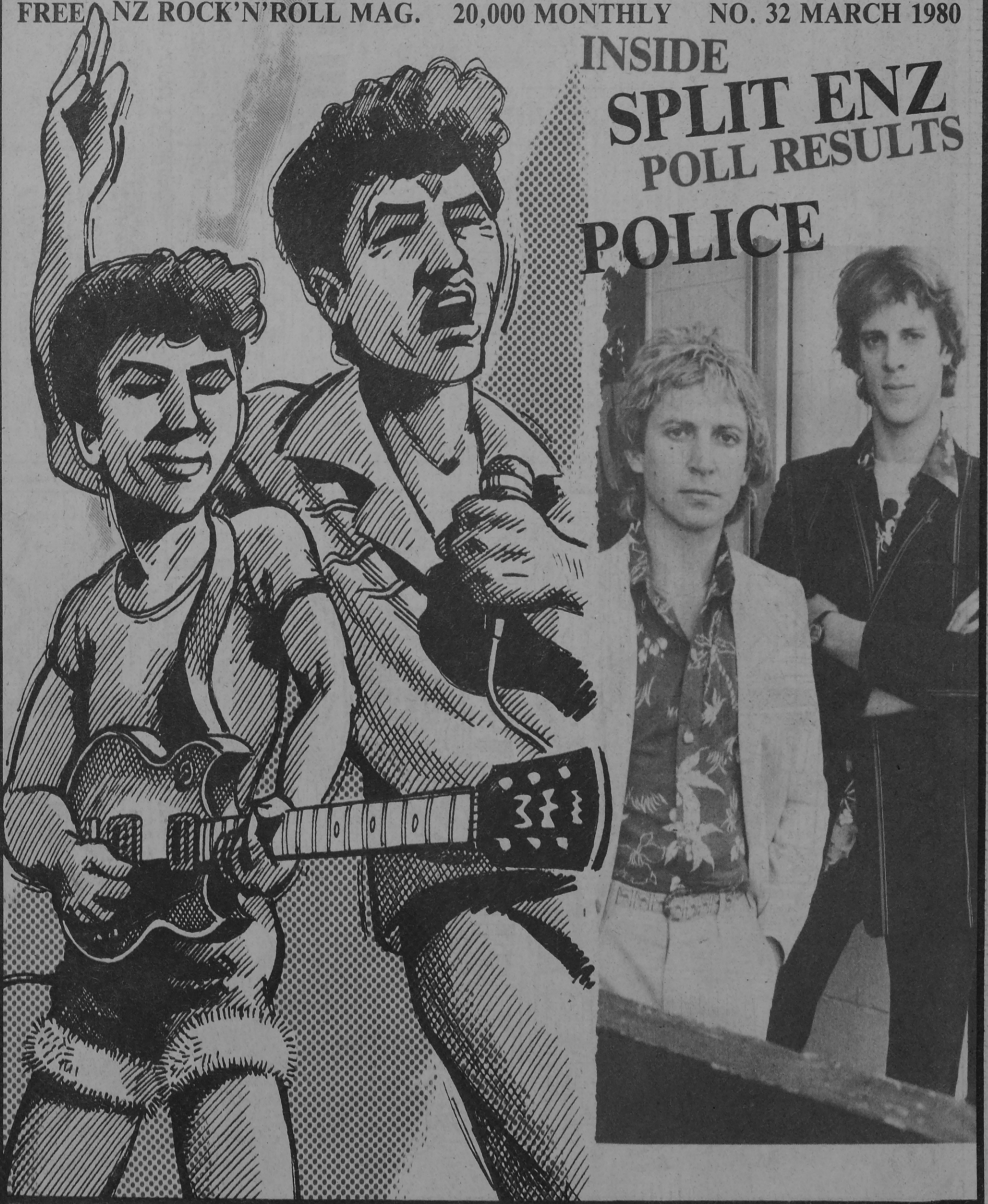


RIP IT UP

FREE NZ ROCK'N'ROLL MAG. 20,000 MONTHLY NO. 32 MARCH 1980

INSIDE
SPLIT ENZ
POLL RESULTS
POLICE





BEST GROUP

1 XTC. 2 The Police. 3 Talking Heads. 4 Rolling Stones. 5 The Jam.

BEST NEW ARTIST

1 The Police. 2 The Undertones. 3 The Cure. 4 B52s. 5 Gary Numan.

BEST ALBUM

1 *Drums and Wires*, XTC 2 *Fear Of Music*, Talking Heads. 3 = *Reggatta De Blanc*, Police / *The Wall*, Pink Floyd / *It's Alive*, The Ramones. 4 *At The Chelsea Nightclub*, Members. 5 *Live Rust*, Neil Young.

BEST SINGLE

1 "Making Plans For Nigel", XTC. 2 "Roxanne", Police. 3 "Public Image", PIL. 4 "Rebel", Toy Love. 5 = "Gangsters", Specials / "Radio Radio", Elvis Costello / "Another Girl Another Planet", Only Ones.

BEST MALE VOCALIST

1 David Bowie. 2 Andy Partridge, XTC. 3 Elvis Costello. 4 Sting, Police. 5 = John Lydon / Neil Young.

BEST FEMALE VOCALIST

1 Debbie Harry. 2 Pauline Murray, Penetration. 3 Lene Lovich. 4 = Sharon O'Neill / Patti Smith / Rickie Lee Jones. 5 Poly Styrene.

BEST NZ GROUP

1 Split Enz. 2 Toy Love. 3 = Citizen Band / Mi-Sex. 4 The Swingers. 5 Th'Dudes.

BEST NZ ALBUM

1 *AK. 79* (Toy Love, Swingers, Primmers, Marching Girls, Proud Scum, Terrorways). 2 *Graffiti Crimes*, Mi-Sex. 3 *Frenzy*, Split Enz. 4 *True Colours*, Split Enz. 5 *Just Drove Thru Town*, Citizen Band.

BEST NZ SINGLE

1 "Rebel", Toy Love. 2 "Computer Games", Mi-Sex. 3 "I See Red", Split Enz. "I Got You", Split Enz. "Lonely Hearts", Sheerlux.

BEST NZ VOCALIST

1 Chris Knox, Toy Love. 2 Tim Finn, Split Enz. 3 Steve Gilpin, Mi-Sex. 4 Sharon O'Neill. 5 Paul Robinson, ex-Sheerlux.

BEST NZ DRUMMER

1 Brent Eccles, Citizen Band. 2 Mike Dooley, Toy Love. 3 Buster Stiggs, Swingers. 4 Malcolm Green, Split Enz. 5 Ricky Ball, Hello Sailor.

BEST NZ BASSIST

1 Mike Chunn, ex-Citizen Band. 2 Bones Hillman, Swingers. 3 Paul Keen, Toy Love. 4 Roland Kileen, ex-Sheerlux, now in CB. 5 Nigel Griggs, Split Enz.

BEST NZ GUITARIST

1 Phil Judd, Swingers. 2 Alec Bathgate, Toy Love. 3 Dave Dobbyn, Th'Dudes. 4 Greg Clark, ex-Citizen Band. 5 = Neil Finn, Split Enz / Steve Roach, Sheerlux.

BEST NZ KEYBOARDS

1 Eddie Raynor, Split Enz. 2 Jane Walker, Toy Love. 3 Murray Burns, Mi-Sex. 4 Stuart Pearce, Street Talk. 5 Sharon O'Neill.

BEST CONCERT '79

1 Members, Mainstreet. 2 Talking Heads tour. 3 = Cheap Trick tour / Split Enz tour. 4 Citizen Band, Auckland Town Hall. 5 Toy Love in a pub.

FAVOURITE FILM

1 *Kid's Are Alright*. 2 *Animal House*. 3 *Midnight Express*. 4 = *The Warriors* / *Star Trek*. 5 *Up In Smoke*.

FAVOURITE TV SHOW

1 *Radio With Pictures*. 2 *SOAP* 3 *The Prisoner*. 4 *Professionals*. 5 *Kenny Everett Video Show*. 6 *Ready To Roll*.

FAVOURITE RADIO PERSONALITY

1 Barry Jenkin. 2 Fred Botica. 3 Bryan Staff. 4 John Hood. 5 Kevin Black. 6 John Barry. 7 Mark Morgan.

Poor Police. A worse blowout of a tour would be hard to imagine. And none of it their fault. Nobody's fault, really.

Sting had the bad luck to pick up one of those viruses in Hong Kong, leaving him voiceless. Andy got it too, but recovered. Sting, who has to carry all the singing chores, also caught flu, further aggravating things. By the time he emerged from an exhaustive Customs search at Christchurch he was as white as a sheet and one step away from collapse.

The Christchurch gigs went ahead, the first night spoilt by a power failure early in the show. The following night, everything worked and the normally reserved Avonsiders went apples.

That was to the cost of Wellington and Auckland. The Sting throat gave up the ghost, and blooie went four shows. Nobody was more upset than The Police. What's more, with their commitments, it'll be next January before they enter this part of the world again.

They left with fingers crossed and Sting stuffed to the eyebrows with antibiotics. Ahead of them were shows across Australia, then on to Thailand, India and Egypt.

Sting stayed long enough to receive his gold discs when the band met the Press in Auckland, then went off to bed. Copeland and Summers were left to field the questions, and bless them, they still had their senses of humour intact, despite all they'd been through.

ALTER EGO

Copeland even managed to laugh off a question about his mysterious alter ego, Clark Kent. He's recorded a single or two under that name for an independent British label, and true to the form of all superheroes, he continues to deny that he and Kent are one in the same.

"Clark Kent has an album due out in April," he says. "But he's a busy guy, being president of a number of multi-national oil firms. He has commitments as a religious leader as well."

Sting, it is revealed, is currently considering two film offers, having already made his name



in *Quadrophenia* and *The Great Rock n' Roll Swindle*. One of the films is being directed by moviefuhrer Francis Ford Coppola. An honour indeed. But the role is that of a rock star and Sting doesn't want to be typecast. So he's yet to make up his mind.

Copeland claims the honour of being the only drummer to play a Saturn V rocket. That happened while they were filming a clip of "Walking On The Moon" at Cape Canaveral.

Away from the artificial atmosphere of the news conference, Copeland talks about *Reggatta de Blanc*:

"We did a lot more improvisation. I think it's a lot slicker album, and more organised, and that's because we'd been playing together longer.

"When we did *Outlandos* we rehearsed those songs in the studio without too many gigs and we hadn't really cottoned onto improvisation at that point. So it just came down to the songs, and they were good songs.

"But with the second album, we'd been touring constantly, with lots of improvisation on stage, so when we did the album we'd had no rehearsal at all, and we just arranged the material in the studio, and recorded it.

"Message In A Bottle", for instance, when we recorded it, was about 20 minutes long in its original take, just getting the chord changes and the choruses. Then we took out the scissors and cut it down. So actually, it was rehearsed, arranged and recorded at the same time."

BETTER LIVE

This approach shows up very strongly in the album, which hints at what can be done with the songs in a live setting. Stu says the songs from *Reggatta* work better on stage, but that is only to be expected in the sterile aura of the recording studio. Stu is much happier on stage, when the bad gets a chance to jam.

"Those parts are more fun, when you take chances and every gig is different. You feel more of a buzz when there are some chances being taken."

Outlandos owed more to reggae than to jazz, a trend which was reversed on the second album.

"Maybe we'd had a chance to get further into our own direction with it (reggae) on the second album. We were originally inspired by it, but we never were attempting to re-create it. We just picked up a feel from it and did our own thing with it."

Copeland is quick to acknowledge the debt The Police owe to the new wave and the way it changed musical attitudes.

"Before the punk revolution it was not possible."

CONTINUED ON PAGE 3

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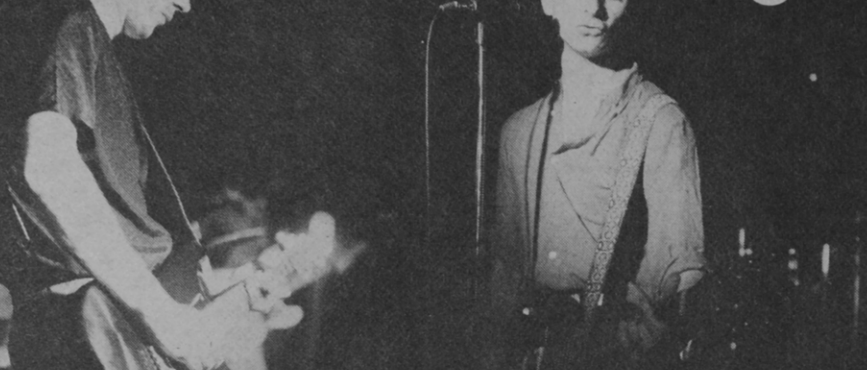
SMALL STUFF

Above, AC/DC, Bon Scott on extreme right.

