



Music Studio CHART SURVEY

NZ ALBUMS Sept 30, NZFPA

(Last week's placings are in brackets)

- 1 (-) **Slow Train Coming** Bob Dylan
- 2 (3) **Dynasty** Kiss
- 3 (2) **Breakfast in USA** Supertramp
- 4 (1) **In Thru Out Door** Led Zeppelin
- 5 (5) **Get the Knack** The Knack
- 6 (4) **Fate for Breakfast** Art Garfunkel
- 7 (6) **Discovery** ELO
- 8 (7) **Eve** Alan Parsons
- 9 (13) **Rust Never Sleeps** Neil Young
- 10 (9) **Candy-O** Cars
- 11 (17) **Midnight Magic** Commodores
- 12 (10) **I Am Earth, Wind & Fire**
- 13 (8) **5 J.J.** Cale
- 14 (15) **The Cars** Cars
- 15 (-) **Into the Music** Van Morrison
- 16 (12) **Communique** Dire Straits
- 17 (11) **Fear of Music** Talking Heads
- 18 (18) **Best of Leo Sayer**
- 19 (14) **Rickie Lee Jones**
- 20 (-) **Raw Power** Iggy Pop
- 24 (20) **Just Drove Thru Town** CB
- 34 (27) **Graffiti Crimes** Mi-Sex

NZ SINGLES Sept 30, NZFPA

- 1 (2) **Made for Lovin' You** Kiss
- 2 (1) **Sad Eyes** Robert John
- 3 (3) **Some Girls** Racey
- 4 (5) **Bright Eyes** Art Garfunkel
- 5 (7) **I Don't Like Mondays** Boomtown Rats
- 6 (4) **My Sharonna** The Knack
- 7 (6) **Don't Bring Me Down** ELO
- 8 (9) **After Love Is Gone** E.W.&F
- 9 (14) **Are Friends Electric** Tubeway Army
- 10 (8) **Pop Muzik** M
- 34 (38) **Rebel/Squeeze** Toy Love
- 44 (40) **But You Just Don't Care** Mi-Sex
- 45 (40) **Everybody Dance** Tina Cross
- 35 (-) **Words** Sharon O'Neill

USA ALBUMS Sept 22, Cashbox

- 1 (1) **In Thru Out Door** Led Zeppelin
- 2 (2) **Get the Knack** The Knack
- 3 (3) **Candy-O** The Cars
- 4 (4) **Breakfast in USA** Supertramp
- 5 (5) **Midnight Magic** Commodores
- 6 (6) **Risque** Chic
- 7 (8) **Off the Wall** Michael Jackson
- 8 (7) **Discovery** ELO
- 9 (9) **I Am Earth Wind & Fire**
- 10 (10) **1st Under the Wire** Little River Band

UK ALBUMS Sept 22, NME

- 1 (1) **Discovery** ELO
- 2 (4) **In Thru Out Door** Led Zeppelin
- 3 (2) **Slow Train Coming** Bob Dylan
- 4 (17) **Rock'n'Roll Juvenile** Cliff Richard
- 5 (3) **I Am Earth, Wind & Fire**
- 5 (9) **Street Life** Crusaders
- 7 (7) **Best Disco** Various Artists
- 8 (8) **Breakfast in USA** Supertramp
- 9 (19) **Pleasure Principle** Gary Numan
- 10 (24) **String of Hits** Shadows



