDS

REPEAT WHEN NECESSARY



INCLUDES  
QUEEN OF HEARTS  
BAD IS BAD

## LOWE



NICKY LOWE  
LAURENCE  
LOWE

## RY COODER

Includes Little Sister  
The Very Thing That Makes You Rich (Makes Me Poor)  
Down In Hollywood / Look at Granny Run Run



Bop Till You Drop

## LIVE RAMONES



## COODER

AUCK. TOWN HALL 26 SEP.





## License to Thrill

**Renee Geyer**  
**Blues License**  
**RCA**

1979 is fast becoming the year of the blues revival. There are excellent new albums by B.B. King and Muddy Waters and recent articles and recordings indicate that the blues scene in Chicago is, despite the passing of some of the older giants, as healthy as ever. And now from across the Tasman comes Renee Geyer's blues album. Damn good it is, too.

Quite simply, the woman is one of the best singers anywhere and she has an unerring taste for rhythm and blues, although in the past her skills have been directed more toward soul than the straight blues she offers here.

The music is a mixture of the obscure (half the songs were written by "Unknown") and the standard (songs associated with B.B. King, T-Bone Walker, Elmore James).

Renee Geyer handles them all with a born-to-it confidence. Her version of "The Thrill Is Gone" rivals that of B.B. King (and that's saying a lot). Kevin Borich is to be complimented on his sympathetic guitar part on "Thrill" and on his playing throughout the album. Borich also penned an original, "Bellhop Blues", which is among the album's highlights. Other ex-patriate New Zealanders Mal Logan (keyboards) and Tim Piper (slide guitar on "Dust My Blues") also make a major contribution.

The only weak song is "Stormy Monday", which, while well within Ms Geyer's scope vocally, is allowed to plod. The arrangement seems designed for an in-person situation to allow various soloists to show their stuff. A song that should develop inexorable tension just never gets going.

But it's a relative weakness only. *Blues License* is very, very good. Too long has Renee Geyer gone unnoticed outside Australia.  
**Ken Williams**

**Led Zeppelin**  
**In Through The Out Door**  
**Swan Song**

In the three years since Led Zeppelin's last album there have been major changes in music. There is little evidence of it here. No reggae, new wave or disco. What do we have — another Led Zeppelin album. To many, Led Zeppelin are atrophied rock relics, heavy metal dinosaurs. *In Through the Out Door* should effectively disarm criticism.

To my mind, Led Zeppelin's greatest success has always lain in the meshing of their componentry, whether it be the musical contributions of the four members or the wide scope of the idioms they draw upon. *In Through the Out Door* is their most diverse album since *Houses of the Holy*, but the various elements come together rather more successfully than in that patchy earlier work.

The album is strong in songs — from the heavy rock riffing of "In The Evening" and "Carouselambra" to the piano-pounding rockabilly of "Hot Dog" and the histrionic, on-my-knees pleading of "I'm Gonna Crawl" — but, most important, it's brimming over with energy. It's remarkable that on their ninth album, Zeppelin should sound more enthusiastic than on their first. There is a naive quality about Robert Plant's voice that has redeemed his more absurd Arthurian fancies and here, with no mythological excesses to weigh him down, he sounds like a kid having a good time.

Apart from the friendliness of the album — and that is not a quality one normally associates with Led Zeppelin — the other impression is of a shift of emphasis in instrumentation. While Jimmy Page is not short of an arresting riff or two, it's the keyboard sounds (piano, organ, synthesiser) of John Paul Jones which linger.

Music has seen much change in the three years since Led Zeppelin put out a record. Confident of their identity, they have chosen to make another, better Led Zeppelin record.  
**Ken Williams**

**J.J. Burnel**  
**Euroman Cometh**  
**United Artists**

**Bram Tchaikovsky**  
**Strange Man, Changed Man**  
**Radar**

Though I guess it's only stating the obvious, members of successful bands are rarely as successful with their solo projects. Viewing himself as the thinking man's punk Stranglers bassist J.J. Burnel hadn't much scope for his own ideas in the band's rather limited format. Thus we come to his rather difficult solo project.

**Bram Tchaikovsky and band.**



Apparently Burnel is preaching a united Europe theme on this album but as he uses three different languages I can't get much more specific than that. The sound is built around bass, drum machine and keyboards with vocal chants serving a limited function. Perhaps the nearest point of reference is Bowie's German disco-motor music.

Clearly this is an earnest, well intentioned piece of work but it is also very heavy going. As the finest moments develop from Burnel's pulsing bass lines he might have done better to stick to this role enlist the services of his fellow Stranglers and distill his ideas into a couple of adventurous tracks on their next album.

Then there is the exception which proves the rule. In this case it is Bram Tchaikovsky, formerly guitarist with The Motors. By pirating The Motors' guitar and vocal sound and adding his own melodic bent he has produced a catchy pop-rock album.