The **Meatloaf** follow-up to the mammoth *Bat Out of Hell* will be released in May, at the same time as *Bad For Good*, the debut by his writing partner, **Jim Steinman** ... **Bob Dylan** is back in Muscle Shoals Studio with producers Jerry Wexler and Barry Beckett, just like when he made his last album, *Slow Train Coming* ... **Devo** have taken to opening their shows disguised as 'Dove, The Band of Love'. Highlight is Boujle Boy's rendition of "Gotta Serve Somebody" ... flip of new **Blondie** single "Atomic" is their live recording of Bowie fav, "Heroes" ... the evening after his sell-out gig at the 18,000 seater Los Angeles Forum, **Tom Petty** gigged at an LA club. Fans queued overnight. The second half of his two hour Whiskey show was 'solid gold' — including "Something Else" (Cochran), "Shout" (Isleys), "Anyway You Want It" (Dave Clark), "Don't Bring Me Down" (Animals) and "I Fought the Law" (Bobby Fuller) ... next from **Styx** may be a live album, as they recorded two concerts on their US tour ... **Costello** and band have guested at **Rockpile** gigs in Liverpool and Bradford under the name The Horace Barlow Experience. Costello newie *Get Happy* has ten tracks on each side. **NME** claim that the influence of the Memphis soul sound is apparent and that immediately after producing The Specials debut, Elvis dived into a London oldies shop and purchased 50 British bucks worth of Stax and Atlantic label recordings, by Sam and Dave (and others), then headed for Holland with Nick Lowe ... **The Members** have completed their new album. It's titled 1980 — *The Choice is Yours* ... romance is in the air. Though **Kisser Gene Simmons** and **Cher** have called it quits, **Lou Reed** has announced his engagement to a lucky lady, Sylvia Morales. Not to be outdone, Irish lad **Phil Lynott** (Thin Lizzy) has married and so has Skids man Stuart Adamson ... by the way, **Skids** have two new members. Moore and Simpson have left. New players are Mike Bailey (drums) and Russell Webb (bass) ... The **Buzzcocks** have quit live work. A new album is due soon plus two albums on Peter Shelley's

Groovy Records, featuring Pete's electronic compositions ... New Orleans singer/pianist, **Professor Longhair** died last month shortly after completing an album produced by Allen Toussaint entitled *Crawfish Fiesta* on Alligator Records. Tinklers to learn their stuff from Longhair include **Dr John** and The Specials' Jerry Dammers. In fact **The Specials** caught Longhair's final gig, after opening for **Police** in New Orleans ... selling line for the Pistols' *Flogging A Dead Horse*, is "14 Great Hits From Those Loveable Spikey Tops". The cover design has a '14 Truckers' Favourites' flavour. Pure pap ... all girl sensation, **The Slits** have left Island Records ... some soul news — Mr Funk, **James Brown** has recorded a live album, not at the Apollo but, you guessed, in Japan. **Aretha Franklin** is signed to Arista Records. The proposed **Temptations** reunion album (with Eddie Kendricks and David Ruffin) fell through ... rock'n'roll critics writing books include Lester Bangs (a book on Blondie for Viking Press) and Robert Christgau who is writing 'A Consumers' Guide to the Seventies' ... Bon Scott (30) the **AC/DC** lead singer was found dead in a car in London. There were no suspicious circumstances ... this month's 'Zany Name Awards' go to Virgin signings; Holly and the Italians and Martha and the Muffins ... bad taste ace, photographer Helmut Newton shot the poster inside the new **Van Halen** album. It's entitled *Women And Children First* ... in the studio soon are Barbara Streisand (producer Barry Gibb), Shaun Cassidy (producer Todd Rundgren), Temptations (producer Berry Gordy), Gladys Knight (Ashford and Simpson producing) and Grace Jones (producer is Island boss Chris Blackwell) ... Brian Eno and Robert Fripp are in the studio ... albums to look out for include — J. Geils Band *Love Stinks*, B.A. Robertson *Initial Success*, TRB live double, Peter Gabriel's third solo (guests include Fripp, Jam man Paul Weller and Larry 'Synergy' Fast), Patti Smith live double, Patti Labelle *Released* (producer Allen Toussaint, remember "Lady Marmalade"?), Joe Ely live album (with a bonus Clash/Ely 45), Bob Seger *Against The Wind*, from the prolific Jules and the Polar Bears *Fenetiks* and *Bad For Business*, PIL *Metal Box* (and conventional package of the same — a double album *Second Edition*), a Stuff live album, Stephen Bishop *Red Cab To Manhattan* (first Warners album).

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Noel Crombie

Ray

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Mad
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CONTINUED FROM PAGE 1

ble to form a new group and be in business until you had a record deal. To get a deal you had to use your credentials, which the record company would use to promote the group. You had to have a hit single. You had all these rules you had to conform to, and there were a lot of really good groups that didn't have those ingredients.

"I know groups like Devo, for instance, who would never have got radio play, but suddenly this new generation decided that they were going to support those artists. So the new clubs started opening up everywhere and the kids started buying those singles like crazy. And so it was suddenly possible to form a group without a record company, to form your own record company, and you could go straight for it.

"Also, those kids were much more fun to play to. They enjoyed themselves more at concerts, they were worth being in a band for."

OLD WAVERS

The Police could probably have presented their credentials to the world as Old Wavers, but where that would have left them is anyone's guess. Andy Summers alone has played for Zoot Money, Kevin Coyne and Soft Machine, to name just three. Instead, they chose to aim at the up-and-coming audience, which meant those credentials had to be avoided.

"It did us a lot of harm," says Stu. "In fact, at the beginning a lot of people were suspicious about us, first of all because we were playing those clubs (Roxy, etc) before the revolution had succeeded. All the guys in bands I'd hung out with, such as Climax Blues Band, Caravan and Wishbone Ash, all thought I was completely mad, and all the journalists who hadn't picked up yet thought 'God, another group goes berserk'. They just didn't understand, even in England in the early days, but at the same time they knew who we were, they knew our credentials, so we initially had a tough time with the English press, but we soon worked them into shape.

"The thing about the English press is they can really help somebody. Like the Clash, it would have been impossible for them to make it without the press. The press didn't make it possible for us, we had to find other ways of getting into peoples' consciousness. In fact the only medium that was amenable to our music was word of mouth."

MOVIE AND ALBUM

In the pipeline is a new album which could turn out a "concept work" (Stu raises his eyes to heaven). It will probably be based around a

film of the band on a world tour.

"We could make another zillion-seller commercial album, we've already sussed out how to do that, and the way we did that was by doing what comes naturally. What comes naturally to us now may not be what everybody wants, but it's pretty much based around music for a movie."

I doubt whether The Police will have trouble gaining acceptance for such a move, having already re-written a few unspoken laws (no pun intended). Listening to their albums while writing this, I can only feel sheer blind frustration over what I missed due to the most unfortunate circumstances. I only hope they don't repeat themselves next time.

Duncan Campbell

Hello Sailor, Kicks.



HELLO SAILOR BREAK-UP

Surprise split in February was Hello Sailor. They played their final gig on Saturday, February 23 at the Windsor Castle to a very full house, and a crowded footpath. Two days later Graham and Lisle returned to Aussie.

Before leaving, Graham Brazier recorded two recent compositions, "Mr Asia" and "One Bullet In A Six-Piece Chamber". He played guitar, and Dudes Peter Ulrich (drums) and Les White (bass) helped out. In Sydney, Brazier intends to write for Marc and Todd Hunter's new label, Axel Records.

About Sailor's demise, Brazier said, "Everybody wanted to do slightly different things, but we'll probably work with one another in the future, writing and so on." He thought it would be pointless for the band to return to Australia or the USA.

"If it was two years ago it would have been worth persevering, but you can only work on the road for two years or so, then you don't want to know about it."

Apparently the break-up took place when other Sailor members refused to again link their futures contractually with their temperamental lead singer. Brazier promptly booked his ticket.

Harry Lyon warns that the return of the Fabulous Fabrications (Sailor without Brazier) may be imminent.

POLICE COMPETITION RESULTS

The Festival Records POLICE spot the difference competition was *Rip It Up*'s biggest ever — seven hundred and fifty entries were received.

First prize winner (t-shirt, both Police albums, Police poster) is Ian Morgan, Christchurch. Winners of Police's latest album *Regatta de Blanc* and a poster

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| | Sat | 15th | Napier | Municipal Theatre |
| | Tue | 18th | Greymouth | Regent Theatre |
| | Wed | 19th | Timaru | Theatre Royal |
| | Fri | 21st | Dunedin | Town Hall |
| | Sun | 23rd | Invercargill | Civic Theatre |
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are Dave McLean (Tamaki) and Anne Scarrow (Hamilton).

The twenty five readers to win Police posters are Jan van Gisbergen Manurewa, Carol Camden Masterton, Darren Werner Kaitia, Mike Thornton Papakura, Rex Maxwell Birkdale, Tim Birchall Whangarei, Beth Buchannan Mt Wellington, Edna Morrison Tauranga, David Ault Hamilton, Duncan Hutchinson Birkenhead, Charise Waddingham Orewa, Tim Cullen Te Awamutu, Rudy Vanderpol Glendene, Rosemary Lewis Glen Innes, Kevin Rogers Khandallah, Julie Smith Christchurch, Kathy Joe Dunedin, Bryan Claridge Devonport, Tim Lander New Plymouth, Lois Wilson Westmere, Tim Woon Karori, Bruce Kernshan Wellington, Nicholas Ferneyhough Manurewa, Brendan Hoffman Invercargill.

RIP IT UP NO. 31, FEB 1980.

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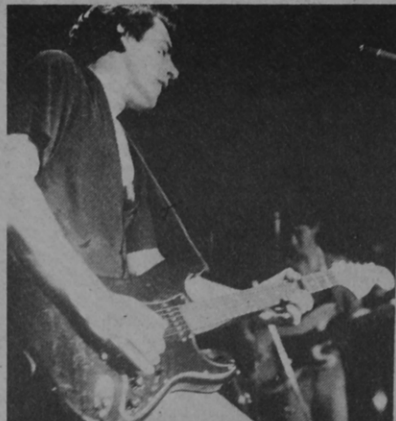
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Street Talk, Gluepot.



New CB, Roland Kileen on the right.

RUMOURS

WELLINGTON

About to happen big, it seems, are the **Tigers** who took the EMI Records conference by storm. A single entitled "Red Dress", due for release shortly, was recorded at Marmalade with the Robinson/Smith team. The Tigers remain an enigma in Wellington. Although based in the city the band have yet to perform here and are still without a regular guitarist. Currently using Kevin Bayley.

The Capital now has its own rock press, with the first *In Touch* on the streets. The mag is initially only being distributed in Wellington monthly and plans to cover movies and other areas in addition to music. It is being produced by Mike Ashton and former *RIU* correspondent Gary Steel.

Somebody done somebody wrong dept — **Ambitious Vegetables** have been complaining long and loud about the scratching of themselves and the **Steroids** from the Radio Windy Oriental Bay extravaganza. It seems they were replaced by the **Kevin O'Brien Band** and are accusing Windy's Phil O'Brien of nepotism. (Mr O'Brien was out of town and thus unable to comment on the accusations.) The Veges stocks are rising. Negotiations are in progress for out of town gigs at Mainstreet, Hillcrest and Hillsborough and tapes of four songs are being hawked around radio stations.

New band due to appear soon — **Dirt Cheap** and reported to be disbanding are the **Ducks** ... this time a bouquet to the management of Willies for giving the bog walls a coat of black-board paint and supplying chalk. Admirable support for local artists ... **Steroids** hit the South Island in March, and have plans for a stint in Auckland after that ... in March at the Last Resort, lookout for **Dirt Cheap** (March 13), **Reel to Real** (March 14, 15, 16) and **Crocodiles** (March 20, 21, 22, 23).

R. Solez

CHRISTCHURCH

Newz are recording an album for a non-major record company. Possible titles are *Heard The Newz?* or *Bon Marche Are The Newz*. New **Newz** members are Tony Rabbett and Brad Coates. The group has delayed its N.I. tour until late April ... a mix-up in bookings has delayed the **Vapour** and the **Trails** N.I. venture.

Rocky ("Message In A Bottle") **Lox** opened for **Split Enz**, cooking it up in white shirts complete with medallions ... support for Police in Christchurch is the **Vauxhalls**.

Pop Mechanix are back and sounding good ... **Midge Marsden** and band failed to make it across the Strait and missed his week at the Gladstone ... coming to town soon are **Heavenly Bodies**, **Street Talk**, **Steroids** and **Swingers**.

Cowboys are doing well at regular gig, The Star and Garter ... Sunday night at the Brevet club were **Toy Love**, **Comics** (new and good), those infectious **Androids**, and most of the **Basket Cases**. Harry Sparkle sang "Rebel" with **Toy Love**.

Luke Neary has returned from Aussie and is forming a new band to be called **Spivs** ... **Vacuum** have a new bassist, Alastair Parker, ex-**Basket Cases** and **Dizzy Blonde** ... **Steam-shack** is looking for a guitarist ... **Breathless** may split ... new bunch of reactionaries round town, **Niteshift**.

JW

DUNEDIN

David Kilgour, who was playing bass with the **Stains**, has left possibly to join his brother Hamish in the **Sobs**. He will be replaced by Terry Moore. Incidentally **Stains** lead vocalist is David Lockray.

Martin Phillips (guitar) ex-**Same** and Peter Gutteridge (bass) ex-**Clean** are forming a band but they still need a drummer. **Heavenly Bodies** have recorded four of their original songs in the Dowling Street studios for radio promotion.

Steve Larkins, keyboards player for **Back to Back**, has decided to stay with the band. They

lost guitarist/vocalist Kipa Hiakita a few weeks ago.

Andy Coombe, ex-**Growing Pains**, has been writing a lot of material for his new band who are to make an appearance in a few weeks.

As openers at the recent **Split Enz** concert **Rockylox** provided a robust bracket of originals. The **Enz** had the capacity 2,800 fans on their feet before they even got on stage. From there they danced through what was announced as their best concert of the tour.

George Kay

AUCKLAND

Congrats to **Split Enz** for achieving the number one spot on the NZ album sales chart. Is it the first time for an NZ group? The 45 off *True Colours*, "I Got You" is at number two on the singles chart. **Enz** hope to be back this way in November. They're now in Oz doing eight weeks on the east coast then two in Perth.

By late March a specially priced **Citizen Band** live album will be out. Entitled *CB Bootleg*, it in Mike Chunn's opinion features their best ever recordings of both "City Slitz" and "Another Night". Other tracks are "Ladder Song", "I Feel Good", "Rust In My Car", "Julia", "S.O.S.", "Office Come Alive", "Acrobat" and "Protection".

First single on Ripper Records is a double A side — **Terrorways** reformed to record "Short-haired Rock'n'Roll" and **Proud Scum** recorded the flip, "Suicide II" prior to their split. Expect it late March ... Ripperish enterprise, Propeller Records (Griggs and Co) is making waves, threatening to release a **Features** single, "City Scenes" c/w "Victim" and Lennon-McCartney tune, "Do You Wanna Know A Secret".

More new little vinyls. **Street Talk** have their new single out — "She's Done It Again" c/w "Long Night Blues". Also from WEA the new **Toy Love** 45, "Don't Ask Me" c/w "Sheep". **Street Talk** tracks were produced by Bruce Lynch and **Toy Love** were produced by Todd Hunter.

