# SHARP MUSIC



JOE JACKSON'S...'LOOK SHARP!"includes the single "IS SHE REALLY GOING OUT WITH HIM?" العريجار SHARP MUSIC ON A&M RECORDS & TAPES

NEW DELEACES	1000	SEX PISTOLS	MARKET STATE	SECONDARION IN PROCESSOR	
NEW RELEASES & RE-ISSUES		Welcome To The Rodeo	\$5.50	AN DESCRIPTION OF THE PERSONS PROPERTY.	488
THE BEATLES	30.00	PATTI SMITH			
ast Live Show.	\$4.50	Live In London (fab. cover) Good Friday	CAEO	Good Vibes (coloured vinyl).	\$4.5
rom Us To You (10" fab. cover)	\$5.50	You Light Up My Life '78 (fab. cover)	\$5.50	Good Karma 2 JETHRO TULL	\$4.0
Complete Xmas (coloured vinyl)	\$4.50	BRUCE SPRINGSTEEN		A Sackful Of Trousersnakes (2)	\$8.0
picy Beatle Songs am Housten Colosseum (fab. cover)	\$4.50	E-Ticket (fab. cover) The Jersey Devil (5 L P. set)	\$5.50	KING CRIMSON	
of Back	\$4.50	The Jersey Devil (5 L P. set)	\$18.00	Senabular	\$4.5
oung Blood (fab. cover).	\$5.50	ROD STEWART		KISS	
EFF BECK	1000	Rhythm & Booze TANGERINE DREAM	\$4.50	KISS My Axe (1978 concert) Fried Alive (1974 concert) Destroys Anaheim Part 1 Destroys Anaheim Part 2	\$4.5
uropean Tour	\$4 50	Bahulon's Strange	\$4.50	Destroys Anaheim Part 1	\$4.5
LONDIE	10000			Destroys Anaheim Part 2	S4.5
uarters & Dollars (lab. cover)	\$5.50	Montreal '77 (tab. cover) New York '78 (fab. cover)	\$5.50	Blitz London	\$4.5
OSTON		New York 78 (fab cover)	\$5.50	Destroys Anaheim Part 2 Bitz London Sneak Altack (1977 concert) (2) Takes Tokyo (1976 concert) (2) Karton (3 L. P. live set)	\$8.0
le Found It In The Trashcan, Honest	\$4.50	YARDBIRDS	3330	Karton (3.1. P. live set)	\$120
he Speed Of Life (Adelaide '78)	\$4.50	Radio Top Gear (fab. cover)	\$5.50	LED ZEPPELIN	
iss You In The Rain (Melbourne '78)	\$4.50	YES Live In London (fab. cover)	\$10.00	Stairway To Heaven	\$4.5
or Ever Yours (Sydney '78)	\$8.00	NEIL YOUNG	\$10.00	LED ZEPPELIN Stairway To Heaven Mudslide (coloured vinyl) My Brain Hurts Live On Blueberry Hill (2) Going to California (2) Live In Seattle 73 Tour (2).	\$4.5
laughter in The Air (live 4.4.78) dbl. (fab. cov)	\$10.00		\$4.50	My Brain Hurts	\$4.5
ollars In Drag /ish Upon A Star	\$4.50	Neil Young with Crazy Horse	\$4.50	Going to California (2)	\$8.0
	34.50	Young & Old	. \$8.00	Live In Seattle '73 Tour (2).	\$8.0
HEAP TRICK amauri Rock Band (fab. cover)	\$5.50	FRANK ZAPPA		The 1975 World Tour (2) L.A. Forum 6/77 Part 1 (2)	
RIC CLAPTON	\$5.50	PRANK ZAPPA 200 Motels	\$4.50	L.A. Forum 6/77 Part 1 (2)	\$8.
nowhead	\$4.50	At Olympic. Metal Man Has Hornet's Wings (c.v.) The History & Collected Improvisions of Frank The Mothers of Invention (10 L.P. set) include 36-page book.	\$4.50	L.A. Forum 6/77 Part 2 (2)	\$8.
EVO	and the	The History & Collected Improvisions of Frank	Zappa 8	JOHN LENNON Angel Baby	\$4.
evonia	\$4.50	The Mothers of Invention (10 L.P. set) include	es glossy	A Guitar's Alright John	54
OB DYLAN	20 33			LENNON, CLAPTON, STONES	
alkin' Bear Mountain Blues Massacre	\$4.50	Also available as single L.P.'s (write for details	)	Great Rock & Roll Circus	\$4.
oyal Albert Hall. Thousand Miles Behind.	\$4.50	AEROSMITH	Y STATE		
ve in Sydney	\$8.00	Rattlesnake Shake (1974 studio)	\$4.50	NILS LOPGHEN Back II Up Old Grey Whistle For Your Live LYNARD SKYNYRD	\$4.
ve in Adelaide	\$8.00	THE BABY'S		Old Grey Whistle	S4.
lealin'	\$4.50	THE BABY'S Spoiled Brats (fab. cover)	\$5.50	LYNARD SKYNYRD	54.
emo Tapes	\$4.50	THE BEATLES		Elwing Wigh (fab. count)	\$5