One of Tchaikovsky's two strengths is the sweet rock melody and the album boasts a couple of outright gems. The single, "Sarah Smiles" has taken a lot of playing on my copy and "The Girl Of My Dreams" looks a certainty to follow it up strongly.

I've always been a sucker for simple-minded boogie and this is Tchaikovsky's second asset. In fact the more simple-minded boogie gets the better it is. The boogie cover of the Monkees' "I'm A Believer" is as simple-minded as they come and therefore a sure winner in my book. Though not an essential to anyone's record collection Bram Tchaikovsky looks certain to provide good listening now, and in the future.  
**Dominic Free**



**Ian Hunter**  
**You're Never Alone With A Schizophrenic**  
**Chrysalis**

Ian Hunter came to light with Mott the Hoople in the early 70's, and achieved a certain amount of fame before the band perished in the vast American rock wilderness. With Mick Ralphs (now in Bad Company) on guitar, they cut several classics of the time, notably "All The Way From Memphis".

Times is changed. Hunter's first solo album, *All American Alien Boy*, was critically well-received but sold poorly, and his second, *Overnight Angels*, failed to make it on either account.

*You're Never Alone With A Schizophrenic* is a good, mid-paced rock record with an early 70's feel. Mick Ronson plays guitar, and he hasn't forgotten a lot. The real weight, however, is in the rhythm section, with drumming that would anchor a battleship in a big swell. This is in true Mott style, old wave without arthritis.

In fact, this is the best Mott album for ages. Hunter and Ronson share the production credits. The first side is the killer, rocking steadily through the first three tracks. "Ships" is the only ballad on Side One, and although Hunter's forte is rock'n'roll, the song stands up well. It's not until "Life After Death" on Side Two that he descends into the fatuous, with the kind of pretentious lyrics that sometimes marred his solo stuff.

Given that Mott deserved better, that this is 1979, and that it's dated, I still like this record. You can make up your own mind.  
**John Malloy**

**The Roches**  
**Warner Bros.**

Honestly, I never thought that Ricky Lee Jones would take off like she did. She seemed too off-beat for the sort of general consumption she actually achieved. That may only go to show how little foresight I can summon up, but this time I'm sure. The Roches will stay well below the Top Forty.

Three sisters from New Jersey, the Roches write, sing and play almost everything on this debut album of theirs. The production is by Robert Fripp, but, in spite of their giggles, this is an album very obviously well under the artists' control.

All three Roches write songs with a disarming honesty, mainly about themselves, their family and friends. They are like a conspiracy of three, sharing silly secrets with an audience but remaining quaintly detached.

Every song on the album has a catch. "We" is the opener, introducing the sisters, poking a little fun: "We don't give out our ages/And we don't give out our phone numbers/Sometimes our voices give out/But not our ages and our phone numbers."

"The Troubles" is a lilting sweet song which works itself into a crazy round concerned with, of all things, going to Ireland. An example: "I

hope they have health food in Dublin/And strawberry apricot pie/If they don't have those things in Dublin/We'll probably die."

And all of this in three part harmony to minimal backing with a roughness of recording — called audio verite — which catches every breath.

I like the Roches a lot, though not everyone will. But, having suffered the radio stations' sponsorship of Ricky L.J., is that such a bad thing?  
**Louise Chunn**



**James Taylor**  
**Flag**  
**CBS**

The bleak simplicity of the cover design and the quite ascetic portrait of Taylor on the inside fold are no guide to what is really a rather lush and laid back album. Under the producing hand of Ronstadt's Svengali, Peter Asher, James Taylor works his familiar stylings, although with more success than on some of his more recent albums. True, his first CBS album a year showed some regaining of ground, but the two or three Warner releases were not designed to win fans and influence people.

The album has a built-in nostalgia with a new version of "Rainy Day Man", a rather elegaic "Up on the Roof" with stunning string work from Arif Mardin and a rather clumsy upbeat version of the Beatles' "Day Tripper". His "Chanson Francais" is a rather sly effort — and worth giving an ear to catch its nice humorous twists.

"Company Man" is quite cogent attack on the recording industry and all those faceless middle men of management land, whilst "Johnnie Comes Back" is really more a trip into Warren Zevon territory, highlighting however the greater edginess of Zevon's writing.

A new session musician has been discovered — Deputy Sheriff Larry Touquet who is responsible for the cell door on "Sleep Come Free Me", and it may be a relief to some to know that Carly Simon only lends her presence to one track on the album.  
**William Dart**

**Evelyn "Champagne" King**  
**Smooth Talk**  
**Music Box**  
**RCA**

Evelyn "Champagne" King is an eighteen year old whose first single, "Shame", has become a disco classic. Built around a basic two chord structure and a beautifully pulsating bass line, "Shame" utilises all the disco conventions — the hand claps, the percussion break — yet manages to produce a single that transcends the limitations of the dance floor. The album from which the single was lifted (or is it the album which was constructed around the single?), *Smooth Talk*, is mostly a smooth pop-soul effort that veers occasionally into disco. Philly producer T. Life links Evelyn King's mature and gritty vocal power to a bunch of pleasant, but mostly undistinguished songs.