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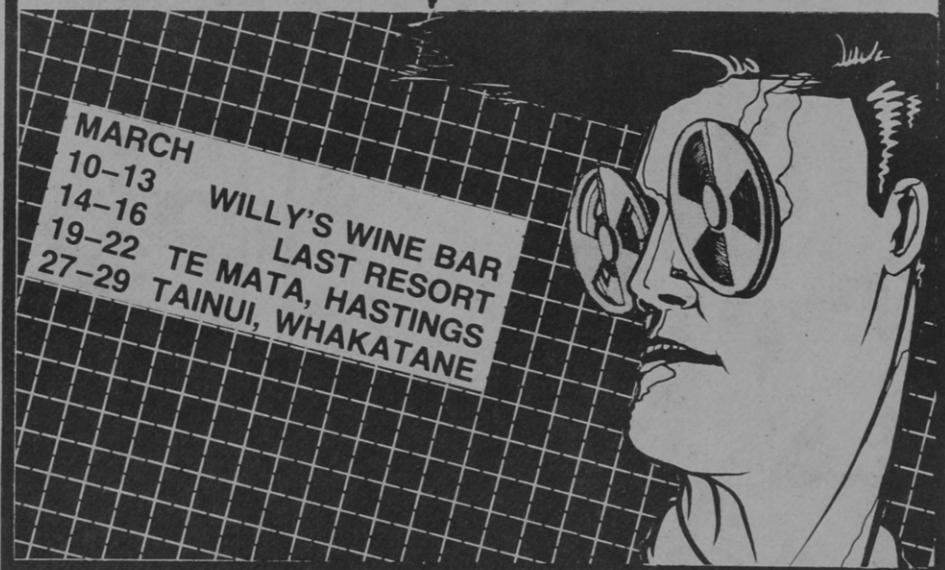
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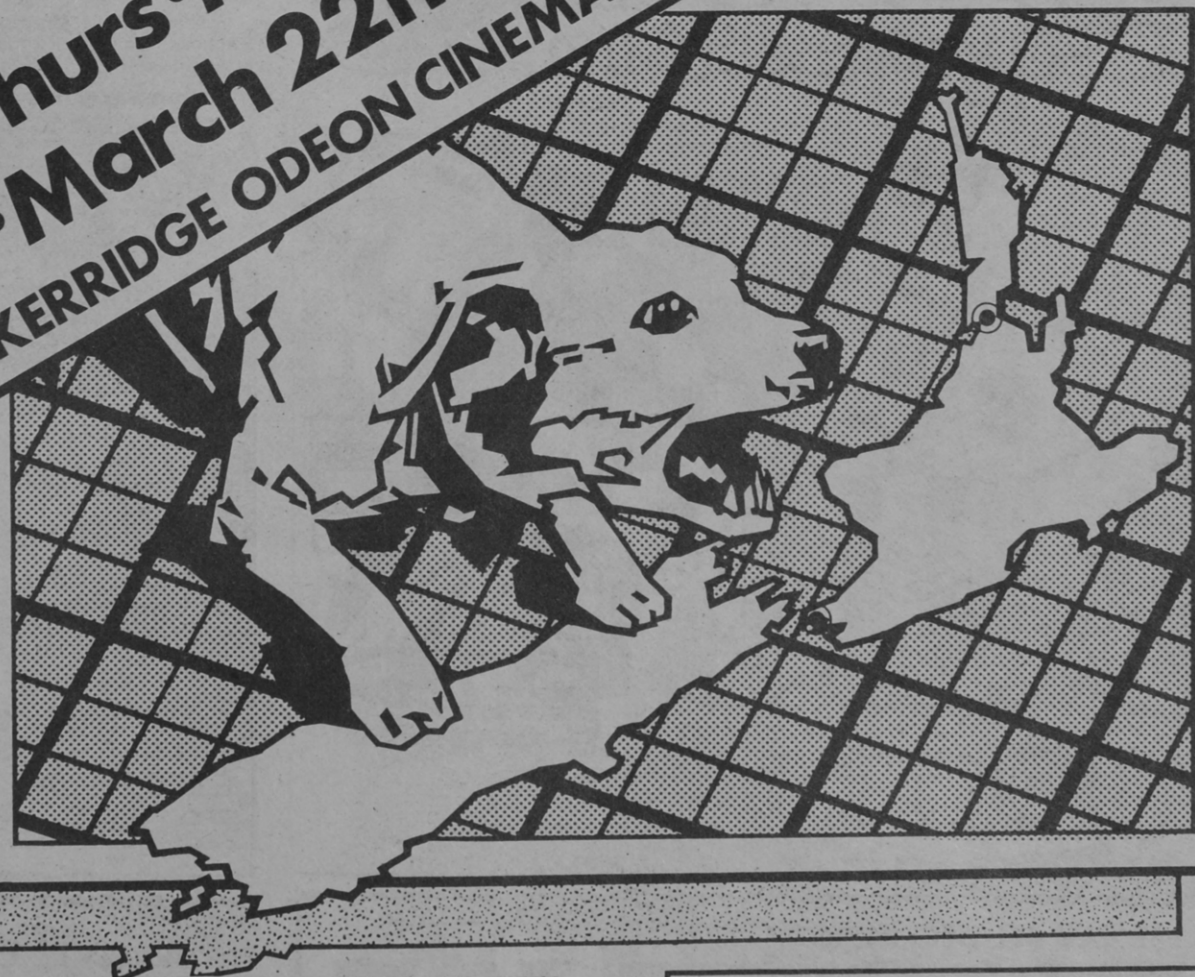
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CONTINUED FROM PAGE 4

Who will produce the next **Street Talk** album is still undecided. Their manager, Brian Jones is in LA talking with producers and engineers, including Kim Fowley. The band has considered producing the album, as they're very happy with tracks they did themselves for the film, *Good-Bye Pork Pie*. Studio time is booked for mid-March. Hammond is producing three demos for the **Rich** ... **Th'Dudes** have recorded several tracks, including "Piss", "On the Rocks" and "All My Lovers".

Flight X-7 will record mid-March at Mandrill. Glyn Tucker will produce and likely tunes for their first Polygram single are "Red Light" and "Loose Control". The band recorded "Numbers" late Feb for *Ready to Roll*.

The **Toy Love** invasion force leaves for Oz on March 9 and arrive in Sydney the same day (they're flying). Two or three days later they open at the Civic. Travelling with the band are road manager Doug Hood, WEA man/personal manager Terence Hogan and heavies, Chris Moody and Ian Dalziel ... talk about Sydney, we're told John Batchelor of Hookers fame was a new band.

Th'Dudes got a rave review in Aussie *RAM* mag, written by editor Anthony O'Grady. More than one Oz booking agency wants to tour Th'Dudes there this year. Th'Dudes guests at March 7 Mt Eden WM Hall gig were Sailors Harry Lyon and Dave McArtney and Brent Eccles of CB ... Sarah Snoid has left **Whizz Kids**. As a four-piece they impressed many as opening act for three **Split Enz** shows. By the way, Enz played Christchurch without ill Eddie and generously refunded to patrons fifty percent of the ticket price ... **Primmers** played their last gig at Toy Love's farewell at Mainstreet. Skeats, guitarist/vocalist is quitting Primmers to start something more mod-ern. He's looking for a bass player and drummer (if interested phone 374-447) ... new singer for **Ariel** is ex-Sirens man, Alan Bremner. The band will be back on the circuit late April ... new band in pubs is **Katz** featuring ex-Picture This vocalist Lisa Schouw and bassist Paul Wilson. The drummer is Andrew Schoshkoff and the guitarist is Peter Wist.

The new **Sheerlux** are still looking for a name. Not under consideration is Modulux. They've got some great new songs — take a listen to "It's You" or "Say You Love Me". The band has recorded eight demos at Mascot ... demoing lately at Mandrill were **Trooper**. Four tracks were recorded. The band has a new keyboard player, Ian Fussel, ex-Easy street.

In Mandrill March 4, were Mike Chunn, Greg Clark, ex-Enz Rob Gillies, Schtunger David Bowater and Eddie Raynor and Malcolm Green of Enz. They recorded a Finn/Judd composition, "The Instrumental" for release on Ripper Records. Flip may be a live Hello Sailor track. The same company has shown interest in recording **Spelling Mistakes** crowd pleaser, "Rachel's Piss Flaps". Though, Mistakes booking agent Charley Gray would like to see the tune out on a Muchmore label.

Back in the country, and resident at **Jazz Alley** (below Mainstreet) are bassist Bruce Lynch and drummer Frank Gibson Jnr. On keyboards is Murray McNabb. They are called **Space Case** and currently Kim Patterson is guesting on trumpet ... new bands around are **Extras** and **Electric Food**.
THE CORPORATION



TOURS

Big tour this summer is the two outdoor concerts by **Fleetwood Mac**, Thursday March 20 at Athletic Park Wellington and Saturday March 22 at Western Springs Auckland. Support acts are Street Talk in Auckland and Crocodiles in Wellington.

Also on the road in March are **Sharon O'Neill** and **Jon Stevens**. Their go *New Zealand* tour will cover 16 centres between March 4 and March 25. (See ad page 3 for dates).

Racey are touring too and support act is ex-Golden Harvest frontman, Karl Gordon.

CITIZEN BAND IN AUSSIE

Having found a new bassist, ex-Sheerlux man Roland Kileen, CB announced guitarist Greg Clark's intention to quit. The band returns to Aussie March 8 and will work as a three-piece.

Final gigs for the old line-up included one thousand bodies at the Titirangi Dance and a big Uni gig and Mainstreet on their final night, March 1.

The band will return to NZ in July.



ERRATA

Apologies, firstly to the writers of "Never Been to Borstal" — John NoOne and Peter mesmer, secondly to our writer Dominic Free (the error was added to his AK '79 review by the RIU editor) and thirdly to *Scene* writer Colin Hogg who assumed we were our normal reliable selves, and thus also credited the tune to Sham '69. Of course, none of this would have happened if the Ripper people had credited the writers on the record label.



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THE *Virgin* PAGE

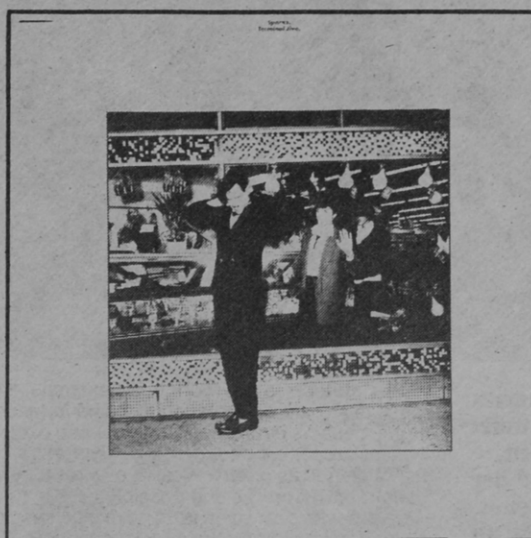
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V2146 TCV2146



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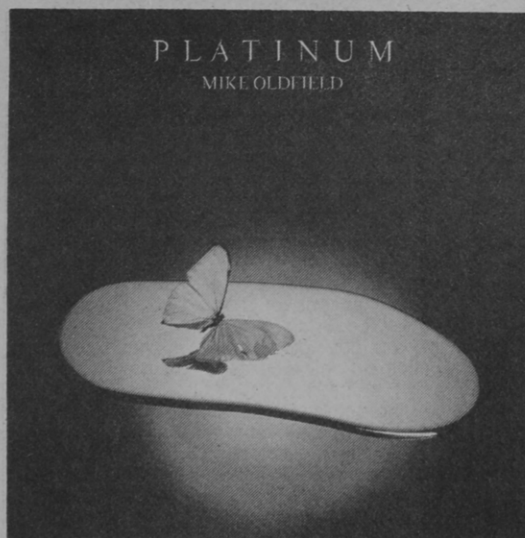
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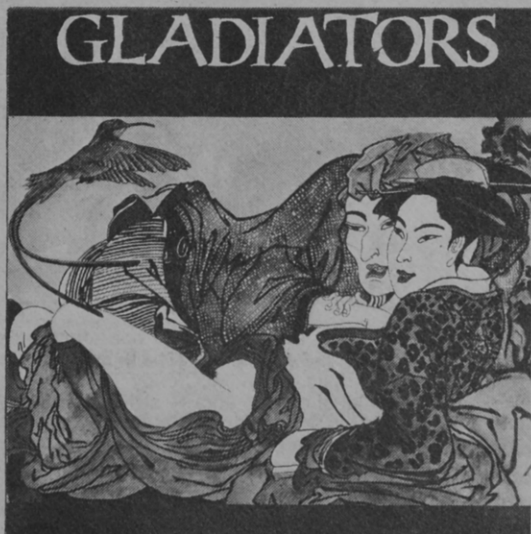
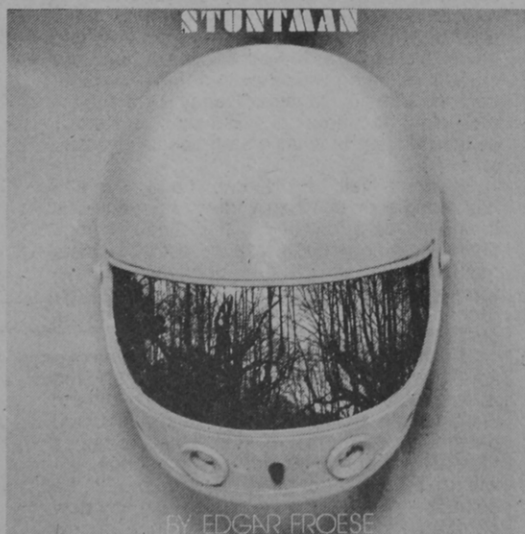
V2143

EDGAR FROESE

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Froese, who mined unknown areas in electronic rock with Tangerine Dream, delivers on "Stuntman" some of the finest work he's ever produced, either with the Tangs or on previous solos.

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There's no denying it, Sharon O'Neill is "making it big" this time. She's got a second album released, a television special just screened and her face on the cover of the *Listener*. There's a trip to Australia coming up too. But after ten years in the entertainment business, O'Neill seems unsusceptible to hype. She takes the latest batch of praise and press coverage in her tiny stride ("Petite" is the appropriate physical description) and toddles forward to do battle. At 27, O'Neill is not playing around.