le of Wight	\$4.50	Watching Rainbows (fab. cover). Atlanta Whiskey Flat	\$5.50	STEVE MILLER Midnight Toker JONI MITCHELL	
aint Valentines Day (Flectric)	\$8.00	RITCHIE BLACKMORE	34.50	Midnight Toker	\$4.5
le of Wight aint Valentines Day (Acoustic) aint Valentines Day (Electric) old The Fort (fab. cover)	. \$10.00		\$4.50	JONI MITCHELL	
YLAN & NEIL YOUNG	100	BLONDIE		Winterlady	\$4.5
nack	\$4 50	Live (Starwood 25.4.78) (fab. cover)	\$5.50	TOM PETTY	
AGLES	1900	DAVID BOWIE		Heartbreak In New York (fab. cover)	\$5.5
legal Eagles (fab. cover)	\$10.00		\$4.50	IGGY & THE STOOGES Night Of Iguana (N.Y. 1973)	\$4.5
LECTRIC LIGHT ORCHESTRA	192000	In America Baby Doll The All American Bowie My Radio Sweetheart Ziggy 2 Santa Monica (dbl.) The Thin White Duke (dbl.) (fab. cover)	. \$4.50	Night Of Iguana (N.Y. 1973)	54.5
as Vegas '78	\$8.00	My Radio Sweetheart	\$4.50	IGGY POP & DAVID BOWIE	\$4.5
LEETWOOD MAC	250	Ziggy 2	\$4.50	Iggy & Ziggy Stowaway D O.A	\$4.5
milin' Ears '77 (fab. cover)	\$10.00	Santa Monica (dbl.)	\$8.00	PISTOLS, IGGY, DAMNED ETC.	
EART	\$4.50		\$10.00	Punk Sampler	\$4.5
ecret Heart Illustrated	\$4.50	JACKSON BROWNE The Fuse		ELVIS PRESLEY	
tauii Hawaii	\$4.50	Rated X	\$4.50	We Remember Elvis	\$8.0
roadcasts	\$4.50	ALICE COOPER	34 30	QUEEN Command Performance	\$4.5
ORNEY PHONE SAMPLER	The state of	You're All Crazier Than I Am	\$8.00	Marcury Poisoning	\$4.5
arious Artists	\$8.00	DEEP PURPLE		Mercury Poisoning P.N.W. (live 14.3.77)	\$4.5
	1000	Guitar Slaughterhouse	\$4.50	THE ROLLING STONES	
Days After	\$8.00	Hard Road	\$4.50	40 titles in stock! Write for complete list.	
OHN LENNON	-	Woman From Tokyo	\$4.50	LINDA RONSTADT	
lecasts	\$4.50	BOB DYLAN Bridgett's Album Vol. 1	\$4.50	Wishin' I Was A Cub Scout (fab. cover)	\$5.
TENT Plan Plan	\$4.50	Life Santence (live 2.6.78) (dbl.) (fab. cover)	\$10.00	Star-Spangled Banner Girl (fab. cover).	\$10.
OM PETTY	1	THE EAGLES	310.00	THE SEX PISTOLS	641
	\$8.00	Motel 6	\$4.50	First U.S. Show (live 6.1.78) Gun Control (live 14.1.78) Spunk (The E.M.I. studio album (fab. cover)	54
nayyad GY POP	, \$4.50	Crazed & Snake Eyed	\$8.00	Spunk (The E.M.I. studio album (fab. cover)	\$5.5
	\$10.00	EMERSON, LAKE & PALMER		BRUCE SPRINGSTEEN	
JEEN	310.00	Looking Out For # 1	\$4.50	Ragamuffin Gunner	\$8.
News Is Good News (fab. cover)	\$5.50	FLAMIN' GROOVIES		STATUS QUO	
eisha Boys.	\$4.50	Home To Roost	\$450	First Night Stand (live 18.7.78) (2)	. \$8.0
OU REED .	100000	FOREIGNER		ROBIN TROWER Guitar Bandit	
ondes Have More Fun	\$4.50	First Time Around (fab. cover)	\$5.50	Guitar Bandit	\$4.5
HE ROLLING STONES one Fans On Tour 1978 (E.P.)	P. Commission	FLEETWOOD MAC	\$5.50	YARDBIRDS	
one Fans On Tour 1978 (E.P.)	\$3.00	Play The City of Angels (fab. cover)	\$5.50	Golden Eggs (rare songs)	\$4
turday Night Live	\$4.50	PETER GABRIEL	90.00	YES	- 54
we You Seen Keel (Farls Court 76 Vlah cov.)	\$5.50	Gilded Sleeve	\$4.50	Yesshows	\$4
appy Birthday Charlie	\$8.00	Gilded Sleeve Live At The Roxy	\$8.00	Sorcerers Apprentice	. S4
rden State (fab. cover)	\$5.50	GENESIS		NEIL YOUNG	
appy Birthday Charlie arden State (lab. cover) on Wood & His Rolling trones lly Preston & His Rolling Stones	\$4.50	White Mountain Living Story	\$4.50	BBC Broadcast	\$4.5
ly Preston & His Rolling Stones	\$4.50		\$4.50	Old Man's Fancy (2) (fab. cover)	\$10.0
OXY MUSIC etter Than Food (fab. cover)	200000000000000000000000000000000000000	JIMI HENDRIX	17350	FRANK ZAPPA	
guer man hood (fab. cover)	\$5.50	Smashing Amps	\$4.50	Wax Flags (dbl.)	\$8.0