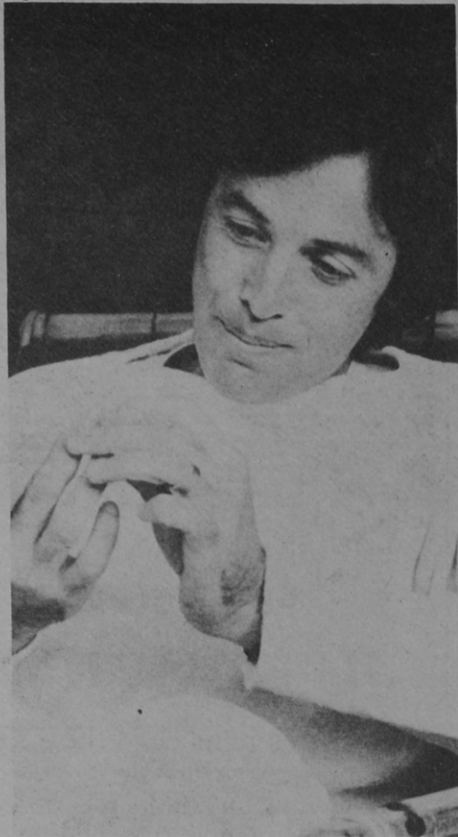
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Ry Cooder at Press Conference



Ry Cooder

Auckland Town hall — Sept 26.

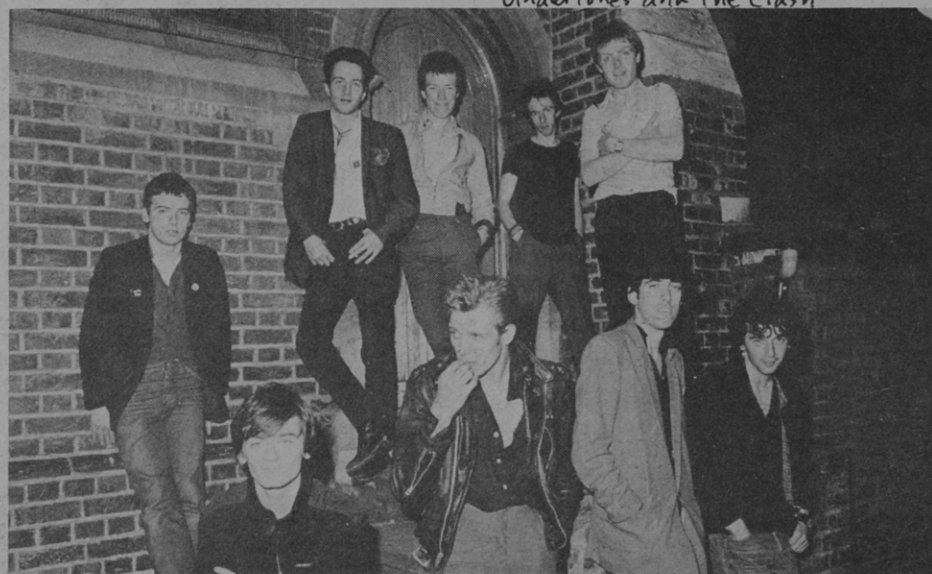
A night with Ry Cooder is a musical lesson in American history. From the trigger-happy saga of Billy the Kid through the Thirties Depression years, World War Two and the absurdity of "F.D.R. in Trinidad", rock and roll, and on to the New Depression of the seventies, Cooder chronicles life through his music, a meld of the prairie and the ghetto, balmy breezes and pulpit preaching. His music pulses with life. He plays the roots of rock and roll with a vigour few who trade under the name could hope to match.

An appreciative audience (and a very mixed one, with a sizeable smattering of time-warp hippies) was right behind Cooder from the start and he and fellow guitarist David Lindley responded well to the enthusiasm.

Some nasty sound mixing marred the opening song, Johnny Cash's "Hey, Porter", but after that it was plain sailing for an hour and three quarters of spellbinding and, at times, sublime string music.

Cooder is a masterly guitar and mandolin player who never allows his abundant technique to interfere with the engaging musical portrait he paints, whether it is Sleepy John Estes sitting alone and blind on his Tennessee porch with mice playing at his feet or the New Mexico punkhood of psychotic William Bonney.