Her attitude to live work is an example. Her musical standards are such that she demands highly capable backing musicians when playing live. In a concert situation she aims at giving the audience as good a version of what they've bought on record as she possibly can.

The obvious answer is to take her session musicians out from the studio and onto the stage, but as this is often impossible — they have other commitments — she'd rather stay away from live work altogether than play with some garage outfit.

"I like working things out with a band and the longer you work together, the tighter it becomes. I'd like to work with my band like Debbie Harry does with Blondie. And I know I'd never be able to go on stage on my own." This month's 17-stop national tour, with Jon

Stevens, is O'Neill's first opportunity in over a year to take her musicians on the road. Her choice is Clinton Brown (bass), Denis Mason (percussion and sax), Brent Thomas (guitar), Ross Burge (drums) and Wayne Mason (keyboards).

These are the same musicians used on both her albums — *This Heart, This Song* and *Sharon O'Neill*. But, she acknowledges, there's quite a difference between the two records.

This Heart This Song was O'Neill's first album, released in 1979. It was produced by Dick Le Fort in Wellington and, says O'Neill, was a "rush job, though I'm still pleased with it, for what I was working on at the time."

The new album, *Sharon O'Neill*, is however, the masterpiece of which O'Neill is justly proud. This time the producer was American Jay Lewis, a factor which, says O'Neill, made all the difference.

"Jay's musical tastes fitted in exactly with what I was writing then. He also introduced some foreign blood which is a good thing too," she said.

The album took two weeks to record in August last year. Jay Lewis took the tapes to Los Angeles where he did the final mixing. He also brought O'Neill in on Jon Stevens' album, recording their duet of a Brian and Brenda Russell song, "Don't Let Love Go", which is newly released as a single.

To promote the album, O'Neill — at the instigation of manager and boyfriend Brent Thomas — co-produced her own television special. She'd been less than happy with the "soft show" TV1 had filmed of her in 1978, so with substantial backing from her recording company CBS, she worked with independent film-makers, Concept Video in Wellington.

O'Neill is most pleased with the results, screened late last month on Television New Zealand. And, although she's miscast in some of the "scenes", it looks perfect for overseas sales, which is at least a part of the reason the programme was made.

That's where the plans for 1980 fit in. CBS is pushing release of her album — it's already out in Japan — and is right behind a trip to Australia, with her backing band.

She hopes to establish a base in New Zealand, find the right sort of work in Sydney, and — her biggest hope — get to the United States. For there, she says, is where her influences are, with the West Coast rock musicians; The Eagles and Marc Jordan are named as favourites.

Meanwhile, Wellington is O'Neill's home and with no interest in pub touring she spends most of her time there. Marmalade Studios — the venue for both albums — provides her with ample session work and jingle singing. But by the looks of the charts and the interest the woman has engendered lately, she may have put an end to such necessities. Then she can spend all day and night doing just what she likes — singing and writing with a band of top-knotch musicians in support of her considerable talent.

Louise Chunn

Citizen Band with CBS' John McCready



CBS making it work

For a company set up principally to service established overseas CBS artists stopping over in this country, CBS Records New Zealand has certainly proved its worth on the local recording scene. There's only three acts signed to the label and every one of their records has proved something of a winner. Disregarding such local organisations as Viking which sells thousands of poi and haka records, CBS must be near the top in sales of indigenous recordings.

The fostering of precious native resources was not however the aim of multi-national company CBS, when a mere two years ago it appointed John McCready general manager of the New Zealand outpost. Rather, CBS felt the need for its own personnel to look after CBS artists when they came to New Zealand, and this is still a large part of the Parnell company's work.

Because it fell outside of current considera-

tion, during the first year of operation in New Zealand CBS had no budget allocation to cover local artists. John McCready — seeing the potential of certain acts — strived to make un-budgetted profits and then sunk the excess into local recording.

The proof of the pudding being in the eating, CBS now has a "substantial" (but unnamed) budget for this purpose and, so says McCready, is probably the only company in New Zealand currently budgeting for recording local artists.

Much of the CBS success can be put down to picking the winners. In its two years in New Zealand, CBS has signed only three acts: Sharon O'Neill, Jon Stevens and Citizen Band. The ensuing singles and albums have caused ripples of varying degrees. Jon Stevens' triumph of removing his own "Jezebel" from No 1 to replace it with the second single "Montego Bay" is unparalleled in local chart history. Both Sharon O'Neill and Citizen Band, while not so spectacular on the singles charts, have struck near the top of almost all the latest popularity polls, and their album sales have never embarrassed.

McCready denies that CBS backs New

Zealand artists out of some well-meaning patriotism. Recording is a money business. "Our job is to develop an artist whichever way we can to help sell records — even if it is in long term," he says.

To varying degrees, CBS has kept its artists to this dictum. Jon Stevens is a fine example. "Discovered" through Rocky Douche of Marmalade Studios in Wellington, Stevens is seen by the company as a contemporary pop-soul singer. McCready admits to being pleased that Stevens doesn't carry a suitcase of his own songs which he's aching to record. This way the company can wield greater influence in the style of song they'd prefer him to record. They have the chance to tailor him to suit the market, although with Steven's they must first contend with his manager, Danny Ryan and his rock plans for the singer. But that, McCready acknowledges, is what it's all about: give and take.

Sharon O'Neill on the other hand says she has found support when and where she needs it — and it's principally in the cheque-writing field — but no undue pressure from CBS. She maintains that any other company would have forced her to tour in order to promote her records, in spite of her reservations about adequate musical backing.

The third act, Citizen Band, is something of a sore point with McCready. He's disappointed about the departure of both Michael Chunn and Greg Clarke as he believes Australia could have been the band's making. While he hopes that CB will continue with new personnel, "it will not be the same band." The members, he points out, were signed separately so any new contract must be re-negotiated once a new band has been formed.

Bands, McCready knows, are difficult and overnight line-up changes can throw all the promotion and hard work right out that window. This didn't stop CBS trying very hard to sign Toy Love. "They were the only band I wanted," sighs McCready. Still nursing his regrets at being outbid by ex-AC/DC manager Michael Browning, he has not seen another band with that potential since.

As for other local recordings, AK 79 is a favourite. Even though it's new wave, it shows how melodic New Zealand songwriters are, says McCready, and melody is where world trends are heading.

He puts new wave in the fast-selling bracket too, and, as he says "it's impossible to separate personal belief in an artist and responsibility to the company" we'd better watch out for the next horse out of the CBS stable.

Louise Chunn

ENZ:Ques

Rip It Up spoke twice with Split Enz, each time in Dunedin during the course of nation-wide tours. Time one — with just Tim Finn — was during the 1979 Frenzy tour, and it was in intriguing contrast to time two — late February of this year.

When Enz passed through Dunedin in 1979, things were at an interesting stage. Chrysalis had offered the band an either-or — either go into the studio and come out with some hit singles, or leave the label. The latter included forgetting all about a debt of some \$150,000, so it was hardly surprising Enz went for the or.

The band's future at that stage was very much up in the air. "Getting an overseas label is proving harder than we thought" said Finn at the time. "Record companies are not throwing mud against the wall anymore." The perennial Enz search for the hit single that would open doors to the mass rock audience was also still to be dealt with, and while band morale was high after a highly successful Australian tour, it did seem that Enz' future lay, merely, with delighting Australasia. And making very good albums that didn't sell too well. And making extremely good singles which radio stations wouldn't play.

But the strength of this band surprised even their hardcore followers. Enz have entered the 1980s arguably more powerfully placed than ever to make an impact internationally — with the *True Colours* album, surely: with the phenomenally fine single "I Got You", definitely. Enz have new management, a new record company (in this country), a new producer, and chart action (to coin a phrase) hitherto only dreamed of. At time of writing the single was number two and the album number one — and there were two more Enz albums in the top 40.

TICKLE TIME

The new producer is David Tickle, and his role in the renaissance should not be underestimated. Enz had XTC producer John Leckie very interested in doing the last one, but Leckie had to race off to America, and they eventually settled for Mallory Earl ("He seemed the most enthusiastic, but in the end he probably had too much influence" says Finn. "We were in a state of frustration at the time, and we listened to too many people").

Tickle engineered the "I See Red" single, and that was enough. He was flown over to Melbourne for the album.

"We were his first production, but he had engineered for people like Blondie and The Knack, and after us he went over to New York to do Ellen Shipley" says Finn. "He's about to become very famous, he's one of a new wave of young star producers — he's only 20. We all found him very good."

Tickle brought the Enz sound right up to date, and gave it a sharpness and clarity previous albums had only hinted at. He also shifted some of the instrumental emphasis over to the English bass-drums team of Griggs and Green.

"Yes, he got a really good drum sound for me" admits Green. The single is one of a number of tracks on the album attesting to that, while the closing piece "The Choral Sea" was built up from the drums in layered German disco fashion, the same approach Tickle used on Blondie's "Heart Of Glass".

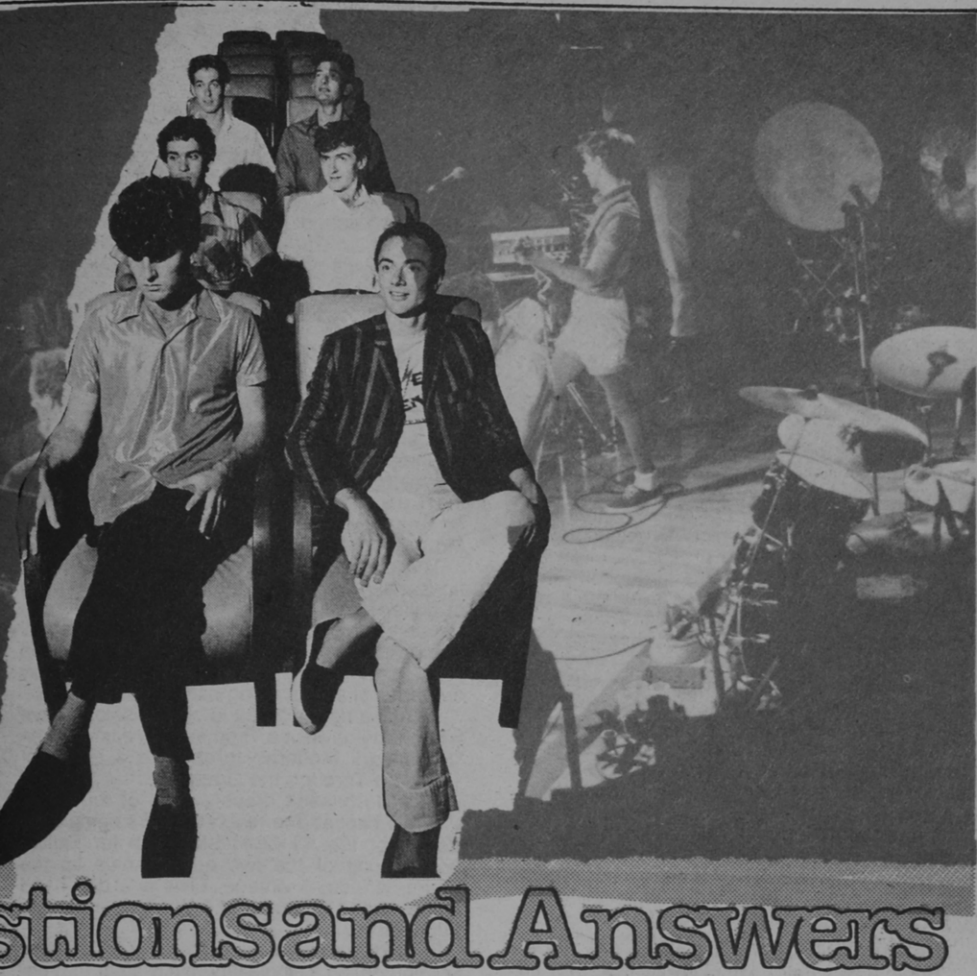
Finn says this one was just an experiment, and Eddie Rayner says it was going to be discarded until the very last minute. Archivists may wish to know also that the track was named by Rayner whilst absorbed (very) in a television programme on undersea monsters.

Another feature of Tickle's production is the absence of piano.

"And acoustic guitar" says Finn.

"A piano tends to be a cloudy instrument, and it works on similar frequencies to the guitar. We wanted clarity on this album. And besides, David said pianos were old-fashioned" says Rayner (who plays piano

WE'RE ALL IN RIP IT UP NEXT MONTH, SEE YA THERE!



Questions and Answers

better than any other keyboard yet invented).

HIT PICKING

Enz went into the studios for *Frenzy* with around 30 songs. Finn said at the time he was happy with perhaps four or five — "Give It A Whirl", "Stuff And Nonsense", "Betty", "Mind Over Matter" and "Marooned". For *True Colours* they had nearly 50.

"We got it down to 20, and then 15. We're getting very good at eliminating things" says Finn.

Some bands like to try their new songs out on audiences and lick them into recordable shape on the road. Enz do it the other way. "I Got You" was performed for about a month before *True Colours* was begun, but most of the material was written two weeks before going into the studio.

"When the song are fresh it's easy to do them over and over again in the studio" says Finn.

Everyone in the band agrees *True Colours* has the best production of any Enz album. In Dunedin last year, Finn had intimated they would do the next album themselves — "we're not the sort of band that needs a heavyweight producer" — but a stab at that on the late 1979 Australian single "Things" convinced Enz they did in fact need, at least, a welterweight.

"We've a long way to go before we produce ourselves" says Rayner. "'Things' didn't work. We have too many opinions — and too many strong opinions — when we're doing it ourselves."

The B side of that single was "Semi-Detached", a concert standout last year. Enz had been carrying round a stunning demo of that song for some time, and it's the demo that's on the B side (get it).

Finn says he hopes to put similar tracks on the bottom sides of the next two singles, which he is confident will come off *True Colours*. Two tracks to the side even. Favourites for singles at time of writing incidentally were "I Hope I Never" and "What's The Matter With You".

Personally I would have thought "I Wouldn't Dream Of It" or "Nobody Takes Me Seriously" or "Poor Boy" (especially) were in line as well, but ...

