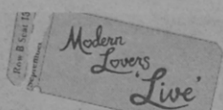


# GO Berserkley

"Home of the Hits"

## THE MODERN LOVERS



CL-36651  
**MODERN LOVERS LIVE**  
(features "Egyptian Reggae").

L-36650  
**THE MODERN LOVERS**

CL-36879  
**ROCK & ROLL WITH  
THE MODERN LOVERS**

## THE RUBINOOS



CL-36649  
**THE RUBINOOS**  
(features "I Think We Are Alone Now").

CL-36882  
**BACK TO THE DRAWING  
BOARD**

## GREG KIHN



L-36652  
**GREG KIHN AGAIN**  
L-36653  
**THE NEXT OF KIHN**

## JONATHAN RICHMAN

CL-36846  
**BACK IN YOUR LIFE**



## Records

nited parts of most other Roxy albums, there's no "Street Life" or "Both Ends Burning". There is, though, an attention to details within the traditional verse and chorus structures that gives density to what at first listen seems rather unadventurous music. The principals of Roxy Music are all prone to the occasional blooper but they have a consistently creative approach which shines through the craftsmanship and light touch of *Manifesto*.

And as always the Ferry persona is never less than interesting. At the beginning of *Manifesto* he sings "I'm for life around the corner, that takes me by surprise". It's not a convincing entry by any means. He sounds as if he could hardly be bothered getting off the sofa to answer the door let alone strut down life's sidewalk with the "what else ya got?" bravado the lyrics suggest. However the closing lines provide a nice hint of awareness of exactly this contradiction. "And when you find the answer, bring it home to me." followed by a sort of mellow freak-out. You see he never intended to leave the house and curiously enough he knows it.

I especially like "My Little Girl", a Ferry/Manzanera composition on side two that has the lines, "There's a small cafe where lovers take their time", which is just the sort of thing Ferry sings so well, you can probably hear him in your head. It's these popier numbers on *Manifesto* that work best for me, "Trash" with its trashy organ, "My Little Girl", "Dance Away", rather than the less immediate "Stronger Through The Years" and "Spin Around". I've been playing this record a lot and I like it but I'm not sure how much, which is exactly how I've always felt about Roxy Music — inexact. Let's say it's much better than *The Bride Stripped Bare* which is an obvious but useful comparison.

Terence Hogan

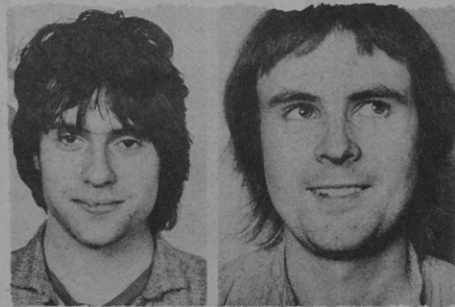
### The Stranglers Live X Cert United Artists

No doubt it's a dodgy business attempting to sum up an album in a word. Nevertheless you could safely call this album the *essential* Stranglers. Not because it is some greatest hits package in disguise. Far from that, several of the band's standards are conspicuous by their absence. The reason is that The Stranglers have dispensed with any refinement and relied solely on the two essentials of their style: an undeniable power and their abrasive macho stance.

This is not to say that Dave Greenfield's melodic support is lost altogether. But the rhythm section, especially the brutally powerful bass of Jean-Jacques Burnel, dominates the sound. As to the second essential frontman Hugh Cornwell plays the macho wide boy to the hilt. Limited the approach may be but the album has real vitality especially the first side openers "Grip" and "Dagenham Dave".

So you know what to expect The Stranglers only more so. Put it this way, if you like The Stranglers despite their grossness you should at least listen to this album, if you like The Stranglers *because* of their grossness you should immediately buy this album.

Dominic Free



### Tom Robinson Band TRB Two EMI

Tom Robinson, the original Trendy Lefty, started out playing solo acoustic sets in London's gay clubs. The emergence of Punk gave rise to his hope of siring a new generation of 'politicised' musicians, committed to a Brave New World by roundly condemning the old one in song.

His first album, *Power In The Darkness*, disappointed as many people as it impressed. High hopes had been held for Robinson, after the excellent singles, "2-4-6-8 Motorway" and "Glad To Be Gay", but many felt the album stressed the politics at the expense of the music.

*TRB Two* is produced by Todd Rundgren, bringing the band's sound up much stronger than before, improving the album's listenability immeasurably.