The back-up work of David Lindley, especially on lap steel, added textures and shadings that had been necessarily absent when Cooder played solo here last year. The rapport of the



MEAN STREETS

Director: Martin Scorsese

Scorsese's films all seem to share the common theme of disintegration, whether it be the Band's farewell concert in *The Last Waltz* or the eventual split up of Minelli and De Niro in *New York New York*. The earlier films such as *Boxcar Bertha* and *Taxi Driver* also present this vision, although in somewhat grimmer terms than these two 'musicals'. In fact this bleaker territory of Scorsese's work is where we might place *Mean Streets*, the director's second film.

Mean Streets parallels the lives of four men coping with the pressures of living in New York's Little Italy. Two, Johnny Boy (Robert De Niro) and Charlie (Harvey Keitel) are at the core of the drama and much of it centres around their endless bickering and quarrelling, culminating in a climax such as we would expect from the director of *Taxi Driver*.

The film is not really new (1973) and probably its delayed release is the result of our relatively enlightened censorship of the late 70s. Six years ago certain expletives would have had to be cut out, and if one was to do this in the last 15 minutes or so of the film, it would mean excising a good deal of the dialogue. Whatever

SINGLES

The **Undertones** are being heaped with praise from all sides in Britain and no wonder — they sound like Ireland's answer to the Ramones with a vocalist who warbles not unlike Roger Chapman. A born singles band. Like their New York counterparts what you want is what you get, hard driving tuneful pop and that's their timely "Here Comes the Summer". The two songs on the flip, "One Way Love" and "Top Twenty" are not as infectious but they grow, quickly.

Dr Feelgood are the globe's surest deliverers of R&B and "As Long As the Price Is Right" is the best tonic there is. The **Police** sound like white reggae exponents as well as being about the only decent trio around these days. "Can't Stand Losing You", if you wanna think about it, is rock solid reggae until the chorus comes in. Fine song.

Gary Brooker's "Savannah" and the **Tarney/Spencer Band's** "No Time to Lose" fiddle forgetably, and the only disco platter to hand the **Addisi Brother's** "Ghost Dancer" makes a promising start but slides into monotony.

Few could complain about the quality of local singles this year. Th'Dudes, Street Talk, Toy Love, Split Enz, Dragon and Citizen Band have easily made the grade. **Citizen Band** definitely have bright prospects ahead with the fire and raunch of "Rust In My Car" and the flip side, "Dig That Tex", is get-outa-my-way-I'm-comin'-thru frantic rockin' out. Don't resist it.

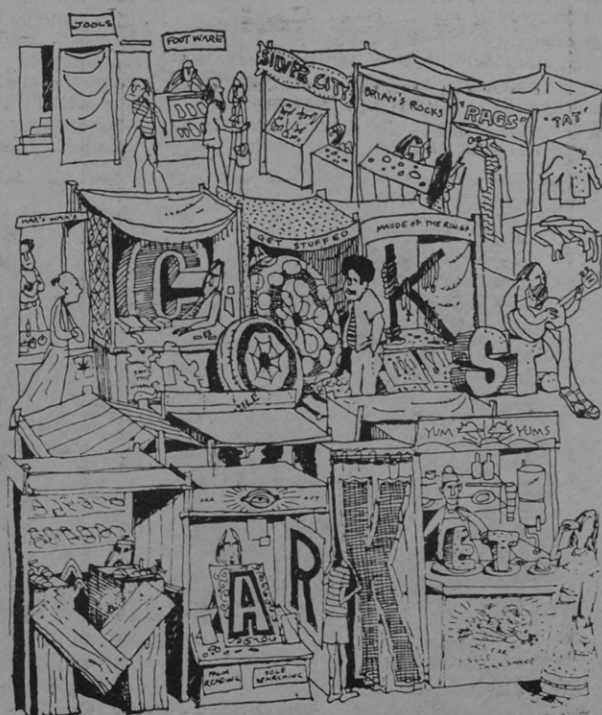
Still in two minds about the new **Dragon**. On the one hand they've deepened their sound ELO-style on the palatable "Counting Sheep" but, with Marc Hunter's departure, they've lost commercial appeal. Can't win 'em all.