NEIL & EDDIE

The continuing emergence of Neil Finn is another factor helping to strengthen Enz for the 1980s. Neil wrote the music for the magnificent "Give It A Whirl", and three more tracks on *True Colours*, including "I Got You". How does Tim feel as the older brother of such obvious singles genius?

"I've always encouraged Neil, right from when I was banging balls at him against the garage wall" says Tim, smiling. "But yes, it is great to have two writing styles in the band."

And as a guitarist, is Neil being held in check, or is he still growing?

"I've a long way to go, but I'm happy with the guitar that's on the album" says Neil.

"I think he's a great rhythm player at the moment" says Tim "and there aren't many of those. Besides, Eddie dominates everything anyway."

Rip It Up readers somehow contrived to keep Eddie Rayner out of the instrumentalists list in the 1979 poll, a fact which amused Finn at the time. Did anyone try and steal Rayner while Enz were in England?

"No. He had a couple of offers to do session work as well as playing on Phil Manzanera's album, but we kept pretty secluded over there. If he'd been around a bit more maybe a few more would have been interested."

NEW DEAL

When Citizen Band last played in Dunedin, Mike Chunn spoke somewhat incredulously on how Enz could fill concert halls right through the country but only sell seven thousand copies of an album. He lay the blame firmly at the feet of Festival Records, and Enz don't disagree with him.

"The whole thing with Festival speaks for itself" says Tim Finn diplomatically.

"It's obvious they've held us back, and with the cover for the re-released *Mental Notes*, I think they've insulted the public. It looks like a

photo of the painting."

And Polygram?

"They have a good rapport with radio, which is important" says Finn. "They know the industry and they have a lot of energy."

"And we've just given them our best album by far" says Rayner.

"But our albums haven't been weak" says Finn.

"*Frenzy* could have done better" says Crombie.

"Yeah, we play to thousands and can't get a gold album" says Finn.

More talk ensues on Enz albums, and a kind of sloppy agreement is reached that yes the albums have been good, and *True Colours* is the best of them — though Finn understands the strong feelings people still have for *Mental Notes*.

"A lot of our old fans were around 18 to 22 when that came out, and that's a period you always remember well" he says.

On the *Frenzy* tour I asked Finn to assemble an Enz 'Greatest Hits' — not including the *Frenzy* album itself. Confronted with all six members this time, I was loathe to try and update it — most of Finn's original choices probably would have been tossed out the door.

But for those interested, as I intensely was, Tim Finn's Best Of Split Enz album as at late 1979 was — "So Long For Now", "Titus", the *Mental Notes* version of "Under The Wheel", "Stranger Than Fiction" and "Time For A Change" from *Second Thoughts*, "Sweet Dreams", "My Mistake", "Charley", "Without A Doubt" and "Another Great Divide."

LIVE ISSUES

Split Enz were excellently received at Sweetwaters, and the band seem pretty happy with the way they played (one not always following from the other).

"I thought *Rip It Up* was a bit unpatronising towards us" says Tim Finn wryly.

"We've always done new material. That's the thing about Split Enz — we're never the same. We loved Sweetwaters."

"There wasn't a very good sound on stage, but the audience was amazing" says Rayner.

"There was a certain joy about the whole thing" says Neil Finn. "And it was very well-run."

Finn is incidentally delighted to see *Rip It Up* is still going.

"It's great that it's survived. I know how hard it is to keep such a magazine going — I don't think the masses give a stuff about rock music, and there really aren't that many hardcore rock fans. It's important to have these things, they're our voices to the world. I remember when we started out, we were jubilant when we got into print."

Last year Finn was thinking of putting together a live Enz EP with 5 tracks — he wasn't too happy with the early Australian live tracks which had already come out. In 1980, plans are really no further on. If the band go overseas, there will obviously be a gap, and a live album would fill that gap, but there really isn't a whole album of good live material available at present.

"Ideally a live album should be one magic night, but bands only have one of those every 100 gigs" says Finn. "And I wonder about the facilities here for recording concerts well."

And will the band go overseas?

"There are nibbles at the moment. We know it's going to happen — we believe it's going to happen" says Finn. "When we went over the first time we made a lot of mistakes, but it's timing too. We had a great band, but it was the wrong band at the wrong time. Now we've got a good producer and we're really strong. For a while we were just holding our own with the old fans, but we're getting across to so many more people now."

"Suddenly everything is coming together" concludes Green.

In 1980, Tim Finn's burning ambitions seem as vital and as unshakeably strong as ever. It has never been doubted in Australasia that Enz are 'good enough'. Now they 'fit in' as well, the next overseas trip should be the one. Here's hoping.

Roy Colbert

FROM THE BIG LITTLE RECORD COMPANY



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THE TOURISTS

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Like an event looking for a place to happen, The Tourists roared on to the British music scene in 1979, scoring high on the charts, with hit singles and their highly acclaimed debut, 'The Tourists'. In 1980, they've already had two top 10 singles both featured on their new album 'Reality Effect'.

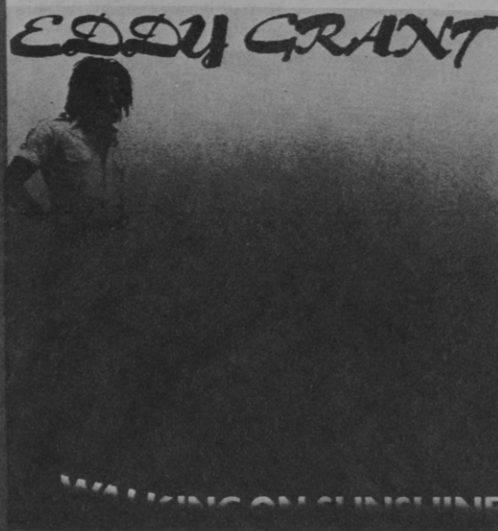


STEAL 5

MICHAEL CHAPMAN

Life On The Ceiling

Highly acclaimed by the rock press, this captivating album is Chapman's first studio LP in two years. Probably one of England's foremost but sadly underrated recording artists.



ICE 4

EDDY GRANT

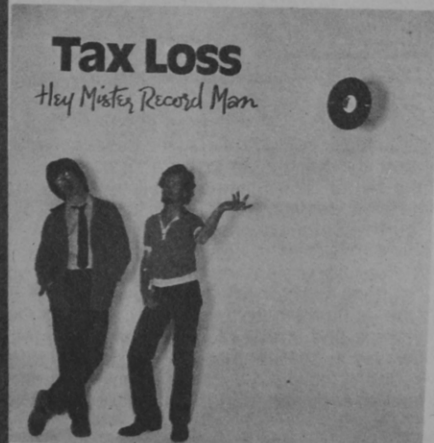
Walking On The Frontline

Founder and leader of the highly successful but now defunct group, The Equals, Grant possesses an amazing voice that's heard to its best in the lush but pulsating setting of this album. Don't ignore it

TAX LOSS

Hey Mister Record Man

First album from Tax Loss alias Paul Phillips alias Driver 67; who scored recently with the hit single "Car 67" — featured on this album.

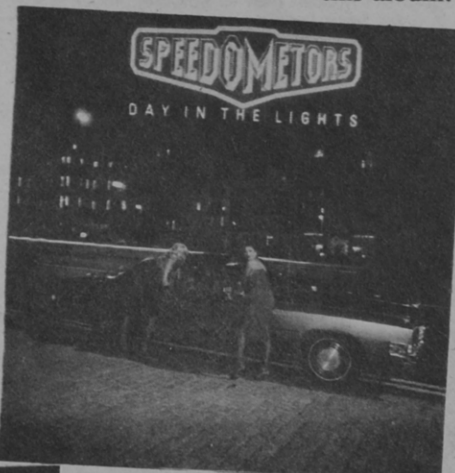


LOGO 1015

ACT 6

ROGER CHAPMAN

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PO BOX 3825, AUCKLAND NZ.

RECORDS



Left Split Enz. Little mix Clash. Right Chrissie Hyndes. With glasses Elvis Costello. Without glasses Jam.

FLYING COLOURS

SPLIT ENZ TRUE COLOURS MUSHROOM

In the last issue there was a picture of five long-haired earnest looking hippies who were Split Ends 1973. They have changed. In fact change is the operative word when talking about this band; transition, adaptation, keeping abreast of what's happening, and that's sensible. That's Split Enz.

Anyway over the last few years they have gradually honed their music down to the vigorous sixties angst of *True Colours*, an album whose closest relation is *Frenzy* not only in chronology but also in content and style. *Colours* has the advantage, however, of having been produced by David Tickle (previous experience: engineered Blondie) Enz's most suitable producer to date.

And so armed with a new producer and a batch of zesty songs the band waste no time in cutting the mustard. "Shark Attack" is a feverish opener and then their already classic "I Got You", a song plucked from the best traditions of British sixties rock singles and just loaded with presence. "What's the Matter With You" and "I Wouldn't Dream of It" are high grade itchy Enz numbers but the impetus of the first side is lessened slightly by Eddie Rayner's instrumental "Double Happy" and a needlessly schmaltzy "orchestrated" song from Tim Finn "I Hope I Never". Four out of six ain't bad though.

Side Two features three spirited typical Enz songs ("Nobody Takes Me Seriously", "Missing Person" and "How Can I Resist Her") a do-funky-Giorgio Moroder instrumental, ("The Choral Sea") and a haunting veritable pop masterpiece, "Poor Boy". A melody worth crying for, superbly arranged and produced, especially the counterpointing of the Green/Griggs rhythm section against Finn's vocal and Rayner's keyboards. That's the next single. That's an order.

Words like "showpiece" and "classic" aren't to be used lightly but *True Colours* offers both. The highs here are the highest they've been and I reckon they're still climbing.

A tonic from the troops.

George Kay

THE JAM SETTING SONS POLYDOR

How could The Jam improve upon *All Mod Cons*, their magnificent album of last year? But they have and incredibly it's not even a near thing. *Setting Sons* is streets ahead of its illustrious predecessor. Both musically and

lyrically Paul Weller has improved upon his past efforts, placing himself almost in a class of his own as far as British rock'n'roll is concerned.

From the Jam's debut album onwards, it was obvious that Weller was a master of Townsend-inspired, power-chord rock. But it was only with the band's third album, *All Mod Cons*, that he showed any consistent ability to produce real melodies. This time out Weller has penned a bunch of truly timeless melodies.

The effectiveness of the tunes is increased by a more adventurous approach to their arrangement. The most obvious example being the gorgeous strings on "Wasteland", "Burning Sky" and "Smithers Jones". Yet this development represents no softening on the part of the band. The core of their sound is still the tough jangle of Weller's Rickenbacker and the relentlessly propulsive rhythm work of Bruce Foxton (bass) and Rick Buckler (drums).

Prior to the release of the album, there were murmurings that it was to be a 'concept' album. Weller has stated that though certain themes do emerge from the lyrics taken as a whole, he did not deliberately write them around a 'concept'.

Lyrically, Weller has come a long way from his days as an angry young man capable of saying some very arrogant and foolish things. On *Setting Sons*, he writes with clear perception about the British social, political, military and commercial establishments. His vision is a grim one, but refreshingly, he doesn't start laying the blame on obvious scapegoats. With rare honesty he admits that he is as apathetic as everyone else when it comes to finding solutions to social problems.

There is no other word for it.

Setting Sons is simply a classic.

Dominic Free

THE CLASH LONDON CALLING CBS

Third album and they're still the Clash City Crusaders, rock'n'rollers who believe that what they are doing is an instrument of change, for the better. The Clash are still tenacious hard-headed idealists, the "Four Horsemen" of the fourth side of *London Calling*:

Four horsemen coming right through
Four horsemen and they're pissing by you.

Sitting comfortably? Not for long coz Side One is immediate wallop as the title track stomps and struts into greatness and straight away you realise that they've finally got the sound right, gutsier than the historic first but less streamlined than the metal of *Rope*. Next,

"Hateful" which is hard restless pop but it's "Rudie Can't Fail", knockabout ska, that ties with "London Calling" as the best of the first side.

Over, and Spanish lessons and sing-a-long choruses explode on "Spanish Bombs", enlist for the International Brigade or join the fascists in the jackbooted "Working For the Clampdown" and "Guns In Brixton". There's no escapism here, you've gotta front up.

Side three offers no solace. "Death or Glory" is a physical blow at hypocrisy, "Koka Kola" takes a lunge at business and "The Card Cheat" is the Clash being metaphorical. You can handle it, you have to because the fourth side is next. And there's no let up.

"Four Horsemen" and "I'm Not Down" let you know just who is playing rock'n'roll. Wrong (Gordon) it's not Ted Nugent, try again, meanwhile visit Jamaica and do the "Revolution Rock". You can do it.

And all this for a paltry ten bucks, the price of a single album, and you get lyric splattered inner sleeves courtesy of Ray Lowry who chronicled the Clash's assault on America last year in NME. No room for complaints.

London Calling, eclectic, fiery and forceful. It takes risks and sometimes fails ("Jimmy Jazz", "Wrong 'Em Boyo" and "The Right Profile") but mostly succeeds, and how. So don't talk about the Clash selling punk to the highest bidder coz if you do you're only selling yourself and the best rock'n'roll a long ways short.

A few years ago NME's Pete Erskine said that if you didn't like Little Feat then you didn't like rock'n'roll. That goes double for the Clash.

George Kay

ELVIS COSTELLO AND THE ATTRACTIONS F-BEAT

Get Happy? What sort of title is that for an album from Angry Elvis? Well, he may not have got quite happy — a contented Costello is unthinkable — but the attitude of anger has been modified. Perhaps just as well. The posture was ultimately self-limiting. That is not to suggest for a moment that *Get Happy!* in any way lacks punch. It's a knockout blow. But infinite wrath is not within most of us (excluding genuine basket cases). How soon before Costello's fury became just another pop trademark?

I was among those who found Costello less than a miracle man at Sweetwaters. My presence there had been solely to enjoy E.C. in action. It was a rather unfocused set, the finest moments that night coming in two ballads, his own "Alison" and the C&W chestnut "He'll Have to Go", both of them songs of anger barely suppressed. Once and for all, Elvis proved — if proof was needed —

that above all he is a *singer*, and one of the best.

