

Rip It Up No. 21 April 1979
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Film Fun

Well-known film critic **Pauline Kael** is to quit the *New Yorker* to work for Warren Beatty's production company. She commented that she was finding it harder to write intelligently about bad films, and decided she needed a breather ... Beatty's company is already well into pre-production work on a film based on the book about the 1917 Russian Revolution, *Ten Days That Shook the World*. The film will likely be titled *Red Square* ... Eagles' manager Irv Azoff is to produce a Western entitled *Desperado*. Music will be provided by the The Eagles ... The Band's drummer **Levon Helm** is to play Loretta Lynn's father in the film based on her life story, *Coal Miner's Daughter*. The part of Loretta Lynn will be taken by Sissy Spacek ... **The Blues Brothers**, Joliet Jake and Elwood Blues, as portrayed by *Saturday Night* mainstays John Belushi and Dan Aykroyd, are to make a film. The movie will tell the tale of Jake and Elwood's attempts to reform their band after Jake escapes from prison. The Blues Brothers' album has sold 2,200,000 copies in the States and a soundtrack album from the movie will be released in mid 1980 ... the producers of **I Wanna Hold Your Hand** are to follow it up with *Just Us Kids*. The sequel will centre on the lives of six teenagers during the height of Beatlemania ... **The Who Ltd** (that's the film production company established by The Who) is to follow up its first two films — *The Kids Are Alright* and *Quadrophenia* — with *McVicar*, the story (based on fact) of John McVicar who escaped from a supposedly escape-proof prison ... **Milos Forman's** movie version of *Hair* has been released to let's just say less than enthusiastic reviews ... **Forman** is now set to film *Hadrian VII*, the story of an ordinary man who becomes Pope ... **Michael Cimino** has won the Director's Guild of America's feature directing award for *The Deer Hunter*. Many are picking Cimino to take an Oscar for his direction ... **Cimino** is now set to film *Heaven's Gate*, which Cimino modestly describes as the story of the birth of the American nation. Players set for the film are John Hurt and Kris Kristofferson ... **Ken Russell** is to direct *Altered States*, a film scripted by Paddy Chayefsky. Originally scheduled director, Arthur Penn, quit due to creative differences with Chayefsky. This film was dumped by Columbia when the budget shot from a projected \$12 million to \$19 million due to special effects costs. But one of the other major studios has picked up the project ... **Otto Preminger** is to film Graham Greene's novel, *The Human Factor* ... director of *The Eyes of Laura Mars*, **Irvin Kershner**, is shooting the *Star Wars* sequel *The Empire Strikes Back*. Scripted by George Lucas and others, the cast once again includes Mark Hamill, Harrison Ford and Carrie Fisher ... **Robert Altman** is filming *Health* with Lauren Bacall, Carol Burnett, Glenda Jackson and Dinah Shore among others ...



In the March *Rip It Up* George Kay poned about describing *Give 'Em Enough Rope* as having "a fatter, almost conventional heavy metal drive".

Why can't he get to the point and say they're punks who have sold out to rock'n'roll regular, it's lost its grunt and Strummer sounds like a gummy. He worms his way around "All the Young Punks" when it's obvious that it describes the Clash as well as any other 3rd generation punk outfit. It's bloody hypocrisy!

Whatever happened to "Garageland". The Clash may not have devalued to the level of Park Lane but watch out for them, the worst is yet to come.

Kelly Tauranga Taste voucher winner

To those who complain in *Rip It Up*. I am sick of reading the usual shit in the letters column. The complaints and criticisms are getting boring. Does it achieve anything? Disco, punk, unsatisfactory radio and *Rip It Up* writers won't vanish under your abuse. I suppose you get a cheap thrill about seeing your moaning in print.

And what will I get out of my complaining? Stuff all, but I would like to see in the next issue a letter of praise about anything pertaining to today's music!

R. Burkett Avondale

I am writing about a review that appeared recently in that illustrious English chronicle, *NME*.

To my horror I read that the Suburban Rep- tiles were Australian and that "in no way are they about to do a bleedin' Bee Gees on anybody". Another constructive comment was that "they should either be put down or go back to where they came from!"

All in all, the review was entirely derogatory about one of the best new wave bands NZ has been able to produce. I am sick of NZ bands being termed Australian. When will our Elvis Costello, Graham Parker or Johnny Rotten make a place for NZ among the new wave acts?

My vote for NZ band most likely to succeed in 1979 goes to Sheerlux.
C.V. Pakuranga

Dear Horris Horrible - If only you knew how destroying punk rock can be. It is anti-everything and it has nothing to offer but anarchy.

By W. Dart TV Giggles & Disease

It doesn't seem four weeks ago that I was sitting in my little hidey-hole breathing polyurethane fumes and listening to lotsa Pere Ubu - a pretty potent cocktail and worth trying if you are sick of glue sticking to your nose. Now podgy fingers are on typewriter keys again, Yoko Ono is doing her feminist thing on the stereo, images of Lana Turner are coursing through my tiny mind and all seems well with the world. In such Sirkumstances it's not really surprising that one remembers it's been ages since the lovely Lana was on the tube, so what has there been on the tele of late ...? Obviously it's time for a grizzle about Baird's bogie.