Her second album, *Music Box*, shows a development in her vocal strength and moves even deeper into disco territory, but the material here is even weaker. It all washes by pleasantly but too little of this stuff sticks to the ribs.

In my book, disco definitely does not suck but these albums are unlikely to convert your neighbourhood punk to the cause.  
**Alastair Dougal**

**Robert Palmer**  
**Secrets**  
**Island**

In emulation of the album cover, the record company included a razor in the package, so

first a few words about that. It was a Schick Super II, one of those modern, lightweight devices. Cartridge, twin blades. It did a nice job, it cut close, didn't tear you up too much. Not bad, but not so good as to make you change your brand.

Robert Palmer's a bit that way, too. He's a smooth purveyor of blue-eyed soul. He sings well and looks good and when he finds a good song he can be brilliant ("Sneaking Sally Through the Alley", for example), but he's soft at the centre. I can't imagine him being on anyone's list of Desert Island Discs.

Having said that, let me add that *Secrets* is not at all bad. In fact, there are some very fine moments. The uncharacteristic (for Palmer) rocker, "Bad Case of Lovin' You", I like a lot, as I do Todd Rundgren's "Can We Still Be Friends?"

Like Michael Franks (whom he is not at all like), Palmer has developed a personal, even idiosyncratic style in which one album is pretty much like another. For the uncommitted, one album is probably enough. To the committed and the disinterested, I can recommend *Secrets* as pleasant if not startling listening.  
**Ken Williams**

**Frankie Miller**  
**Falling In Love**  
**Chrysalis**

Frankie Miller is in love, or else he has discovered that it's commercially more profitable to sing love songs, something he must have realised with "Darlin'". Whatever the reason his new album is a far cry from the terrier front he put forward on *Double Trouble*. On *Falling In Love*, Miller, the barroom brawler, has been floored, or maybe just tamed, by the wiles of the gentler sex. You don't believe it, huh?

Well, lemme see. I suppose it was inevitable that Miller, who always had a leaning towards whiskey soaked sentiments, should make an album of fully-fledged romantic proportions. Sure *Falling Love* has its tougher moments embodied entirely in the rolling boogie of "A Woman To Love" and "Papa Don't Know", and a very enthusiastic rendition of Marley's "Is This Love", but the dancing stops here. From here Miller develops the title of his album with a number of forlorn love songs, one or two (the gently swinging "When I'm Away From You") succeeding, but most of them falling into a rough-guy goes-soft tone.

Frankie Miller's albums until now have been balanced affairs of rock'n'ballad, *Falling in Love* is his commitment to the latter. For me it was the wrong choice.  
**George Kay**

**Pacific Steel Co.**  
**Stetson**

Who among us has never winced at the sugary whine of the steel guitar on some piece of cornball Nashville C&W? Have those pedal footers ever been guilty of some atrocities. But bury your prejudices and bend an ear to this album, where five of the best pedal steel players join forces to make some superb music.

Those involved are Tom Brumley (whose credentials range from Buck Owens to Rod Stewart), Sneaky Pete Kleinow (Flying Burrito Brothers, Little Feat), Jay Dee Maness (Byrds, Ray Stevens), Junior (Red) Rhodes (Michael Nesmith, James Taylor), and Al Perkins (Stephen Stills, Rolling Stones), who also produced the record.

The sound is high and clear and lovely (the sort of thing Gram Parsons did with his voice) and given the differing styles of the five steelers there is a remarkable musical continuity. Each man contributes two tracks and there's not a note wasted, whether it's the hotlock breakdowns of Jay Dee Maness or the soaring ballads of Tom Brumley.

Rock fans will probably find most immediate impact in Al Perkins' "Salty Psaltery", a rocker featuring Perkins' searing slide guitar (actually played on a pedal steel without using the pedals). This track may cause a re-evaluation of who played what on *Exile On Main Street*, to name just one album.