Some suggested that at Sweetwaters Costello "didn't get angry enough," that his music pivots on rage. Indeed it does. But after three albums as Angry Young Man, Elvis' bitter flame could have consumed him. Neatly, he has sidestepped the issue of destruction or decline with *Get Happy!* — 20 tracks that redefine Elvis Costello in terms of soul music. Perhaps more correctly, the album redefines soul music in terms of Elvis Costello.

The music is rooted in the Tamla and Stax recordings of the sixties, the music of the Mods. But don't be misled by labels. This is no saggy recreation of other people's past glories. Costello uses the form as the base for his new songs, the jumping off point for some hot rhythms.

Stoking the heat are the Attractions, pumping like a trans-Atlantic Booker T. and the MGs, or maybe the Detroit rhythm section of Motown's finest days.

The sound is cut to the bone. Just the Attractions, no flab, no solos (apart from a brief flash of guitar in the closing bars of "Five Gears in Reverse" and a snatch of harmonica on "I Stand Accused"). The band has shed the "pop song" approach of *Amred Forces* (no cheesy organ here) and in doing has gained muscle.

If such a tight little band can be said to have a fulcrum it is Bruce Thomas. His bass line on "Secondary Modern" throbs like a re-run of "Heard It Through the Grapevine."

Costello himself drops a little of the snarl, allowing himself the relaxation of singing as if it's all for fun. "I Can't Stand Up for Falling Down", one of the two non-originals on the album, is instant vintage. Elvis is a dab hand with a strong chorus and this one is a classic call-to-arms.

With 20 tracks (playing time a fraction over 47 minutes) on a single album it is clear that only repeated listening at leisure will reveal all. For the moment I rate very high indeed the aforementioned "Stand Up", "Opportunity", "Five Gears", "Temptation" (which is modelled on Booker T's "Time is Tight") and "Motel Matches" (he does a good ballad, our El). "Human Touch" with its rock steady beat seems to be a nod to the Specials, whose album Costello produced.

Costello is reported to be elated by the recording, which is again produced by Nick Lowe. He reckons the digitally-recorded album one of the best he has heard, and swears there is no loss of sound quality despite the 20 (as in "20 Golden Greats of...") tracks. The album sells for the normal price of a single album. It amounts to an economic miracle as well as an artistic triumph. Whether Costello will pursue the line of *Get Happy!* remains to be seen. Whether he does or not, it is a fine addition to an altogether magnificent body of work.

Ken Williams

THE PRETENDERS REAL

The Pretenders are one of the newest wave of British bands — frequently older musicians who draw on the energy ideas of the first wave and combine it with the melodic ideas of the 60's pop combos. While The Pretenders' singles so far — "Stop Your Sobbing", "Kid" and "Brass in Pocket" — have leaned heavily on the latter influence, their debut album concentrates more on full-throated chord crashers in the punk vein.

Indeed the *The Pretenders* at first seems to offer only reworkings of chord sequences we've all heard too many times before, but in every instance guitarists James Honeyman-Scott and Chrissie Hynde inject variations and counterpoints that make these old ideas over afresh.

Producer Chris Thomas has kept the sound clear, full and punchy — high fidelity rock'n'roll in the manner of the work he did for the Sex Pistols. And while Nick Lowe, on his production of their first single "Stop Your Sobbing", conceived of singer Chrissie Hynde as a little girl lost in a wall of sound, Chris Thomas has coaxed far more out of the lady — from sassy American streetwise on "Tattooed Love Boys" to an almost Stevie Nicks' softness on "Private Life" and "Lovers of Today".

Those who buy the Pretenders debut album on the strength of their pop single "Brass in Pocket" are in for a shock but with listening *The Pretenders* continues to reveal more and more hidden delights that will turn that initial shock into a very pleasant surprise.

Alastair Dougal

20 CREEDENCE CLEARWATER REVIVAL



PROUD MARY
HEY TONIGHT
OOBY DOOBY
TRAVELLIN' BAND
WHO'LL STOP THE RAIN
LOOKIN' OUT MY BACK DOOR
SWEET HITCH-HIKER
BORN ON THE BAYOU
I PUT A SPELL ON YOU
I HEARD IT THROUGH THE GRAPEVINE

LODI
SUZI Q
GREEN RIVER
FORTUNATE SON
UP ROUND THE BEND
DOWN ON THE CORNER
BAD MOON RISING
RUN THROUGH THE JUNGLE
HAVE YOU EVER SEEN THE RAIN
AS LONG AS I CAN SEE THE LIGHT

SHARON O'NEILL
CBS
JON STEVENS
JEZEBEL
CBS

It is not inappropriate to consider these artists together. They share producers (Jay Lewis and Steve Robinson), session musicians, and give vocal support to one another. Their record company has given both much encouragement, and they have reciprocated, Stevens especially, with hit records.

It is quite a while since New Zealand has had its own family-fate, safe-enough-for-TV singers — certainly any worth a damn. Now we have Sharon and Jon. That is not a criticism in itself, but an indication of the broad base of their audience.

While he has had phenomenal success (two records, two number ones), Stevens is the epitome of the singer of songs, as strong only as his best material ("Jezebel" would have been a hit anywhere), not matured enough to interpret convincingly ("Ain't No Sunshine" is disastrous, mechanical funk without conviction).

Jon Stevens' potential hasn't been realised, but few singers can support the burden of weak material, and his album is short on strong songs.

Sharon O'Neill is the country's most visible singer-songwriter. Her accomplishments put her in danger of being overrated; equally, she should not be underrated. This album puts her on a footing with the leading exponents of country-accented rock, the likes of Christine McVie, Bonnie Raitt, and the less satisfying Linda Ronstadt.

O'Neill's best material, and there are riches aplenty, inspires her collaborators. The sympathetic guitar lines of Jay Lewis and Dennis Mason's wistful sax linger in the memory.

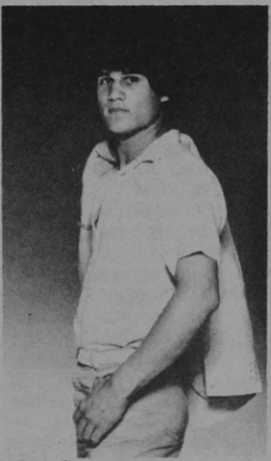
Sharon O'Neill's more rocking approach is to be welcomed. Few New Zealand artists will produce such a satisfying album. Outside the new wave, our brightest hope.

Ken Williams

THE RAMONES **END OF THE CENTURY** SIRE

When Phil Spector met Dee Dee Ramone three years ago it was reportedly love at first sight. Spector just couldn't believe the guy. Perfect, he kept saying, perfect.

Now Spector's admiration for the unique Ramone persona has come to fruition with his producing their latest album, and what he's done is largely what you'd expect — right through to making sure they record one of his songs. The backings have been fattened out, the vocals sunk a little deeper into the mix, and the songs are even stretched beyond three minutes. Four times. Usually the new extra text



Jon Stevens



Jefferson Starship



Slits



The Mekons

ture works, although the saxophone players struggle to play as fast as the band on the anthemic opener "Do You Remember Rock'n'Roll Radio". Or is it that the band struggle to play as slow? And we must inevitably blame Spector for "Baby I Love You". It's a mistake — obvious from the jaunty yelping string riff at the beginning, and laboriously confirmed after that.

But then we have such vintage chord-slashing Ramones as "Chinese Rock", which Johnny Thunders claimed he wrote when He did it (extremely well) and which gets a Thunders-free Ramones writing credit here. Superb. And right before that there's a tinkling pretty "Danny Says", which builds powerfully — a structural tactic not used before and one which should be used again. It's nowhere near the most obvious radio song, but it would make a great single.

The whole first side is good really. "The Return Of Jackie And Judy" is the only palpable re-write (hear the little nick from "Pretty Vacant"?) and the side bows out with real power on "Let's Go".

The uh-huh bits are on the second side, but they hit the straight with energy to burn, and finish strongly with "All The Way" and "High Risk Insurance". Another fine Ramones album then. The necessary shift has been made, cautiously yet, but all the old weapons are still being used. And no-one in the band is even close to marrying Britt Ekland OR Faye Dunaway.

Roy Colbert

JEFFERSON STARSHIP **FREEDOM AT POINT ZERO** GRUNT

For my sins, they gave me a mission. Record and analyse the latest movements of Jefferson Starship, once the Jefferson Airplane, guiding light of innumerable once-young hippies. 'Does anyone care?' I protested. Was I to be 'terminated with extreme prejudice'?

The Starship is pushing the concept of "a

brand new band" and to a point this is true. Never a stable congregation, the most recent fracture saw the loss of former linchpins Grace Slick and Marty Balin. The regrouping brought in Mickey Thomas (ex-Elvin Bishop), who probably sings higher than Grace, and Aynsley Dunbar, one of the few rock drummers who lives up to the hype and who may be the album's greatest asset.

"We wanted to make a record that kicked ass like we did live," says Craig Chaquico, he of the excessive hair and the excessive guitar.

Indeed, this is a more rocking Starship, rocking in the sense of Led Zeppelin, Foreigner, Journey, thunder drums, endlessly riffing guitars. Heavy metal, with an injection of Paul Kantner's relentlessly optimistic anthems to a better world. And let us not forget the numbing banality of Craig Chaquico's "Rock'n'roll is good time music" song. We could collect the paeans to the joys of rock music, put 'em in a boxed set, leave it unopened.

Only marginally more than a song about rock and roll does the world need a new heavy metal band.

Ken Williams

THE MEKONS **THE QUALITY OF MERCY IS NOT STARNEN** VIRGIN

The Mekons are part of the experimental wing of English rock bands, which is currently such a force on the club circuit. Anyone who has heard others from this group such as The Human League wouldn't be expecting easy listening. So its a surprise to discover that the Mekons have immediate appeal as a pop band.

The band do take a few liberties with traditional ideas about arrangements. But the secret of their appeal is that they have such strong tunes to work on from the start. Their repertoire ranges from pacy trash pop like "Dan Dare" to atmospheric ballads like "Lonely And Wet".

Along with many other young English musi-

cians, the Mekons have learnt from reggae music. So on this album the guitars, bass and drums play together but often not at once. The technique is used to good effect, one good example being the choppy guitar rocker "Like Spoons No More".

Another point in regard to their playing is the clever interplay of the lead and rhythm guitars. It's probably best heard on the fine love song "Roseanne" where an understated melodic lead runs over the chord strum.

Bands can be clever and still be fun. XTC are one example, the Mekons are another.

Dominic Free

THE SLITS **CUT** ISLAND

Don't create, don't rebel
Typical girls don't think too clearly
Typical girls try to be typical girls very well
(Typical Girls")

The Slits are not typical girls, they are Ari Upp (vocals), Viv Albertine (guitar) and Tessa (bass) and they've been chipping away at rock's foundations since 1977 but to no avail until now. Drummer Palm Olive left a year after the band's formation to launch another all-female enterprise, the Raincoats. She was replaced by Budgie, a man. He doesn't pose on the cover.

The songs on *Cut* actually date back to their beginnings when Palm Olive was around so you get "Adventures Close To Home", ingratiatingly droll, which appeared last year on the Raincoats EP.

The Slits are chintzy Pere Ubu, vulnerable females who lash out at what they don't like — "FM", "Love and Romance" and "So Tough". The songs lurch gently, cynically, infiltrated by vague reggae overtones and convoluted introspective viewpoints. Can you dig it, man?

I like the album. It's honest, musically unorthodox, existentially rewarding and I like the cover.

George Kay

THE JAM

SETTING SONS

1979 NME Readers' Poll
BEST GROUP
No.1 THE JAM
BEST ALBUM
No.1 'SETTING SONS'
— THE JAM
BEST SONGWRITER
No.1 PAUL WELLER

THE JAM SETTING SONS



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THE TOURIST REALITY EFFECT LOGO

The Tourists suffer from an identity crisis, amongst other things. They don't know whether to commit themselves to Byrds influenced airy pop or to tackle something with a little more intellectual muscle.

Reality Effect, their second album, well and truly catches them in two minds. In their attempt to evolve something of their own they have tried to combine too many incompatible elements resulting in a diffusive, although not unpleasant, lightweight rock.

When winsome Ann Lennox takes lead vocal The Tourists could pass for 1980's Honeycombs (remember them?) and it's in this vein that they are most effective. "All Life's Tragedies", "Everywhere You Look" and "So Good to Be Back Home Again" have strong hooks and pass quite comfortably as attractive pop, and a belting version of Dusty Springfield's "I Only Want to be With You" is impressive. But Peet Coombe's lead vocals and Byrd's fixation, diluted mind you, are difficult to handle.

This band has too many pets on the boil. They need to sort themselves out and decide on a definite musical direction.

George Kay

TOM VERLAINE ELEKTRA

Verlaine's troubles with Television in the last few months of their existence are certainly dim memories in the light of this determined and well organized solo album.

Always a picture of artistic aloofness, Verlaine's music flirted just a little too closely with condescension for mass approval, yet this cannot detract from the man's subtle talents in evidence for a third time on his first solo album.

Retaining the services of Television's Fred Smith on bass and drafting in Jay Dee Dougherty on drums, Verlaine knocks out two majestic gems on the first side, "Souvenir From a Dream" and "Kingdom Come", with the direct "Grip of Love" not being too far behind in the honours.

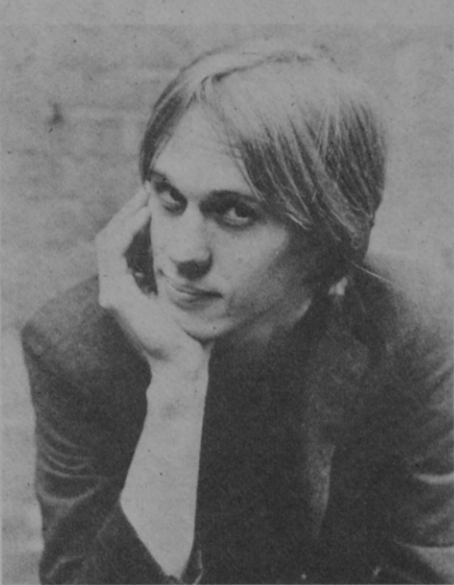
As fine as the first side is, it is only a dress rehearsal for faultless structures of the second. He's always been a guitarist of delicacy and imagination but on "Flash Lightning", "Red Leaves", "Last Night" and the climactic "Breakin' In My Heart" he almost surpasses his previous standard as set on *Marquee Moon*.