Occasionally one gets surprises from the box. Take *Kaleidoscope* for instance which has so far devoted two programmes to fairly lengthy documentaries on the rock scene.

Well, confession time I must admit that I missed the first few minutes of the David Bowie programme because I couldn't tear myself away from Joan Masochisma Crawford and Clark Machismo Gable in *Strange Cargo* on TV1. Bowie came across as a shrewd artist, and being a few years old it gained slightly in interest. Perhaps, like many rock programmes it suffered a bit from Palmeritis. This vogueish disease was instigated by Tony Palmer, the producer of *All You Need Is Love* and it involves substituting critical wanking for musical performance wherever possible. I mean, who wants to hear and see Bessie Smith sing when one can listen to a fascinating commentary on the marble content of her gravestone?

For the morbid amongst us, a sad case of terminal Palmeritis can be seen in Frank Zappa's film *200 Motels*, and if you want a generous dollop of Palmer cynicism in written form, look up his book *Born Under a Bad Sign*.

As for the Rod Stewart documentary, this had the marvellously ironic title of *Rod the Mod Comes of Age*. Its main virtue was Britt Ekland who was camping it up no end and doubtlessly making Kiwi teenagers cringe with self-effacing embarrassment. Honestly, why doesn't the man grab the loot he's already made, and retire with a team of hunky football jocks to some desert island?

Radio with Pictures still fills a gap but the material varies fairly drastically, anyway who

Letters

I feel that all mothers like Mrs McLean should restrict their daughters from attending these punk rock dances because you don't know what can happen. It is alright for boys, they can't get pregnant.

I am a young woman and hope my children, when I have them, go to nice clean discotheques. Me, I'd rather experience an air-raid myself.
Olivia Newton Christchurch

I would like to say a few words on behalf of Dunedin's most progressive band to date - The Clean.

Since their creation just over a year ago, The Clean has evolved from an extremely primitive noise into a strong musical force. Their music is their own, it is different and it's inventive, unlike many bands who have followed the adopted norm of HM (*Heavy Metal*) at 100 mph.

To say that The Clean is "stagnating" is definitely not on. If your two critics (George Kay and Keith Tannock) removed themselves from the Gardens Tavern and listened to The Clean play, then they could level some honest criticism or praise at the band instead of just passing them off as just another garage band.
Clean Aficianado Dunedin

Dear 12M — Auckland does not need three radio stations playing the same type of music. Why can't you leave Hauraki and 12B to fight between themselves for control over the middle-of-the-road?

What Auckland needs is an alternative rock station, and 12M, that should be you. The interest shown in the recent broadcast by the Auckland University Radio B, should be ample evidence that a lot of people are not just into top forty.

This group should have its needs catered for on a permanent basis. How about it? You have got nothing now, so what have you got to lose?
Johnny Gravel Blockhouse Bay

A Poem

While listening to some disco tune upon my radio,
I felt like writing to John T
to tell him where to go.

This time it was so horrible
I ran out of the door,
I couldn't get outside in time
so I chundered on the floor.

Then I had a great idea
to bring my mind to peace,
I went into my sister's room
and spewed all over *Grease*.

As far as I go, Andy Gibb
can take a running jump,
And I'll go smash my radio up
and take it to the dump.

Grant G. Christchurch

Thanks for the idea Big T of Christchurch. I have started a petition against disco on the radio. Anyone wanting petition forms can get them by sending a stamped addressed envelope to:
Mean Eyed Pete 133 Elizabeth Street, Mount Victoria, Wellington.

wants to sit up till midnight plus to have a bit of rock music? What have we had in the last few weeks? - a veritable orgy of Joe Cocker, some clever and effective production numbers (Elvis Costello, Sid Vicious, Supercharge) and a lot of boring straight-at-you performances, many of which emanated from local studios. And one night, a Christchurch group, who shall be nameless, chugged through "Miss You" on the same night that Mr. Jagger himself was duetting with Peter Tosh. Need more be said?

Oh, but leaving aside ubiquitous Tracy on the *Good Time Show*, surely the giggle of the month was that f-r-i-g-h-t-f-u-l Year of the Child productiontra. It was packed with stars covering the gamut from Andy Glibb to Olivia's Neutered John and others too numerous and horrible to mention. And every two minutes David Frost seemed to be popping up and stressing how all the royalties from these songs would go towards the needy children of the world. And as each song meandered on to its forgettable but welcome conclusion, one realised how few royalties would accrue from these dirges. They probably made more from the cocktails at the end of the show, my dears.

It'd be nice to have something a little left of Abba on the box occasionally. Even a Linda Ronstadt special would be a welcome relief My God, what have I said?
William Dart

Kingsley Smith

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