Robinson is an able tunesmith, still displaying a debt to Raymond Douglas Davies in places, but nonetheless writing strong, memorable melodies. A collaboration with Peter Gabriel produced the excellent "Bully For You", which, coupled with the snarling "Blue Murder", would make a first class single.

"Law And Order", sung by keyboards player Ian Parker, could have been written by Randy Newman, though singing about redneck cops in a pure Glasgow accent sounds - er - incongruous.

Robinson writes topical material, and New Zealanders unfamiliar with British life and politics might find some of the lyrics bewildering. Don't let that put you off. TRB have got the grit, though perhaps a gentle reminder is needed that you can't play guitar with a clenched fist.

Duncan Campbell

### Buzzcocks



999

### Sham 69



## Genius in the kitchen?



999  
999

### Tell Us the Truth Sham 69

### Another Music in a Different Kitchen Buzzcocks Wizard/RCA

Three of last year's white punk hopes, all debuts and all graciously released courtesy of Australian independent label Wizard who took second option on the albums when the original labels declined to release them in Australia.

The worst first: 999, headed by guitarist-songwriter Nick Cash and springing from the boom of 1977, have identity problems arising largely from Cash's directionless songs which are fickle mixtures of phoney paranoia and self-indulgence. The band sounds fresh and competent and they're certainly colourfully packaged spiky haired clones of the new age, but unless they can improve on their present superficial repertoire, then 999 don't deserve to be any further forward than they are now, and that ain't far.

Identity crisis was not a problem suffered by the now defunct Sham 69, in fact the opposite was the case as the Cockney rebel stance of the band led to them being passionately adopted as the new heroes of the English working class. Vocalist Jimmy Pursey has often

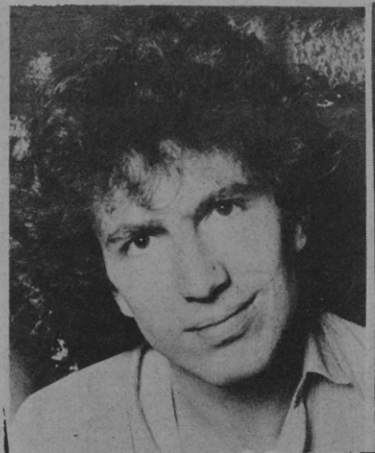
been compared to Paul Weller as London's social rock scribe but he lacks Weller's insight and general writing talents. That aside, Pursey has lived a hard life and his unfrilled, straightforward views of life have enabled him to communicate with the kids on his street, and communication is the operative word in describing the live side of *Tell Us The Truth*. With the audience right behind them the band tear through a dated pogoing set of naive political anecdotes but you can't help admiring their earnestness and fervour. The studio side is more durable especially "Family Life" which is opened by a very realistic scenario between a mother and rebellious son, and "What About The Lonely?" wherein Pursey becomes our social conscience. He has focused many of his lyrics on the teenage working class and as a result restricted the scope and appeal of the band. Apparently their second album is less specialised, and *Tell Us The Truth*, despite its obsolescent heads-down aggression, is a convincing reflection of the teenage wasteland that was rock in 1977.

Pursey maybe the Cockney watchdog but the Buzzcocks' claim to the position of genius, Pete Shelley, is a quiet little romantic. Magazine's Howard Devoto, you'll remember, started with the Buzzcocks and along with Shelley they wrote some of rock's recent greats—"Shot By Both Sides", "Spiral Scratch" and "The Light Pours Out of Me". On his own Shelley has that rare ability of consistently writing great singles, generally with neat guitar hooks and driving arrangements.

*Another Music* offers you this side of the Buzzcocks on four songs, and another harsher side that almost re-defines the idea of heavy rock in "Fiction Romance" and "Autonomy". Guitarists Shelley and Diggle latch on to the rhythm laid down by John Maher and Steve Garvey and propel the songs along with sheet neurotic energy. Good melodies too.

*Another Music* is not a comfortable or a particularly satisfying album, it is, as the title implies, another music formed from a number of different and ostensibly conflicting elements—Shelley's lost love vocals planted in dense guitar chords and spinning romantic melodies. The Buzzcocks are easily one of the most important bands around at the moment because they have successfully fused energy with sentiment, (as in the gentler emotions). Sick of nihilism, tired of anarchy but still need the energy, try the Buzzcocks.

On the Wizard label, a true star.  
George Kay



TRB: left — Danny Kurstow, middle — Ian Parker and above — Tom Robinson.

# musicare

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