Tom Verlaine is an album of poise and composure illustrating the man at his best.

George Kay

SPLIT ENZ MENTAL NOTES FESTIVAL

Rumour has it that second-hand copies of the first pressing of *Mental Notes* have been



Tom Verlaine

changing hands at high prices, so it is not surprising that Festival have re-released the record. It is fast becoming a classic of NZ rock vinyl.

The original was released here on White Cloud, Barry Coburn's label, and on Mushroom in Australia. In addition to current members Tim Finn, Noel Crombie, and Eddie Rayner, the lineup at the time included Phil Judd, Mike Chunn, Wally Wilkinson (guitar), and Paul Crowther (drums). By 1975, the band had evolved into a highly structured unit, relying heavily on Eddie Rayner's keyboard talents. The songs are all Judd, or Judd-Finn compositions, and the result is Gothic rock.

About half of the album resurfaced on *Second Thoughts*, produced by Phil Manzanera in London. Manzanera brightened up the sound considerably, but left the arrangements largely untouched. Tracks not included on *Second Thoughts* are "Under The Wheel", "Spellbound", "May-be", "Amy" and "So Long For Now".

The cover features a Phil Judd painting which was damaged in transit, the result improving the painting's already surrealistic tone. For this pressing, the artwork was unavailable and the cover has been photographed from an existing sleeve, leaving a highly authentic patch where the price sticker had been.

If you've got an original copy, don't sell it cheap. *Mental Notes* still gives good ear, particularly if you're an Enz freak with a bent toward the weightier stuff. Recommend reading, and compulsory for collectors.

John Malloy

REGGAE

Four discs up for scrutiny this time around, and in front by a country mile are the magical *Gladiators*, whose succession of fine albums on Virgin's Front Line label have provided some of the most iry riddims in recent years.

Their latest work, *Sweet So Till*, is pure joy, from its dazzling cover to the surpassing harmonies contained therein. Griffiths, Fearon and Sutherland have made their happiest, sexiest album to date. Jah Music is not all clenched fists and righteous indignation, as the *Gladiators* prove on this delightful platter.

On the same label comes the *Front Line Vol III* sampler, continuing the trend set by its predecessors. It shows well what the label's wide variety of artists are achieving, and encourages further buying. Let's not lose the opportunity to capitalise on this, and make sure the whole albums are released.

Tracks in this selection include "Lonely Girl" by the truly fine Gregory Isaacs, whose voice is as sweet as melting honey. The *Gladiators*' "Get Ready" is already available here on the *Naturality* set, reviewed in the last roundup and well worth the greenbacks. You'll also find contributions by the erratic Twinkle Brothers, The Abyssinians and the Mighty Diamonds, whose best work still only turns up occasionally in the import bins. Those who love a dub and a toast get I Roy, U Roy, Prince Far I and Sly Dunbar, who is better in the background than trying to record his own albums.

Culture also get a track from their latest release, *International Herb*, which has emerged here on the strength of their previous two best-known works. Those acquainted already with this trio will need no further urging, even though it's a lightweight by comparison. Let's hope they find a new deal, and soon.

Dennis Brown, whose tracklist spreads over many years, has a reputation second to none, having produced some phenomenal singles with Studio One and Joe Gibbs, and three pacesetting albums for Lightning, DEB and Third World Records. But sadly his latest, *Words of Wisdom* (Atlantic) fails to live up to expectations. Gibbs is again in control and has a major hand with the material, but the songs are too similar, as are the arrangements. Better check out the *Live at Montreux*, now here on import, which shows Brown in full cry.

Duncan Campbell

IN BRIEF

Peter Green, In The Skies (Creole)

Green founded Fleetwood Mac and his guitar playing made it one of the few credible British blues bands. He made some classic rock sounds ("Albatross", "Black Magic Woman") before vanishing, a victim of crippling self-doubt (Scorpio, y'know).

This is his first record in nearly 10 years and, not surprisingly, it develops musical themes sketched by Green a decade ago in his "Man of the World", a cult single — minor moods, hurt vocals, delicately layered guitars.

Peter Green opted out of the rock mainstream long ago. He seems content to remain a talented outsider, not unlike J.J. Cale, another individual voice.

David Bowie, Twenty Bowie Classics (Decca) This is another re-issue of Bowie's soft mod beginnings on Decca 1966-70.

Sounding like a public school Anthony Newley most of the songs are too formative and immature to endure a 1980 perspective. But, occasionally, as on "London Boys" and "Silly Boy Blue" he hints at the command of style that was to make him man of the seventies.

The Very Best of Fats Domino (UA)

Fats Domino had a string of hits stretching back even before the words "rock and roll" were coined. He was no flamboyant personification of teen rebellion like Presley or Jerry Lee Lewis, but he had a lot of Deep South style. That style scarcely changed in 30 years — good-humoured New Orleans rock, friendly like home-cooking and lots of fun.

The 16 tracks here include such rock collection essentials as "Blue Monday", "I'm Ready" and "Ain't That a Shame".

Eddie Cochran, The Very Best Of (United Artists)

He may have lacked the cutting edge of the top-flight fifties rockers but Eddie Cochran made several excellent singles between 1956 and his death in 1960. Notable are the great "Twenty Flight Rock", and several songs more recently revived by others — "Summertime

Blues", "C'mon Everybody" and "Something Else". They're all here, along with a number of his less memorable moments.

Mick Taylor, (CBS)

This album has been on the horizon since 1974 when Taylor quit the Stones and, as expected, it displays his skills as a guitarist and his shortcomings as a songwriter.

On "Slow Blues" and "Giddy Up", both instrumentals, he shows why he's one of the best white blues guitarists, but vocally and in a song format he's never more than pleasantly adequate.

An undemanding album and not nearly as bad as it could have been.

Best of the J. Geils Band (Atlantic)

The Geils band were and, to an extent, continue to be dedicated to the values of good-timing rhythm-and-blues. Never really fashionable, but not forgotten either. They are now with another label, but singer Peter Wolf has assembled nine tracks from six of their Atlantic albums. He has chosen well. The record hangs together as an album and in this regard is probably better than any single Geils album before or since.

Sly and the Family Stone, Back On the Right Track (Warner Bros)

Back On the Right Track it's called and back is right, for it shows Sly reverting to old styles both in subject matter and musical style. Still, it was a great style and even if nothing here attains the standards of his past, it all grooves past pleasantly enough.

Hall and Oates, X-Static (RCA)

Hall and Oates paid their dues years ago with *Abandoned Luncheonette* and since then they have successfully worked on the smoother fringes of rock keeping one eye on the musical climate and the other on radio playlists.

X-Static is further evidence that they can write standard FM music with consummate ease. Glossy and safe, but if that's your thing then here it is.

Bonnie Pointer (Motown)

Since their split the Pointer sisters have gone distinctly separate ways — the other three into a more mainstream rock approach under the guiding hand of producer Richard Perry and Bonnie into what was once called soul. Bonnie's direction may prove to be the more interesting. She has an excellent voice with an emotional range wider than most. Sadly the disco overtones may cause her to be overlooked. A shame because she is considerably more than an accompanist to a rhythm machine.

Jimmy and the Boys, Not Like Everybody Else (Interfusion)

Another gross over-the-top Aussie collective, Jimmy and the Boys merge the Tubes with Alice Cooper in an effort to be controversial and original. They miss on both counts, but their version of Ray Davies' "I'm Not Like Everybody Else" has some theatrical impact, something their own material strives for but fails ludicrously.

And you wonder why New Zealand bands do so well in Oz.

Kevin Borich Express, Live! (Interfusion)

The former Aucklanders lays down a solid, straightforward R&B workout before enthusiastic audiences in Melbourne and Wollongong. On a good night Borich can kick up a storm, and there are some good moments here, but in the final analysis they are moments only. It's boozey boogie and maybe you had to be there; audience involvement riffs don't come across too well on record, and I for one certainly didn't need yet another song about playing rock and roll on the road ("K.B.'s Boogie"). Although not worth the price of the album, his "Little Red Rooster" (dedicated to Brian Jones) is a nice exercise in grease.

Thin Lizzy, The Continuing Sage of the Age-ing Orphans (Decca)

Not new material but a compilation from Lizzy's first three albums recorded on Decca.

Lynott's approach has changed little since those early days and it's no surprise this album contains a number of excellent vintage Lizzy songs, "Things Ain't Working Out Down At the Farm", "Slow Blues", "Dublin" and "Brought Down", especially the latter; that could rub shoulders with Lynott's recent best. Recommended.

Bob James and Earl Klugh, One on One (CBS)

The masters of easy-listening mock-jazz join forces to make music that is immaculately crafted but empty. The line-up of top session players doesn't do anything to alter the impression of talents lying dormant. To be fair, it must be noted that *One on One* has topped jazz charts in America. But as any rock fan can attest chart success doesn't rule out quality — nor is it any guarantee.

now available in NZ

TAKOMA recordings

Leo Kottke ... 6 & 12 String Guitar

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Robert Duvall, *Apocalypse Now*.



Apocalypse Now

Director: Francis Ford Coppola

Coppola's film certainly has had its share of publicity. It has been a long time getting to us (the first U.S. release date was April 1977 — it finally appeared in August 1979). It was extremely expensive to mount (\$30 million was quoted) and boasted the legendary Brando on its cast list, playing Colonel Kurtz, the focal point of the film, and the object of Martin Sheen's assassination pilgrimage.

The film has a strong literary background. Director Coppola and screenwriter John Milius have reworked Joseph Conrad's novella *Heart of Darkness* into the context of the Vietnam conflict. The parallels between the book and film are many and varied, ranging from such minor details as the shower of arrows which hit the ship just before it arrives at Kurtz's compound, to the final words which both Coppola's and Conrad's Kurtz utter ("The horror, the horror"). In view of the controversial ending of the film, it is worth noting that Coppola did at one time consider following Conrad's model and have the Martin Sheen character visit Kurtz's widow back in the United States.

The film is essentially a mood piece, a giant expressionist canvas on film. This is evident from the very first scene with Martin Sheen in his Saigon hotel room, a brooding montage of facial close-ups, electric ceiling fans, balletic sequences and violence.

Once Sheen is on his way, a voice-over narrative gives the film an elusive quality not unlike a Raymond Chandler detective novel.

Apart from the boat journey up river to Cambodia, there are two major 'events' in the film. The first is the helicopter raid on a Vietnamese village to the music of Wagner, engineered by Robert Duvall who looks like a vision from a John Ford movie with a surfing fetish — a parallel madness to that of Colonel Kurtz.

The last quarter of the movie concerns Kurtz: a weighty, measured performance by Brando, at the head of his little Montagnard empire, quoting T.S. Eliot and waiting for the inevitable end. The question is whether this portion of the film is a satisfactory development from what precedes it. Is it a massive miscalculation? Should Coppola have filmed an

epilogue with Kurtz's widow, instead of the spectacular destruction of Kurtz's empire which is shown over the end titles?

Twelve years ago, Kubrick's *2001* was equally controversial in a similar manner, but both films are thought-provoking works. It would be nice to describe *2001* as a film about the future, and *Apocalypse Now* is a slice of past history, but there is an uncomfortable feeling that Coppola's vision could also have some futuristic elements in it.

Just A Gigolo

Director: David Hemmings

What a confused piece this is! Despite quite lavish mounting and a promising subject (decadent Berlin in the 20s), David Hemmings' film doesn't quite make it. Even the casting coup of the decade (David Bowie, Kim Novak and a heavily-veiled Marlene Dietrich) fails to excite. Characters are sketchily presented and the tone of the film wavers all over the place, the worst miscalculation being a graveyard scamper. After a fine debut in Noeg's *Man Who Fell To Earth*, Bowie needs to choose his celluloid projects a little more carefully.

More American Graffiti

Director: Bill Norton

Further adventures in a mid-60s time warp with those zany kids from the original *American Graffiti*. The film has little of the natural charm and flow of George Lucas' original. What Norton has done is to juxtapose four different narratives scene by scene, producing a latter-day *Intolerance* in terms of pop chic. The adventures of Candy Clark amongst the hippy set are filmed in unrelenting split-screen process, the Cindy Williams/Ron Howard escapade with student politics is highly unconvincing to say the least, and Charles Martin Smith's Vietnamese episode would almost work if it didn't try to hard to be funny.

Hair

Director: Milos Forman

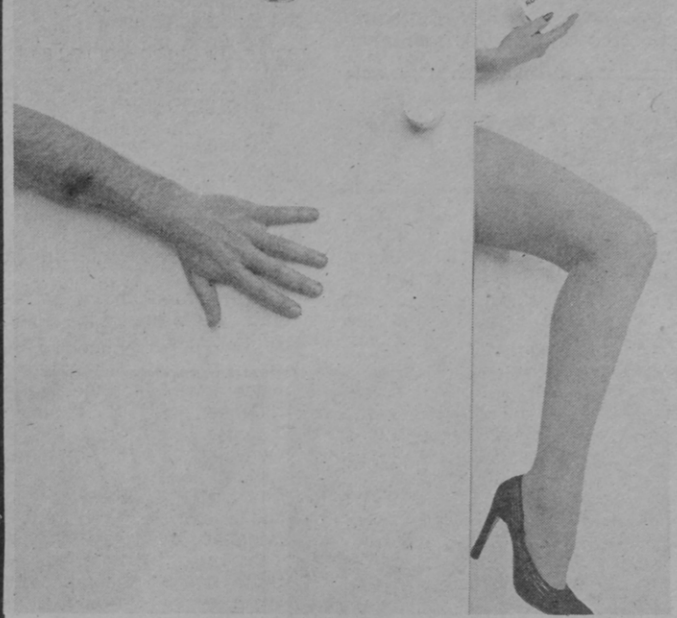
Forman's filming of *Hair* has come in for a good deal of criticism. It poses considerable problems. It is now a period piece — flower power, hippies and "counter-culture" now seem terribly quaint and touching. The film has been straitjacketed into some semblance of a plot to aid audience comprehension, a plot which gets uncomfortably heavy-handed in the last five minutes of the film. But the performances are fresh and energetic, Twyla Sharp has provided some exhilarating choreography here and there and, above all, there is Galt MacDermot's fine score, as fresh as it ever was. My favourite number? Probably "Black Boys/White Boys", with the girls' vocals wittily juxtaposed with those of the army recruiting board.