TOAD HALL'S RARE RECORDS . P.O. BOX 8108 . PERTH . WESTERN AUSTRALIA 6000

RECORDS AS PER MY ATTACHED LIST
FREE CATALOGUE No. 37, MAY
PAYMENT ENCLOSED (\$......)



Jules and the Polar Bears.



## Beep Beep!

The Cars Candy-O Elektra

The second album is said to be the hardest The first record usually represents the best songs accumulated before the signing of the record contract. The need to develop follow-up material has left many groups by the wayside their promise spent.

Having made one of the most interesting debut albums of last year, the Cars now present Candy-O, their sequel. In it, they consolidate their earlier success. Where before they sounded like a patchwork of their in-fluences, now they sound like the Cars. The Cars' driving force Ric Ocasek has writ-

rine cars driving force Aic Ocasek has whiten a series of songs which further the edgy, night-stalking vision he outlined on the first album (titles include "Double Life", "Nightspots", "Lust for Kicks").

Could be you're crossing the fine line A silly driver kind off the lift wall to the control of the country of the sill wall to the control of the country of the control of the country of the country of the control of the country of the control of the country of the

You keep it cool when it's t-t-tight
Eyes wide open when you start to fall
("Nightspots")
Production is again by Roy Thomas Baker,
but this time there are fewer aural gymnastics,
as if Baker is more confident of the Cars' ability as it Baker is more confident of the Cars ability to carry their music without the back-up muscle of the mixing desk. The sound is clean and crisp, with predominance given to bass and keyboards, notably a reedy organ that's reminiscent of American garage bands of the mid-sixties. Elliot Easton's grenade bursts of guitar smack of early Electric Prunes and the Standells. So do Ocasek's lyrics:

Candy O. I need you.

Candy O I need you Sunday dress ruby rings Candy O I need you so Could you help me in

("Candy-O") Ocasek writes in staccato phrases, echoed in the bass playing of Benjamin Orr — rudimentary, almost banal, it should be wrong but it's right. The album doesn't have a song as catchy as "Just What I Needed" or "My Best Friend's Girl", but its strength is its consistency and but its strength is its consistency and confidence

In many ways the Cars are a dumb band (the Cars? what sort of dopey name is that?). Their music lurches sideways uncomfortably, even uncertainly, and they do obvious things like putting car motifs on their album covers (the first album showed a crazed, gash-mouthed woman at the steering wheel, *Candy-O* has a pneumatic Vargas cartoon dream-girl sprawled

on the bonnet of an unfinished auto).

