

RECORDS

Nonetheless the musical standard, apart from Carlton's singing on two tracks, is quite exemplary and there are highlights. Carlton can attack the type of furious up-tempo beloved of Al DiMeola and, by doing more with less, emerge supreme.

This record should be heard by guitar students because Carlton is an important stylist. But, much as I enjoy his playing, I prefer it on consistently stronger material.

Peter Thomson.

The Tubes What Do You Want From Live A&M

All that is gross, grandiose, offensive and excessive is grist to the mill of The Tubes.

This bunch of loonies from San Francisco has taken rock theatre and turned it upside down, making satire and burlesque incredibly hip.

Their studio albums have only hinted at their impact on stage, and this live offering is still only a partial salve, since we still lack the visuals.

Never mind. Here, you can revel in the delights of Fee Waldo Waybill, extolling the virtues of giveaway quiz shows, wrapping barbed wire around his torso and poking fun at punks, tying up willing young nubilees ... all good, clean fun.

If nothing else, this album shows what a fine rock band The Tubes are, proficient and disciplined, yet still able to rattle your gold fillings.

Drool over the gatefold pictures, tingle with delight as Re Styles sings "Don't Touch Me There", surrender to the sheer aural attack of "White Punks On Dope", chew on the sleeve ...

This album only makes me yearn even more to see The Tubes here, on stage.

Betcha we never do.

Duncan Campbell

Etta James Deep in the Night Warner Bros

The collaboration of singer Etta James and producer Jerry Wexler sounds like one of those unions made in heaven. Etta is a highly regarded (but never highly successful) singer who's been around for nearly 25

years. She's one of the black R&B singers who missed the rock and roll boat. She's probably best known for "I'd Rather Go Blind", recorded by Christine Perfect and Rod Stewart, and re-done here.

Wexler is one of the key men in the development of soul music. With Atlantic since its formative days in the early fifties, he has worked with almost everybody.

The record could have been outstanding. It's not, and the fault lies with the choice of material. Alice Cooper's "Only Women Bleed" is a case in point. It's literally shredded before the hurricane force of Etta James. It can't take it. Neither can the Eagles' "Take it to the Limit".

That the album doesn't live up to its potential is made even more apparent on full-bodied tunes like "Piece of My Heart" and Allen Toussaint's "Sweet Touch of Love". With songs that can withstand the intensity of her attack, she is sublime. After years in the wilderness, she deserves to be heard with this fine album, which just misses delivering its promise.

Ken Williams

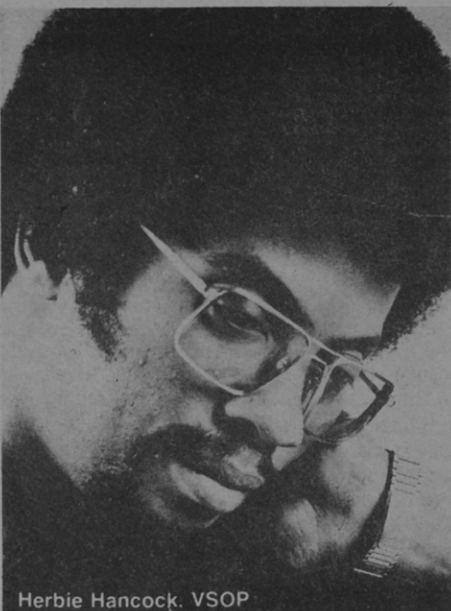
The Boys NEMS

Well its like this, last year after a short apprenticeship in London SS, Matt Dangerfield, Honest John Plain and Casino Steel formed the Boys along with Kid Reed and Jack Black. Halfway through the same year the album in question is released amidst good subjective reviews with comments like "this is hedonism as opposed to nihilism". Because the album was so delayed in being released here I have the advantage of time the great leveller and can safely say that much of the music is passe headbanger antics. Fast, furious 'n' futile. But there are five songs here that show more than just promise.

"Soda Pressing" is racy, good tune, crisp chords; "No Money" is supercharged pop with Beatlish harmonies anticipating the Pleasers. It gets better with Plain's paeon to teen romance "First Time" — chugging guitars and doe-eyed vocals. You've gotta hear it. "Cop Cars/Keep Running" is built around Dangerfield's guitar simulating a police siren, very effective!

If the Boys can continue in the vein that these songs indicate, then their new album *Alternative Chartbusters* will be worth waiting for. Meanwhile *The Boys* would make a great EP.

George Kay



Herbie Hancock. VSOP

The Kinks Misfits Arista

The wisdom of Greta Garbo. At the peak of her career and she decided she wanted out. No Gothique twilight for this lady, hacking and hatcheting her way into the audience's collective heart, her wrinkled visage pulsating with the kind of insanity that only Hollywood could create.