The playing throughout is so good that one would like to know who else was involved. Sadly, sidemen aren't identified, but that may be because an inner sleeve isn't included in the local packaging. But that's a minor quibble. More power to Stetson for releasing this gem. No compone in sight, y'all  
**Ken Williams**

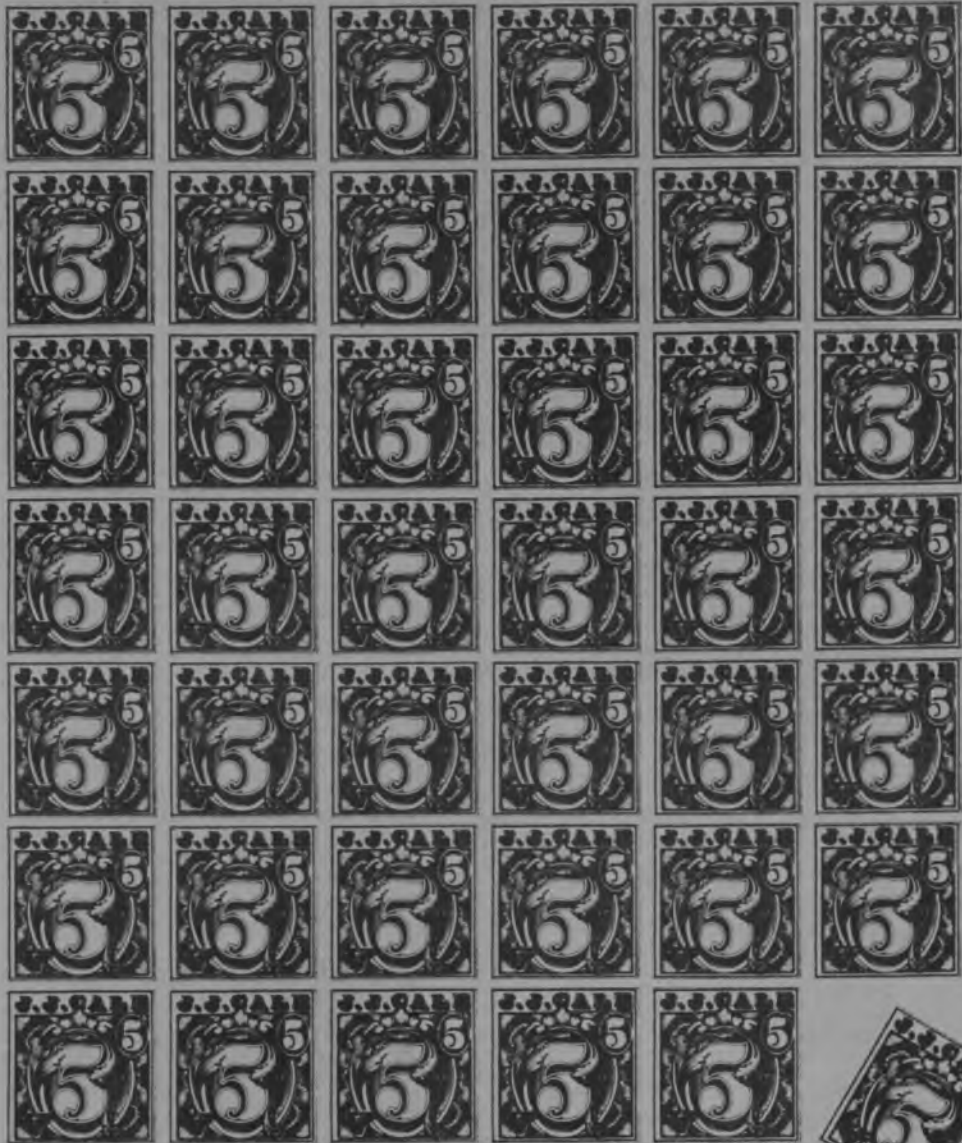
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Muddy Waters  
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Sonny Boy Williamson  
Howlin' Wolf  
Various

Vol 2  
Big Bill's Blues  
1st  
East/West  
Father of R&R  
New Orleans to Chicago  
Blues of  
This Is  
Man & the Blues  
Hold That Plane  
Devil Got My Woman  
Vol 1  
Vol 2  
Live Wire  
I'll Play the Blues For You  
Blues is King  
To Know You is to Love You  
Friends  
Live at the Regal  
& Bobby Bland Live  
(1934-1976)  
Legendary Congress Recordings  
Midnight Special  
Furry Lewis  
Got to Move Your Baby  
A Time For Blues  
King of Dowling Streets  
Farrow Street Drive  
1st album  
(1904-1972)  
Country Blues  
Father of the Folk Blues  
Delta Blues  
Classics of Modern Blues  
Beware of the Dog  
New Sound  
Confessin' the Blues  
Blues Man  
Live at Mr Kelly's  
London Sessions  
Vintage  
It's My Life  
Coming at You  
Classic Delta Blues  
My Story  
Don't Send Me No Flowers  
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Sam Cooke  
Caravan  
Eric Clapton  
Clapton, Beck & Page  
Dave Clarke 5  
Eddie Cochran  
Cockney Rebel  
Cowboy  
Crazy Horse  
Papa John Creach  
1st  
Filthy  
I'm the Fiddle Man

