

# Records

## Little Feat As Time Goes By Warner Brothers

Two degrees in bebop,  
A PhD in swing,  
He's a master of rhythm;  
He's a rock'n'roll king.

Although Lowell George wrote those lines about Mac Rebbe-nack, I think they're really about himself. But then I'm biased. George's death in 1979 affected me more deeply than did John Lennon's the following year. Because quite simply Little Feat gave me more good times during the 70s than any other band. Not that any of their seven albums were masterpieces, just that the best tracks were. And recently, when making up a Walkman tape, I found that there was more top-grade stuff than would fit on a C90. So it strikes me as silly that this 12-track LP could be subtitled *The Best of Little Feat*. It's a sampling at most. Shoot, there's only one track each from *Dixie Chicken* and *Time Loves a Hero*. What's more, there are two tracks here which I wouldn't even consider for my compilation tape. Not that 'Spanish Moon' or '20 Million Things' are bad tracks mind, just that there's heaps better to choose from. The rest of the album consists of sure bets though.

Of course if you're a Feat freak you'll have all this stuff anyway but you'll still covet *As Time Goes By* for the nifty Neon Park sleeve. But if you're unfortunate enough never to have heard Little Feat then there's good times galore awaiting you herein. Maybe by today's hypertext production standards El



Lowell George

Feats can sound a little low key at times, but be patient. You'll soon succumb to their unique brand of funky, foot-shuffling, back-bone slipping, grin-widening gumbo'n' beans. Then you'll wonder how you got along without them.

## Bobby Darin The Bobby Darin Story Atco

Bobby's the quintessential white hipster, a sense of cool forged in the nightclubs of Las Vegas and New York; this is real Freeze City. So mix up a huge batch of Vodka Martinis and get fingerpoppin' with Bobby.

The man himself introduces most of the songs in this "aw shucks" sort of voice, but the songs are real sophisticated. You know the sort of thing, a huge over-the-top big band arrangement and Bobby stretching his vowels oh-so-nicely over the crashing cymbals.

Best tracks are the classic 'Mack the Knife', the teenage party of 'Splish Splash', the self-

stimulation of 'Dream Lover' and the Las Vegas standard 'Bill Bailey'.

For hep cats and martini drinkers everywhere.

**Kerry "Shaken not Stirred" Buchanan**

## Waylon Jennings Will the Wolf Survive MCA

In 1976 an album called *Want-ed: The Outlaws* achieved the unheard of distinction of becoming the first country record to achieve platinum status. This was something of a watershed, launched at least two highly successful careers, and flipped its middle finger at Nashville establishment. Willie 'n' Waylon with their long hair, cowboy attire and disdain for convention had arrived: the *outlaw* movement.

Ten years later with little to rebel against (save middle aged spread) how do we find Waylon? Well! "Grinning like a possum eating shit," I'd say. *Will the Wolf Survive* (the Los Lobos song) is a powerful opener, transformed from the original — a moving ode to the plight of desperate Mexican immigrants — to a hard-rocking outlaw road song driven by the dextrous beauty of Mark O'Connor's mandolin. An obvious standout, with Waylon's booming voice in fine form.

The thing most noticeable on first listening is the crystal clear digital sound and the use of synth — that's right, synthesiser! — which is used to good atmospheric effect on 'What You'll Do When I'm Gone', 'Suddenly Single', and 'The Shadow of Your Distant Friend', the best of side two. Combined with the array of talent in the studio this makes for a classy

production indeed.

The rest is good solid country rock fare, though nothing exceptional. I should imagine it would sound great on expensive car stereos. Hipper than Dire Straits 'n all.

**Mark Kennedy**

## Gap Band VII Total Experience

What makes the Gap Band so good? Firstly, lead singer Charlie Wilson can out sing any one you choose to think of. Secondly, they know who to steal their sounds off, notably the traditional P-Funk, Woody Woodpecker tribute that features on every record. (And with last year's rumour that Wilson, C. was producing for ex-Bride of Funkenstein Dawn Silva that's good news indeed.) Lastly, if anyone can write a good ballad, albeit a wishy washy one, albeit the same one over and over, albeit, albeit, the Gap Band certainly can.

So you know that although the temptation is there to slander these guys for having the cheek to repeat themselves again, *Gap Band VII* has all the splendid after-glow that makes you want to play Gap all afternoon, play Gap ballads when you're too tired to make love, and to look forward to seeing your girl with the anticipation that comes of the old songs like 'I Found My Baby', 'Outstanding' and 'You Can Always Count On Me'.

'Desire' is written to dance to, and though it won't find favour where I dance, except the living room, it's a mighty fine track. I say "mighty fine" with respect for the Wilson Brothers, who are seen again in 10 gallon Stetsons. And I thought Beastie Boys caps were chic. 'Automatic Brain' follows and it's okay, but better still are 'I Want a Real Love', with a great rhythm

guitar riff and the ballad that ends the record 'I Need Your Love'.

