

SINGLES

Heading the group scene are the **Specials** plus brass on "Message to Rudy", so dive around the room to ska joys from their new world famous album. **Journey** lower the tone with "Anyway You Want It" where they seem to think repetition of a lame chorus makes a single. Ancient ex-Brit Heavy Metal denizens, **Foghat**, take a careful stab at balladeering on "Third Time Lucky". It could have been worse but in that arena they are no match for the smooth craftsmanship of **Toto's** "99".

Blondie have become tiresome and hackneyed and "Atomic" merely ploughs over old turf but their influence is difficult to ignore. **Martha and the Muffins**, a new Canadian six-piece with two female singers, testify to that with their Blondie-tinged superficially attractive "Echo Beach".

Soloists and **Uncle Paul** is still a dab hand at writing cuddly little singles as "Coming Up", kindergarten funk, proves yet again. Retrieved from the vaults again is **Bowie's** Ziggy Stardust reject, "John I'm Only Dancing". Son, glitter rock was like this. **Boz Scaggs** is back with exactly what he had the last time he was around — "Lido Shuffle" variations on white radio disco, that's "Breakdown Dead Ahead".

Karl Gordon, late of Golden Harvest, aims at the teen market with "I Wanna Do It With You". Pretty facile but the flip, KauKau's "I've Fallen in Love" is better. **Shakin' Stevens** adds

a little touch of rockabilly to the proceedings on "Hot Dog", a lotta fun something which can't be said for **Billy Joel's** attempts at being feisty on "You May Be Right". He has the footwork but not the punches.

Here comes **Jonny Yen** AGAIN, so who reads William Burroughs or listens to Iggy Pop? This time Yen is an Auckland based artiste whose twelve-inch four-track EP, although too theatrical, contains two songs worth the studio time, "Stage Struck" and "Lights On".

Ian Matthews surprises with the comfortably-paced "You Don't See Me" and he comes up with a true shot of inspired shuffling R&B on the flip, "Heatwave".

Ellen Foley is making a name for herself and the big Spectorish production courtesy of Hunter and Ronson on "Whats A Matter Baby" keeps her female Springsteen tag intact. **Pat Benatar** is another female already packaged and promoted as the most explosive thing since TNT, and "Heartbreaker" is a fairly aggressive first effort.

Sharon O'Neill definitely takes the back seat on her "duet" with **Jon Stevens**, "Don't Let Love Go", doe-eyed and immaculately presented. Is there life after MOR? Stay tuned.

A few weeks ago 4 XO's Jim Mora compiled a programme of songs that sounded alike. **Sharon O'Neill's** "Asian Paradise", he reckoned, owed more than a passing nod of gratitude in the direction of Springsteen's "Racing in the Street". He's right but her song is a classy step in the right direction. At least she's moving away from her formative Eagles' influences.

GEORGE KAY

Quadrophenia Stars



QUADROPHENIA IN JUNE

Quadrophenia gives us a disturbing glimpse of ten days in the life of a young Mod, Jimmy. Set in 1964, the film reaches its peak in the Battle of Brighton, that eruption of violence in which Mods and Rockers ripped into each other with a quite unholy vengeance. Jimmy is a quintessential Mod and his life is bound up in his scooter, his clothes, his pills, his four mates and his one great obsession is scoring with Steph, the young mod whose face could launch a thousand scooters.

This is all taken from the Who's 1973 concept album of the same title, and with Ken Russell's *Tommy* some years ago and the recent *Kids Are Alright*, the Who must take the card for being the rock artists to make the biggest impact on the big screen — and this is not even counting their charismatic appearance in *Woodstock* which is currently in revival.

A lot of the credit for this powerful and disturbing film must go to director Franc Roddam, a recruit from television land (Pete Townshend had seen one of Roddam's television films and approached him to direct *Quadrophenia*). Roddam sees *Quadrophenia* as a political statement and has said of this film, "If people go around with the crowd they often make decisions which I think are

detrimental to society and humanity, so I would like to influence them."

There is an almost documentary quality to the film which is reinforced by the resurgence of the Mod phenomenon in recent years. Although I personally found some of the attitudes very hard to identify with and, as with many films of this ilk, the "older generation" are outrageously lampooned, one can't deny the poignancy of Jimmy's failure to gather together the tattered threads of his life. The *name* in the film is probably Sting from the Police who plays the Mod leader, Ace, but Phil Daniels performance as Jimmy and Leslie Ash's as Steph are first-rate, as are all the others on both sides of the Mod-Rocker divide. Only the older actors sometimes suffer through the somewhat stilted scripting.

The film certainly has all the "vigour and excitement" which Roddam was demanding of the new British cinema in an interview some years ago. The Battle of Brighton is handled brilliantly with a panache that contrasts with the unforced naturalness of the scenes with Jimmy and his mates or the disorientated dream-like mood of the last ten minutes of the film. That Roddam welds these different parts into one coherent whole is a testament to his skill as a director.

The film soundtrack features tracks from the Who's *Quadrophenia* album, new and old Who songs and pop and soul hits from the mid sixties. All of which adds to the almost documentary tone that the film approaches, and probably makes the film work more satisfactorily as a dramatic piece. And it is certainly a dramatic film, and a very disturbing one. It deserves to be seen.

William Dart

J. Marsh Paul Mason W. Seyb



WEA COSTELLO WINNERS

Winners of Costello's new album *Get Happy*, in the RIU 'Put A Smile On His Face' competition are: W. Seyb Dunedin, Paul Mason Clevedon, J. Marsh Wellington, Robin Anker Rotorua and R. Bishop Hamilton. Winning Elvis' single "Can't Stand Up For Falling Down" (flip is "Girls Talk") and a *Get Happy* balloon are: Guy Rook Murrays Bay, Rochelle Nicholson Napier, Joanne Taylor Bucklands Beach, Lara Rowe Avondale and Michael Hall Gisborne.

Winners of *Get Happy* balloons are: J. Falconer Gore, Jimi Gray Onehunga, Noel Macken Rotorua, Ms Wendy Wood Whakatane, Robyn Taylor Bucklands Beach, Toy Renouf Hamilton, Margo Scelotria Christchurch, Rosalie J Wellington, M. Jack Cambridge, Gary Meeson Auckland, Sarah Johnson Wellington, A. Castle Epsom, C. Robertson Hastings, Jonti Haines Tokoroa, Amy Reynolds Waiuku, Lei Aiono Christchurch, Julie Shearer Napier, Sue Perbia Kelburn, Angela Godkin Glendowie and Donna Bliss Kingsland.

XTC 'HURRY UP' AWARDS

The 10 readers to receive a copy of XTC's new single, "Wait Till Your Boat Goes Down", courtesy of RTC records, are: R.L. Montgomery Christchurch, John Wilkinson Dunedin, Rochelle Nicholson Napier, J.M. Paris Master-ton, David MacLennan Wellington, J. Matravers Whangarei, Bill Pepler Te Kauwhata, J.D. Evans Tauranga, Martin Kirk and P.L. Hobill Papakura.



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