Anthology Vol 1  
1st  
Animalisms  
Animals  
Tracks  
Everything's Archie  
Story  
Big Pink  
Band  
Cohoots  
Rock of Ages  
Surfer Girl/All Summer Long  
Surfin' Safari/Surfin USA  
Surf's Up  
Magical Mystery Tour  
Sgt Peppers (double fold/red vinyl)  
Axe Victim  
Truth  
Beck Ola  
Rough & Ready  
J.B. Group  
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London Sessions  
Crazy Horse  
World of  
2nd Album  
Live Stock  
Rescue Me  
Mr Tambourine  
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Double German Compilation  
Farther Along  
Notorious Bros  
Winds of Change/ Twain Shall  
Meet  
Declares War  
Vintage Violence  
Church of Anthrax  
Trout Mask Replica  
Safe as Milk  
Uncond. Guaranteed  
Bluejeans & Moonbeams  
This Is (US double)  
Girls Who Grow Plump  
Blind Dog at St. Dunstan's  
Canterbury Tales (Best of)  
1st solo  
In Session  
On Air  
Human Menagerie  
Psychomodo  
Face to Face (live)  
Why Quit When You're Losing  
Crooked Lane  
1st  
Filthy  
I'm the Fiddle Man

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Curved Air  
Spencer Davis Group  
Derek & Clive

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Dillard-Clark  
Donovan  
Dr John

### Easybeats

Eno

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Georgie Fame  
Family

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Firesign Theatre  
Flamin' Groovies  
Flying Burrito Bros.  
Aretha Franklin

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Marvin Gaye  
Grateful Dead

### Al Green

Grin

### Woody Guthrie

Bill Haley  
George Harrison  
Roy Harper

Donny Hathaway  
Hearts & Flowers

### Henry Cow

Nicky Hopkins  
Human Instinct

Robert Hunter

### Live

Wheels of Fire  
Conditioning  
2nd album  
Come Again  
Ad Nauseam  
Roots & Branches  
Country Tracks  
Through the Morning  
to a Garden (Boxed Set  
Gumbo  
Gris Gris  
Right Place  
Vigil  
Music For Airports  
Discreet Music  
1st  
Unhalfbricking  
Fame Again  
Song for Me  
Entertainment  
Fearless (UK cover)  
Bandstand  
Only a Movie  
Best of Family  
IV  
Waiting for Electrician  
Teenage Head/Flamingo (double)  
Burrito Deluxe  
Aretha Arrives  
Now  
Soul '69  
This Girl's In Love With You  
Never Loved A Man  
Lady Soul  
Highway  
Juiciest Fruitgum  
Anthology  
Grateful Dead  
Workingman's Dead  
Aoxomoxoa  
American Beauty  
Live Dead  
Truth'n Time  
All Out  
Grin  
1 + 1  
Poor Boy  
Guthrie  
Rock the Joint  
Wonderwall  
Stormcock  
Lifemask  
Flat Baroque & Berserk  
Extensions of a Man  
Horses, Kidds & Women  
Now is the Time  
Live Concerts  
Tin Man was a Dreamer  
Burnin' Up the Years  
Stoned Guitars  
Push It  
Tales of Roadrunners

### Impressions

It's A Beautiful Day

### Jefferson Starship

Joplin (& Big Brother)  
Johnny Kidd & Pirates  
Kinks

### La De Da's

Love  
Love Sculpture  
Liverpool Scene

### Manfred Mann

### Marvin, Welch & Fatta

Marvin & Welch  
Mason Proffitt  
Ian Mathews  
MCS  
Van Morrison  
Mothers of Invention

### Mott the Hoople

Move  
Nico  
Ted Nugent

### Danny O'Keefe

Outsiders  
Gram Parsons  
Pearls Before Swine  
Plainsong  
Shawn Phillips  
Wilson Pickett  
Plastic Ono Band  
Pretty Things

### Big Sixteen

1st  
Today  
Choice Quality Stuff  
Marrying maiden  
Bathing at Baxters  
Volunteers  
Crown of Creation  
Long John Silver  
Cheap Thrills  
Smokin' All Over  
Kinks  
Kinda Kinks  
Waterloo Sunset  
Kontroversy  
Live at Kelvin Hall  
Face to Face  
Village Green  
Preservation Society  
Arthur & Decline  
Lola versus Powerman  
1st  
Find Us the Way  
Forever Changes  
Blues Helping  
Bread on the Night  
St Adrian Co  
Heirloom  
Five Faces (early)  
Chapter 3  
Chapter 3 (vol 2)  
1st  
Second Opinion  
1st Duo  
Movin' Towards Happiness  
Some Day You Eat Bear  
Kick Out the Jams (US)  
Blowin' Your Mind  
Ruben & Jets  
Mothermania  
Absolutely Free  
Only In For the Money  
Freak Out  
Burnt Weenie Sandwich  
Pregnant  
Just Another Band  
1st  
All the Young Dudes  
Fire Brigade  
The End  
Survival of the Fittest  
Tooth, Fang & Claw  
Cat Scratch Fever  
O'Keefe  
Time Won't Let Me  
G P  
These Things Too  
Amelia Earhart  
Contribution  
Greatest Hits (double)  
Live Peace in Toronto  
1st  
S.F. Sorrow/Parachute