William Dart

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INDUSTRY

Though both **Supercharge** and **Wilko Johnson** have left Virgin Records, both acts will still be distributed locally by RTC. Supercharge is now on Criminal Records and ex-Feelgood guitarist Wilko Johnson is with Rocksburch, both labels distributed in New Zealand by RTC.




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New CBS Australia appointment is **Nigel Sandiford** as Product Manager. Sandiford left Phonogram NZ, mid 1979 and worked as Polydor Label Manager in Australia prior to joining CBS. Part of his role will be in A&R (signings and artist liaison), working with Peter Dawkins, ace producer of Dragon and Mi-sex fame.

New Managing Director for EMI NZ is **David Snell**. He has been Technical Director for four years. Ex-chief, **Peter Jamieson** has taken up his appointment as Managing Director of EMI Australia.

Notable departures from the record industry in 1979 include Promotions Managers, **Kevin Williams** from Festival and **John Potter** from EMI Records. Thanks are due from *Rip It Up* to both gentlemen for many a fine press conference.

MC

LIVE

**THE SOBS, THE FEATURES
LIBERTY STAGE — 16 FEB.**

With the third wave of post-77 bands, the differences of style, approach and ambition have become more obvious. The division between the straight-down-the-line dance bands, and the more ambitious 'new pop' bands (who at times sound almost neo psychedelic) has seldom been more obvious than on this night at the Edinburgh Castle.

The Sobs fall into the former group, and played covers ranging from the obscure (ATV) to the obvious (Archies), and included the best cover of DDBM&T's "Hold Tight" I've yet to hear. Of the originals the best were the bounce-along "Surf Reporter", and the token reggae, "Trenchtown Breakdown."

Everyone's proficient, with special mention of Hunt (drums) and Hoffman (guitar). Little is left to the imagination, but they are a great dance band, and what more can you ask for in a pub?

The Features, more or less in the latter category, are one of the most interesting and inventive bands Auckland has seen for some

Skeats and Carl, Mainstreet, March 4.



time. They play original material and a few drastically rewritten covers. Jed's guitar style is jarring, but uncannily melodic. Pinker and Orange provide a very effective rhythm section. High points were the originals, "City Scenes", with its "Day Tripper" riff, "Victim", "You're Gonna Get Done" (from the Primmers on AK.79, but with more panache), "Do You Want To Know A Secret", and Tommy James "Crimson and Clover".

The only drawback was the vocals. Carl von Bergen's style was appropriate in the Primmers, but becomes a little monotonous in the Features. He treats all songs the same way, and even if his singing is meant to mock Lydon copyists, it's a little dull. His voice shone on "Crimson and Clover" and "You're Gonna Get Done," but often the songs were only saved by the band's instrumental attack. The rest of the band are unwise to accept his style as their own.

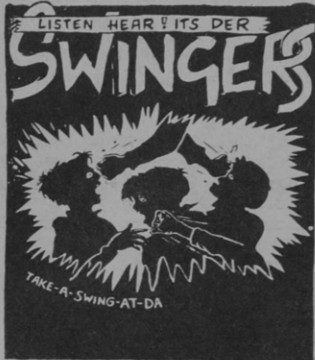
Simon Grigg, Yvette Trezevante

**REEL TO REAL
WILLY'S WINE BAR — 26 FEB.**

Reel to Real have been around, in various forms, for a couple of years now, and I for one had safely pigeon holed them as "just another pub band," — too competent to be offensive, but in no way remarkable or distinguished.

However the current line-up seem quite suddenly to have kicked themselves out of the 'cover band' syndrome and begun to come right in a big way. Even before a limp Tuesday night crowd at an uninspired venue like Willy's. RtoR put on possibly the most satisfying all-round performance I've seen from a Wellington band in recent years.

The cover/original ratio in the set runs around 50/50. The covers, Parker, Costello, Thorogood etc, are strong numbers, played well, and set a pretty tough standard for the band's original material to live up to. But it



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does. Songs to impress especially were "Building On Sand" and "Who Paints The Signs", tunes that rock, lyrics which make sense, and spot on harmonies.

The danger bands of this sort risk is a tendency to bland precision (c.f. Rockylox) although so far RtoR are playing with sufficient urgency to avoid this. If they do have a problem it could be that their whole approach is supremely unfashionable, though given the current state of fashion this is hardly a fault. Their stage presence tends to be a trifle low key with a conspicuous absense of the "Love me cos I'm ugly" theatrics and arty posturings which are endemic in the wake of the no-longer-so-new wave.

But what's wrong with good rock, playing well sans extraneous bullshit? Well worth seeing.

R. Soley

**TOY LOVE, ANDROIDSS, THE COMICS
BREVET CLUB — 24 FEB.**

All week, they were selling tickets in the pubs, and on Sunday night, several hundred notables filled the Brevet Club to hear the last Christchurch gigs of Toy Love and the Androidss.

Also on the bill were the Comics and an opening group which was made up of Jane Walker (drums), Paul Keen (bass), Mark Wilson, and Jeanine (guitars), and Nicky (vocals). With slight variations in line-up this band ("call us what you like") ran through some familiar material like "Gloria", and created what could be called an air of informality.

The Androidss were next up, and it is sad to see them leave town. Between the pleas for petrol, they ran through a typically infectious set. They may have a rugged sound, but with so much to watch, they do the city proud.

Toy Love were everything expected of them — Christchurch loves them.

JW

**THE CROCODILES, THE PUSH
KICKS, SHORE CITY — 15 FEB**

Playing rock'n'roll in a caberet setting is no easy task. But Wellington band, the Crocodiles, braved the decor at the Kicks nightclub, opening their set with confidence.

They're a six-piece band with tons of individual experience. They play lightweight pop with the emphasis on vocal harmonies, and refuse to take themselves seriously. These days, that's a rare commodity.

At first, the Kicks crowd packed the dance floor as the Crocodiles snapped out their sixties rhythms.

Lead singer, Jenny Morris, with her onstage sex appeal, and quality vocals would probably give Debbie Harry a run for her money. And with covers of "Denis" and "Bluebeat", the image is re-inforced.

The guys in the band have all clocked-up a fair share of experience with Wellington bands, and bassist Tina Matthews and Jenny Morris have come to the Crocodiles from the Wide Mouthed Frogs.

The Crocodiles put a lot of effort into their live performance, especially their vocals. But those vocals cry out for solid musical support and, at this gig, the sound deprived the audience of hearing all that accumulated musical experience.

The Push opened for the Crocodiles, playing faithful cover versions of songs by Costello, the Cars, the Knack and the Records. The audience reacted to the sound-like tunes by packing the dance floor. With aggressive playing, power and volume, and a tight precise sound, the Push could do well for themselves.

All they need now is some original tunes and the Windsor on a Friday night.

Jim Parker

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LETTERS

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I started to write this letter but I got embarrassed, so perhaps make up a good 'punk versus disco' letter for me. Ta heaps.
Zark Sydney, Oz
P.S. Hurry up Toy Love. **VOUCHER WINNER!**

OK, so Johnny Cougar came to NZ with hype printed on his forehead. This does not mean you have to ignore his album, *A Biography*. In fact, George Kay, the album is one of the meatiest rock albums of recent years.

I suggest you listen to it before you call it "featureless heavy rock".

No Relation
P.S. Who is Divyanand? Why no mention of him in the Sweetwaters Report? He was incredible. (Editor Divyanand was a member of the duo Chapman and White and previously known as Andy White.)

Ah 'tis indeed a pity that Duncan Campbell gives in so easily. I stayed at Sweetwaters for Monday night. After only 12 hours sleep all weekend, I was still curious to see what had become of the enigma that is Red Mole. I joke not my pen pushing pals — for me they were up there in the ones and two's of the after concert analysis.

The crowd was riveted by a performance which could only be termed devastating. With smooth changes of gear, they smashed our faces, eyes and ears with so many unexpected, bizarre and brilliant riffs, actions and moods. Those ladies are totally captivating and the musicians play extremely well, and have fun!

Those of you who left Ngaruawahia early on Monday made a serious blunder.

RSA Wanganui

We are writing to draw attention to a very underrated band, Lip Service. *RIU* seems to have ignored them in the past. Having seen their act recently while staying in Gisborne, we found the current line-up energetic, original and exciting. Please can we see an article, photo or anything, soon!

GET SERVICED!
Ladybirds Birkenhead

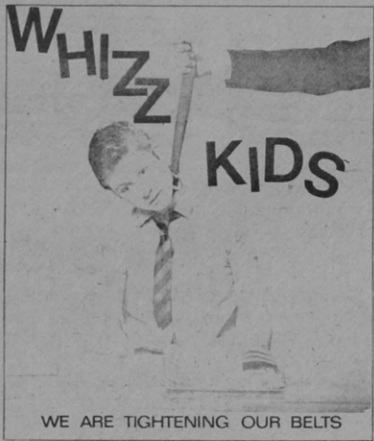
Dear *Rip it Up* — could you please print my letter because I've never had a letter published before (except I did have a poem printed in the *Pixie Pages* NZWW 13 Oct, 1972).

Also would it please be possible to win the voucher as I've never won a voucher before (except for a poem in the *Pixie Pages* NZWW 13 Oct, 1972).

I guess I've never won any other vouchers because I've never had anything else published, because I never worked out which side of the stamp you lick. (Mum posted my poem.)

Love from,
Susan Greymouth

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Yet another letter to *Rip It Up*. A proper letter this time. Here's something for those who are politically minded. Cross out the one that does not apply:

*pop-up toaster *Muldoon *pig.
And something for those not politically minded.
*rag *Pop Score *crap *pop-up toaster.

Sean Robinson

I would like to complain about the way certain venues have an age limit. I couldn't see The Members and they're one of my favourite groups.

I know the Town Hall isn't always suitable but it's not fair to younger kids if they miss out on good groups. Couldn't the management lower the age limit or not hold the concert in licensed venues.

Too Young Auckland

Dear *Rip It Up* — three questions.

1. How comes you didn't print the Danny Baker (NME) review in its glorious entirety, instead of missing out where he was unimpressed by Sheerlux?

2. Is the Rough Justice bus in Khyber Pass anything to do with the Wellington band?

3. Can I have Julian Hanson?

Ta boys,

Maxine Epsom

(Editor, 1. It's not easy to make records in NZ, it's too easy to write clever little reviews in England. 2. Yes, when RJ split, Rick Bryant and bus moved North. 3. Ask JH.)

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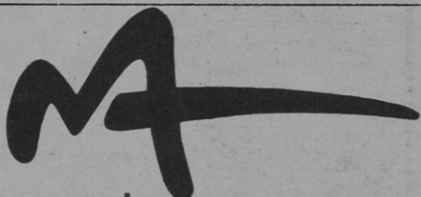


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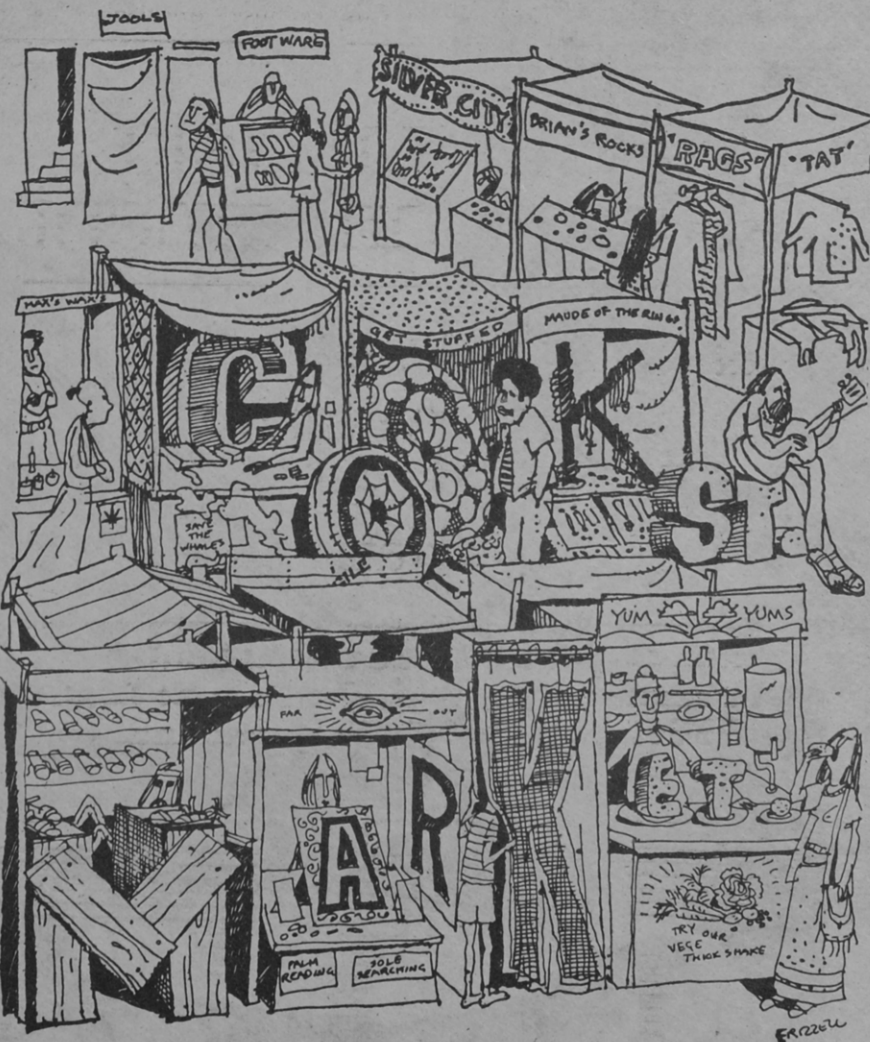
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