There's nothing on this album that reaches the heights the Gap Band have given us before, but you'll be pleased to own this album, and, if you're a wet old fool like me, it's a good reminder of what love can do for you.

**Peter Grace**

## Bette Midler Mud Will Be Flung Tonight Atlantic Steven Wright I Have a Pony Warner Bros

The problem with comedy albums is the problem with jokes. Even when they're good how many times do you want to hear them? Depends on the delivery I guess.

Bette Midler obviously relishes the mud she's going to fling so we tend to be carried along with her enthusiasm. Side one of her set is easily the better and here she rivals Joan Rivers for insulting the rich and famous. So if you want to hear Madonna, USA for Africa, Springsteen, Prince et al get theirs, then get Bette. But there's no guarantee how long the mud will stay fresh.

Midler's frenetic, bubbling delivery is a total contrast to the laconic, dead-pan monotone of Steven Wright. Wright is a Jewish-American and the album was recorded live in Aspen Colorado. His brand of humour consists almost totally of logic-defying one-liners that can leave you stunned into incredulity or howling at their absurdity. After all, this is a man who knows he was born via caesarian section because whenever he leaves the house he goes out through the window.

So far there have been only two

basic reactions to *I Have a Pony* from the dozen or so people who've heard my copy. One is "weird, totally weird" and the other, "some kind of genius". Both at least concur that he's the most original solo comedian in some years.

**Peter Thomson**

**John Martyn  
Piece by Piece  
Island**

Take this over a mug of warm milk before bed and snuggle up into mum's hand-knitted quilt.

Everything is all okay after all for our John; he's up to his bald spot in love and wails his way through 40-odd minutes of the syrupy juices of love making. When his love life is on a bumper run, the result is dark music, and now, vice versa.

He ties up his stretch of bed-work with a relatively bent piece entitled 'John Wayne'. Hmmm. Outside of that, all other tracks sound the same, a sort of creamy blur fixed neatly and gently to the spot by rhythm section Alan Thomson and Danny Cummings. There's bulk proficiency and a professional sound, in fact I'd place it in the States, not in Scotland.

I'm not excited about this album at all. One early Sweetwaters I watched in amazement as he pulled a few electronic tricks with an acoustic guitar. With it came life, energy and creativity.

*Piece by Piece* is a comfortable period in Martyn's life, not a creative one. It is a mood, and one that caters for an element in each of us. For that, he must be given credit, despite reservations about the music that results.

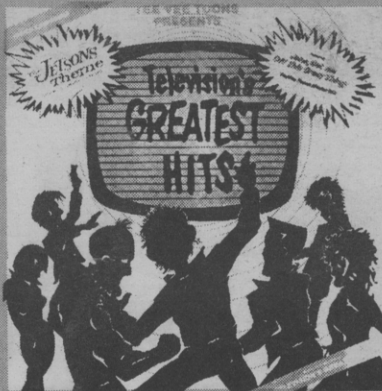
**Barry Caltcheon**

Teelive Teems Presents
Two Record Set

Television's  
GREATEST  
HITS

Featuring  
Don Pardo

# TV's GREATEST HITS: OUT NOW 65 THEMES THAT SHAPED YOUR MEMORIES!



SPECIAL RELEASE  
12" MASTER MIX

"Jane Get Me Off This Crazy Thing"



Join the Party

You don't have to leave home to pick up your latest issue of *Rip It Up* — become a subscriber and you need only walk as far as your mailbox. In addition we'll send you a cover poster (choose from our poster ad elsewhere in this issue).

\$12 for 1 year (12 issues) \$22 for 2 years (24 issues)

1 Year Overseas Subscriptions:  
Australia \$40NZ (air), \$24 (sea).  
USA \$50NZ (air), \$30NZ (sea).  
England \$60NZ (air), \$36NZ (sea).

Name

Address

poster

Send to Rip It Up Subscriptions, PO Box 5689, Auckland.

28 Rip It Up / August 1986

WE WANT YOUR PUNK, FUNK,  
ROCK N ROLL,  
YOUR REGGAE,  
JAZZ AND ALL,  
YOUR SOUL.  
CASH 'EM IN,  
TRADE 'EM IN,  
GET IT TOGETHER,  
AND BRING 'EM IN!

ROCK & ROLL RECORDS  
18 FORT STREET, CITY. PH: 797-899

LATE NIGHT FRIDAY  
OPEN SATURDAY 10.30am to 12.30pm

PACIFIC MESSAGES

BELIEVE IT!  
This is the year of peace Our message to the world.

SIDE ONE  
Pacific Zone  
Noel Connolly and  
Anne Crummer  
Dial a Sailor  
Steve Gerrish  
Lifeboat  
Noel Connolly  
Through the Dark  
Anne Crummer

SIDE TWO  
Shipping Lanes  
Shona Laing  
Messages  
Peter Morgan &  
Anne Crummer  
Little Tui  
Mahia Blackmore  
The Bay  
James K. Baxter  
& Ross Mullins

OUT NOW ON ODE ALBUM & TAPE