### Elvis Presley

Quicksilver

### Ragnarok

Tom Rapp

Otis Redding

### Renaissance

Rolling Stones

### Rotary Connection

Ruben & Jets  
Tom Rush

### Sam & Dave

Grace Slick  
Sopwith Camel  
Siouxsie & Banshees  
Spirit

### Split Enz

Stone Pioneers

### Stone the Crows

### Streetwalkers

Traffic

### T Rex

Underdogs  
Vanilla Fudge  
Cherry Vanilla  
Roger Waters (Pink Floyd)  
Wendy Waldman  
War

### Waves

West Coast Pop Art Experimental Band Vol 2  
Who  
My Generation/Magic Bus (double)  
Johnny Winter  
And Friends  
Stevie Winwood  
At Carnegie Hall (double)  
Bill Withers  
Now Loo  
Ron Wood  
Yardbirds  
Frank Zappa  
Various  
1st (original NZ)  
What About Me  
Just For Love  
Happy Trails  
Comin' Through  
Anthology  
1st  
1st Solo  
Beautiful Lies  
Live In Europe  
Love Man  
History  
Prologue  
Ashes are Burning  
1st  
Flowers  
12 x 5  
Between the Buttons  
Aladin  
Rotary Connection  
(without Frank) For Real  
1st  
Blues, Songs, Ballads  
Hold On I'm Comin'  
The LP  
Baron Von Tollbooth  
Miraculous Hump  
Scream  
Spirit  
Feedback  
Mental Notes  
Evergreen Vol 2  
Stone Pioneers  
1st  
Ode to John Law  
Teenage Licks  
Downtown Fliers  
Red Card  
Traffic  
Traffic 2  
Mr Fantasy  
T Rex  
1st  
Renaissance  
Bad Girl  
Cherry Vanilla  
Roger Waters (Pink Floyd)  
Music From Body  
Gypsy Symphony  
Eric Burdon Declares  
Platinum Jazz  
1st  
Waves  
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Jack Lemmon



### THE CHINA SYNDROME

Director — James Bridges

A character in the film explains the title: "If the nuclear reactor vessel — the core — is exposed ... the fuel heats beyond tolerance in a matter of minutes, nothing can stop it, and it melts through the bottom of the plant, theoretically to China. But of course, when it hits ground water, it would blast into the atmosphere and send out clouds of radioactivity. The number of people killed would depend on which way the wind is blowing and it could render an area the size of Pennsylvania permanently uninhabitable — not to mention the cancer that would show up later."

*China Syndrome* is an extraordinarily effective movie painting the horrors which nuclear power possibly has in store for us. A TV reporter and cameraman (Jane Fonda and Michael Douglas) accidentally uncover a 'hushed-up' accident at a Southern Californian nuclear power plant but the TV station refuses to air their controversial material. The one character who realises the enormity of the incident (Jack Lemmon) eventually tries to help them but the trio find themselves fighting a little more than they counted on. This almost classic tale of corruption in high places has obvious origins in the Karen Silkwood case of a few years ago, where a conscientious lab technician at an Oklahoma Plutonium plant had a rather nasty (and fatal) car accident on her way to deliver information to the *New York Times*.

This film works so magnificently because it remains a no-nonsense workman-like production. Working from an extremely tightly knit script, nothing is allowed to interfere with the suspense generated by the 'nuclear event' and its subsequent effects on the characters. There is a good deal of satire around the edges of the film — whether it be in the unredeeming vacuousness of the television world or in Fonda's trendy pad, pet turtle and all. However all this does not stop it from being a first-rate suspense thriller with socio-political overtones. As far as acting performances go, Jack Lemmon is superb as the pivotal character of the film and Fonda and Douglas are fine as agents provocateurs.

This is James Bridges' second film after *The Paper Chase* of a few years ago. Let's hope *China Syndrome* doesn't also suffer a similar fate of being stretched out into an interminable tele-series.

### OUTRAGEOUS

Director — Richard Benner

A Canadian film with its heart in the right place, telling the tale of an erstwhile hair-

dresser winning fame and acclaim as a drag artist whilst his young lady soulmate sinks into schizophrenic depression. Some snappy drag acts from the direness of a tacky Canadian club to Craig Russell's smooth impersonations of Peggy, Barbra, Bette, Ethel and all the rest. The lady does go on a bit though ...

### BUTCH & SUNDANCE — EARLY DAYS

Director — Richard Lester

Not only is this film far less strained in its directorial style than Lester's late sixties efforts (*A Hard Day's Night*, *Help*, *The Knack*), but it is also a good deal smoother than the original George Roy Hill film of ten years ago. Lester's vision of the West is a rather elegiac one at times, although not without its little quirks ... Can you imagine a skiing sequence, or robbing a casino whilst covered with skunk spray? Stylish fun.