Dumb? Like a fox. Ric Ocasek's vision of an urban netherworld is considerably more interesting than remakes of Tommy James songs. Ken Williams

#### Jules and the Polar Bears Got No Breeding

The difficulty people have in categorizing this band has invariably been a feature of the three or four write-ups about them that I've read. This can very often be a strength for any band while at the same time acting as a potential bar to wider success following the first wave of interest. American bands of a similar eclecticism and moments of real excellence like the Lost Gonzos or Orleans for example, would

seem to be prime examples.

Jules and the Polar Bears' strongest qualities lie with the lyrics and vocals of one-time Chappell Music staff writer Jules Shear.

The backing and arrangements have an uncluttered and assured feel that is the mark of experienced journeymen players, they do very perienced journeymen players, they do very well what has been done well many times before and inject just enough of their own originality to keep it interesting. But Jules is the

Jules spills his often very telling lyrics with an unusual stringy voice that sounds best on the slower and medium tempo songs where it becomes especially affecting, recalling the best of Jackson Browne or Steve Miller. Good examples would be "Home Somewhere" and "Lovers By Rote", but the brassier rockers like the title track work less well for me.

The high points of the album suggest that with a clear picture of their own strengths and

with a clear picture of their own strengths and

a continuing simplicity of approach, Jules and the Polar Bears will make an even better se-

Terence Hogan

### The Members At The Chelsea Night Club

No doubt about it, the last couple of years have seen the revival of the rock'n'roll single. One of the hottest contenders currently around is The Members' "Sound Of The Suburbs". Though I hate to say it, this is another case where the album contains nothing to equal the

As suggested by its great title, the single has As suggested by its great flire, the single has the self consciously classic quality of "My Generation", "We Gotta Get Out Of This Place" or "Friday On My Mind". In a similar vein are the more successful tracks of the album "Don't Push" and "Solitary Confinement". Musically they recall the sixties, but with a post-punk power treatment, and there is a definite youth anthem slant to the lyrics. However the rest of the album is made up of

However the rest of the album is made up of competent white reggae and medium paced hard rock. Sure, it grows on you after a few listens but that's not much of a recommendation, especially when you look at the state of the competition.

So taken overall At The Chelsea Night Club is neither a clear success nor a clear failure. It occupies that great middle ground. Maybe I'm damning the album by faint praise but I can't get any prore excited about it than that.

#### George Thorogood and the Destroyers Move It On Over

Stockade

Energy is the key to this, Thorogood's second album, which again sees singer-guitarist Thorogood and his trio skilfully and successfully tackling blues, powerful slide guitar, raw rock and roll, and country and western.

Drawing as much on the early rockabilly, performers like Presley, Carl Perkins and Jerry Lee Lewis, as on the bluesmen, George Thorogood emerges with a personal sound which may be a watermark for excitement in the seventies. the seventies.

Thorogood employed acoustic guitar on a couple of tracks on his first album, but here he sticks to the electric instrument, cranking out rocking versions of Muddy Waters "The Same rocking versions of Muddy Waters' "The Same Thing," Chuck Berry's "It Wasn't Me," Slim Haipo's "I'm Just Your Good Thing", Elmore James' "Baby, Please Set a Date", and, from the country roots of rock, Hank Williams' "Move It On Over."

The Destroyers have the ability to get people up and dancing and, thankfully, they don't take themselves too seriously. If you were too young for the rush of rock and roll in the fifties and the rhythm and blues boom of the sixties, then George Thorogood's your man. He rocks hard. **Nigel Horrocks** 

#### The Rubinoos Back to the Drawing Board Beserkley

My brother (no, I won't tell which one) says that we might as well listen to the Partridge Family as the Rubinoos. Which means he doesn't go much on either. But, in these days of instant pop revivals, such comparisons are hardly safe comment. Couldn't I just prefer the Publicace?

Anyway, it'd be impossible to take great exception to a nice bunch of boys like this. They play well and tight, and sing that way too. But everything sounds curiously familiar and, worse for those who want a little diversity on the one record, similar. And, while I'm at it — they suffer badly from a lack of any real bite or outright

enthusiasm.

But — perhaps — that's pop. There's some lovely boppy stuff on this album. It's almost all absurdly catchy with desperately insane lyrics to match. Witness the wonders of "I Wanna Be Your Boyfriend", "Lightning Love Affair" and "1,2,3, Forever" (5,4,3,2, gether — get it?).

But, it's a fine line, as they say, and the Rubinoos just don't quite make it. They're too sharp for the Top 40, but not sharp enough for the higher scores; they're fun but not funny

the higher scores; they're fun but not funny enough for me.

Louise Chunn