GEORGE KAY

Undertones and the Clash

COOK STREET MARKET

IT
TAKES
ALL
SORTS



could be said of *Mean Streets* it could not be accused of pulling its punches. It portrays an edgy nervous world with a probing camera always trapping the characters in corners, hallways and bars. Certainly the bleak red lighting of Tony's bar where quite a few scenes take place is as effective an image of hell as the most fervent revivalist could conjure up.

Music plays an important part in *Mean Streets* from the evocative use of r & b numbers on the soundtrack to the snatches of the opera in a plusher restaurant scene. Indeed, this musical dichotomy is reflected in the shooting style of the film which often juxtaposes the seedily realistic with a more stylised operatic treatment.

Performances are quite exemplary, and Amy Robinson in the role of Charlie's epileptic girlfriend, Teresa, is one of those marvellous women that the American cinema seems to find for us, from the same mould that gave us Lauren Bacall, Suzanne Pleshette and Angie Dickinson (in her pre-Policewoman days).

WHO IS KILLING THE GREAT CHEFS OF EUROPE?

Director: Ted Kotcheff

Comedy-thriller is a genre which often seems to be a last ditch attempt to categorise something which fail dismally on both counts. This clumsy little effort seems to have had the baking powder forgotten somewhere along the line and the only oasis is Robert Morley who, as usual, plays Robert Morley. And, if you don't like Robert Morley, and I don't, it all just ends up being rather dull.

NOSFERATU

Director: Hans Werner Herzog

A stunning film. The German director's interpretation of this Bram Stoker classic is the purest quintessence of Romantic mal de siecle, and Isabelle Adjani's pale heroine makes one realise just how nauseatingly inept all those Hammer heroines were/are. Here Dracula emerges as a sympathetic character, thanks to a moving performance by Klaus Kinski. *Nosferatu* is not without its touches of sardonic humour or occasional nudges at the genre, but this homage to the great German director Murnau is a total success, right down to the tips of Nosferatu's long talons.

A LITTLE ROMANCE

Director: George Roy Hill

About 15 years ago this director made a rather touching film about the trial and tribulations of teenagerhood called *The World of Henry Orient*. This is a flabby scamper over the same territory, oozing with sentimentality and directed with a sledgehammer. Even Delerue's score is a little on the leaden side, with its rather crude pastiches of Vivaldi whenever the real article isn't being piped through the auditorium. Sally Kellerman and Broderick Crawford look embarrassed and Laurence Olivier seems a little more hardened, but then he was in *The Betsy* too.

William Dart

FILM FUN

Meatloaf heads the cast of *Roadie*, a comedy about the high jinx of rock touring. *Roadie* is directed by **Alan** (*Welcome to LA*) **Rudolph**, and when are we going to see that film, I wonder? ... **Dennis Hopper** is busy trying to get a new project *Honky Tonk Heroes* into production — could be the elusive success that has been avoiding him ever since *Easy Rider* in the late 60s ... By now the soundtrack for the film of *Quadrophonia* should be released stateside, and talking of the Who, the film script of *Life of Brian* bears a dedication to **Keith Moon** ... This last film has been much criticised by church groups for its blasphemies, but they seem mild compared to **Marty Feldman's** *Last Supper* where Jesus is presented with a bill for his last meal on earth, itemised as "gefilte fish for eleven and four pork chops for Judas" ... If you liked *Up in Smoke*, you will no doubt be pleased to know that the dope fiend's Homer and Jethro have just started filming *Cheech and Chong Go Hollywood* ... **Ry Cooder** is to write the score and give a cameo performance in *The Long Riders*, a Jesse James western ... **Jeff Lynne** is to write five songs for the new **Olivia Newton-John** vehicle *Xanadu* and **Joni Mitchell** will contribute a ten minute screen play for an anthology of short films on women, love and sex.