### THE CHAMP

Director — Franco Zeffirelli

Horrible, horrible film. *Romeo and Juliet* may have been dripping with the sentimental excesses of the late sixties, but at least Zeffirelli had a basic Shakespearian concept to build his treacle tower on. A 1931 Jackie Cooper weepie is, alas, no substitute and I suspect they auditioned Ricky Schroder whilst peeling onions for a burger bar.

### THE WARRIORS

Director — Walter Hill

The gang problems of New York interpreted as a parallel to the retreat of Xenophon's ten thousand Greeks from Mesopotamia to the Black Sea. A heavy number this one, not without its rewards if you like bare torsos framed by leather waistcoats, but to be avoided if you have anything approximating to taste. Fittingly, it is being brought back as a double feature with *Up in Smoke*.



The Who's movie, *The Kids are Alright* opens throughout NZ, late October.

## FILM FUN

The Who's film *The Kids are Alright* opens throughout NZ late in October. A fave with the British music press, *The Kids are Alright* is a celluloid history of The Who with lots of mods, guitar smashing, old interviews and more recent concert footage ... **Peter Weir**, director of Aussie's *Picnic at Hanging Rock* fame is slated to direct a film based on the best selling novel *The Thorn Birds* ... **Ken Russell** is reportedly having strong differences of opinion with screenwriter **Paddy Chayevsky** on his new film *Altered Stages* ... You can't keep a good director down — **Allan Dwan**, who directed his first movie in 1909 has just written an original screenplay to star **Telly Savalas**. *Midnight Express* has just celebrated its first anniversary of non-stop showing in London's West End ... **Frederico Fellini's** new film *City of Women* has suspended shooting for at least a month because of the death of leading actor **Ettore Manni** ... Two contrasted films at the head of the top grossers list in Variety — *The Amityville Horror* edging *The Muppet Movie* out of top place by a million and a half dollars takings ... **Al Pacino's** new film *Cruising* which is about a series of homosexual murders is being disrupted in New York by the actions of gay demonstrators ... **Halas and Batchelor's** new short film *Autobahn* is based on the song by Kraftwerk popular way back in the mid-seventies sometime.

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Gary Havoc & the Hurricanes



## SINGLES

On their entry into recorded music, **Toy Love** map out a wonderful Kinks "Well Respected Man" scenario and tie it to a yearning rock melody line. A local masterpiece stealing from the British sixties with so much flair and one-step-back-two-steps-toward déjà vu, "Rebel" deserves to be NZ forty-five of the seventies. Simply essential. Flip over and "Squeeze" nails you, sneering, snakey, each verse gradually builds up to a hand-clapping chorus lead by Bathgate's winding guitar riff. Staying local and **Th'Dudes** now have the singles knack down to a fine art (which it is) on "Walking in Light". It exudes confidence but it doesn't rise to the status of their previous provincial classics. **Think** lay down a pleasantly dated boogie "Good Morning" and **Marc Hunter** begins his Dragonless career with a professionally aimed disco shot, "Island Nights".

**Ian Dury** is never less than essential and "Reasons To Be Cheerful" is no exception as he dances his way through raison d'être partnered by a superb production and the year's best guitar solo so far. Both Toy Love and Dury know the value of pic sleeves and all.

**The Boomtown Rats** are now an institution punk's Rolling Stones, this time making out with orchestrated piano-laden balladeering and as Geldof improves his Jagger phrasing on "I Don't Like Mondays". Do you get the feeling

that we've been this way before, sure, but this song has classic written all over it despite its obvious origins.

Downturn as **Blackfoot** earnestly holler "Love Me Tonight" and **Journey** sluggishly dabble with blues on "Lovin' Touchin', Squeezin'". Motown's blue eyed boys **The Commodores** sound vaguely C&W influenced on yet another finely weighted ballad "Sail On", and **Quantum Jump** have their very clever "Lone Ranger" re-issued from 1976.

**The Tubeway Army** synthesiser armed are ominously impressive on "Are 'Friends' Electric" and **Public Image** prove that they have a sense of humour of sorts on the grating "Death Disco 1/2 Mix".

**The Knack** are snappy American English dressers and they're shrewd. "My Sharona" is rock-by-numbers, you hear it once you don't need to hear it again. **Devo** don't survive under fire as they needlessly update P.F. Sloan's "Secret Agent Man", and **The Marshall Tucker Band** blandly insist that they are the "Last of the Singing Cowboys", I hope so.