James Dean, Janis Joplin, Jimi Hendrix, Jim Morrison all had the good fortune to die at their peak, and leave us with nothing but good memories and the stuff that legends are made of. What about the survivors? Now Ray Davies — there's a man that must be one of the real personalities that the 60s British scene spawned. The Kinks have survived, more or less, into the late 70s and yet, on the basis of *Misfits*, one has one's doubts as to whether they should have.

"Rock 'n' Roll Fantasy" is a beautiful song, but is it enough to carry a whole album? "Out of the Wardrobe" gets a giggle out of transvestites, but that sort of humour seems to be more the territory of Shel Silverstein and Billy Connolly these days. And Ray Davies' arch comments on the racial situation in Britain in "Black Messiah" just seem a little self-indulgent. Add to this some really noisy and uninspired group playing and the least informative cover of the year, and it is indeed a worrying album. Perhaps the new wave lot will win by default.

William Dart

VSOP The Quintet CBS Oregon Violin Vanguard

Modern jazz comes in varying shapes, as can be heard on these two albums. One unit embraces classical and Indian music forms and the other is comprised of jazz musicians who have made forays into the rock format.

The Miles Davis Quintet of the mid-Sixties was the most innovative jazz band of the day. From the acoustic *Miles In The Sky* through to the seminal electric albums *Silent Way* and *Bitches Brew* the unit (augmented by people like Chick Corea, Keith Jarrett and John McLaughlin) paved the way for the so-called fusion music of today.

Miles Davis is "replaced" on this album by Freddy Hubbard, the other members all belonging to the Quintet of the Sixties: Herbie Hancock (piano), Wayne Shorter (tenor and soprano sax), Ron Carter (double bass) and Tony Williams (drums). Taking a break from their (generally electric) bands, The Quintet have taken their knowledge from their jazz-rock experiemnts and applied it to their use of acoustic instruments.

The first VSOP album was purely a Herbie Hancock outing, on which he assembled three different units, including this one, as a tribute to Miles. The Quintet on that album failed to really fire due, in part, to Hubbard's erratic playing. However, although not quite the maestro Miles is, this time around he's got all his fingers in the glove and even provides the highlight on the album — the delightful duet with Shorter (on soprano sax) on "Lawra". Not just a nostalgic album, the musos are all in top form and have put out a set that demands repeated airings.

Oregon is Paul McCandless (woodwinds), Glen Moore (bass), Ralph Towner (guitars) and Collin Walcott (percussion). They have, including solo and joint efforts, over a dozen albums out yet remain largely unknown outside the States. Their music owes nothing to rock and seemingly little to jazz; their main influences appearing to come from Bartok and Shankar. On *Violin* they are joined by Polish violinist Zbigniew Fiebert, whose debts to Coltrane and Tyners' tonal experiments are apparent here. Not quite the virtuosa that Ponty is, he does, however, embellish the lyrical qualities this unique unit possess. No foot-tapper this, place it alongside *Astral Weeks* as perfect lone listening at 3am.

John Dix

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NZ TOP FORTY ALBUMS

1. Grease Various Artists
2. Bat Out Of Hell Meatloaf
3. Thank God It's Friday Various
4. Night Flight To Venus Boney M.
5. Saturday Night Fever Bee Gees/VA
6. 20 Hits Diana Ross & The Supremes
7. Elvis In Hollywood Elvis Presley
8. Some Girls The Rolling Stones
9. F.M. Various
10. Street Legal Bob Dylan
11. The Stranger Billy Joel
12. The Sound Of Bread Bread
13. City To City Gerry Rafferty
14. Pyramid Alan Parsons Project
15. The Last Waltz Various
16. The World's Greatest Voices Various
17. Greatest Hits Irish Rovers
18. Darkness On The Edge Of Town Bruce Springsteen
19. Rocky Horror Picture Show Soundtrack
20. Natural High Commodores

21. Poems & Songs Pam Ayres
22. Kamahl Kamahl
23. Shadow Dancing Andy Gibb
24. And Then There Were Three Genesis
25. Opera Andre Kostelanetz
26. Greatest Hits II Olivia Newton John
27. Will Anybody Marry Me Pam Ayres
28. Here At Last, Live Bee Gees
29. The Kick Inside Kate Bush
30. Stranger In Town Bob Seger
31. Everyone's A Winner Hot Chocolate
32. Rumours Fleetwood Mac
33. Kaya Bob Marley & The Wailers
34. Before And After Science Eno
35. Barry Manilow Live Barry Manilow
36. But Seriously Folks Joe Walsh
37. I Robot Alan Parsons Project
38. Simple Dreams Linda Ronstadt
39. Dark Side Of The Moon Pink Floyd
40. Double Vision Foreigner
(Nat. Sales Chart No. 154 Aug. 27 1978)

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