Randy Bachman's **Ironhorse** is really BTO Part Two as he proves on "One and Only", but stand aside as dancers **Richard T. Bear** ("Sunshine Hotel") and French punk-parodist **Plastic Bertrand** ("Tout Petit La Planete") move on disco '79. **Teddy Pendergrass** seductively suggests in Philadelphia style that you "Turn Off the Lights", don't bother, and **Robert Palmer**, rock's best dressed man, just makes it on his attempt at R&B, "Bad Case of Lovin' You".

GEORGE KAY

Plenty of unsigned New Zealand bands deserve to get themselves on record but few more so than Gary Havoc and The Hurricanes and Sheerlux. Here they are on vinyl now and it only goes to prove what everyone knew already. Simply that these bands are as good as anything else released on the average week of the year.

The **Gary Havoc and the Hurricane's** EP is a good indication of the range of the band's material. Opener "The Way I Am" is a medium-paced rocker built around gorgeous melodic guitar lines with tough n'tender crooning from Gary Havoc. Keeping it brief the song is a sure winner. Then there are "The Letter" and "Rich Kids", two pieces of The Hurricanes' extremely danceable rock'n'boogie. Closing the EP is "Ponsonby" a slower rock strut featuring a fine twin lead break in the middle. The thing is, as anyone who has seen The Hurricanes live will say, the band could fill an album with tracks as good as these.

**Sheerlux** have wisely curtailed their early flirtation with new wave and established themselves as a formidable hard rock band. The A side of their single "Lonely Hearts" packs all the punch of the live Sheerlux behind a nicely mannered vocal by Paul Robinson. Their attack is direct and they are clever without being difficult. On the reverse is a more ambitious hard reggae number "Chinatown" which is a showcase for the art-pop side of the band. Now the trick is to keep writing more of the same.

DOMINIC FREE



## Music Studio CHART SURVEY

### NZ ALBUMS Sept 2, NZFPA

(Last week's placings are in brackets)

- 1 (-) **In Thru' Out Door** Led Zeppelin
- 2 (1) **Fate for Breakfast** Art Garfunkel
- 3 (3) **Breakfast in USA** Supertramp
- 4 (2) **Get the Knack** The Knack
- 5 (4) **Communique** Dire Straits
- 6 (9) **Dynasty** Kiss
- 7 (5) **Discovery** ELO
- 8 (7) **Bad Girls** Donna Summer
- 9 (6) **I Am** Earth Wind & Fire
- 10 (8) **Candy-O** The Cars
- 11 (11) **The Cars** The Cars
- 12 (10) **Very Best of** Leo Sayer
- 13 (13) **Ricky Lee Jones**
- 14 (14) **Pennies from Heaven** VA
- 15 (15) **Rust Never Sleeps** Neil Young
- 16 (12) **Outlandos D'Amour** Police
- 17 (1) **Fear of Music** Talking Heads
- 18 (18) **Manifesto** Roxy Music
- 19 (17) **Greatest Hits Vol 1** E, W&F
- 20 (48) **Dedication** Rob Guest
- 23 (20) **Graffiti Crimes** Mi-Sex

### NZ SINGLES Sept 2, NZFPA

- 1 (1) **Some Girls** Racey
- 2 (2) **Bright Eyes** Art Garfunkel
- 3 (5) **My Sharona** The Knack
- 4 (3) **Pop Muzik** M
- 5 (11) **Sad Eyes** Robert John
- 6 (8) **Bad Girls** Donna Summer
- 7 (4) **Lay Your Love On Me** Racey
- 8 (7) **Bad Girls** Donna Summer
- 9 (6) **Ring My Bell** Anita Ward
- 10 (9) **Boogie Wonderland** E, W&F/Es
- 18 (14) **Everybody Let's Dance** Tina Cross
- 40 (-) **Rebel/Squeeze** Toy Love
- 48 (-) **But You Don't Care** Mi-Sex

### USA ALBUMS Sept 1, Cashbox

- 1 (1) **Get the Knack** The Knack
- 2 (2) **Bad Girls** Donna Summer
- 3 (3) **Candy-O** The Cars
- 4 (4) **Breakfast in USA** Supertramp
- 5 (5) **I Am** Earth Wind & Fire
- 6 (6) **Discovery** ELO
- 7 (7) **Million Mile Reflections** Charlie Daniels Band
- 8 (11) **Risque** Chic
- 9 (9) **Rust Never Sleeps** Neil Young
- 10 (18) **Midnight Magic** Commodores

### UK ALBUMS August 4, NME

- 1 (3) **Best Disco** Various
- 2 (1) **Replicas** Tubeway Army
- 3 (2) **Discovery** ELO
- 4 (9) **Voulez Vous** Abba
- 5 (7) **Communique** Dire Straits
- 6 (5) **Parallel Lines** Blondie
- 7 (8) **I Am** Earth Wind & Fire
- 8 (4) **Breakfast in USA** Supertramp
- 9 (6) **Bridges** John Williams
- 10 (17) **Outlandos D'Amour** Police

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