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1 *Split Enz, Mike Chunn Interview (about Enz in Europe & USA 1976-7) & Janis Ian/Phil Ochs.*
2 *Mark Williams, Joe Cocker, Chunn Interview Part 2 & Frankie Miller.*
19 *Steely Dan, Sire Supplement (Ramones, Talking Heads etc), Chicago, Malcolm McCallum, Hello Sailor Band File & Kim Fowley.*
21 *XTC, 5 Bands (Toy Love, Terrorways, Sheerlux, Hookers & Gary Havoc), Eddie Money, Beserkley, Mi-Sex & Jazz History I.*
22 *Rough Justice, Cars, Cheap Trick, Bob Marley, Stiff Supplement (Ian Dury, David Robinson Interview, Lovich & Sweet etc) & Split Enz Band File.*
23 *Th'Dudes, Phil Manning Band, Talking Heads Interview Part 1, Jazz II & Street Talk Band File.*
24 *Dragon, Talking Heads Part 2, Swingers Band File & Citizen Band.*
26 *Devo, Knack, Mi-Sex, Wellington Supplement (Short Story, Crocodiles, 1860 Band etc).*
27 *Bob Geldof, Kid's Are Alright, Cheap Trick Supplement, Sheerlux Band File, Ry Cooder & Radio Radio.*
28 *Cheap Trick in NZ, Toy Love, British Invasion Supplement (Police, Joe Jackson, Blondie etc) & Terrorways Band File.*
29 *Graham Parker, The Members, Radio Radio II, Sweetwaters & Mother Goose.*
30 *Sweetwaters Issue (Programme, Elvis Costello, John Martyn etc), No Nukes and Squeeze.*
31 *Sweetwaters Report, Swingers, Mi-Sex and Writers' favs.*
32 *Police, Split Enz Interview, Poll Results, Sharon O'Neill & CBS.*
33 *Fleetwood Mac, Crocodiles, Ellen Folley, Russell Morris and Marching Girls.*

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By Number Heart" they pass as good Blondie but it's on the more evocative, thoughtful songs like "Sinking Land", of which there are not enough, that their future as a distinctive unit lies.

Promising. GK

Queen, The Game (Elektra)

In the last few years Mercury and co. have effectively undermined their standing with their continual over-the-top falsetto forays and clumsy, emphatic material. And critics still chuckle at the thought of Mercury's white leotards.

But on *The Game* out go the leotards and to some extent the leaden ballet music and in comes vague touches of rockabilly on songs like "Need Your Loving Tonight" and of course "Crazy Little Thing Called Love".

Overall the songs are less affected and less overbearing than their past liberties. Improvement noted. GK

Radiators, Feel The Heat (WEA)

The hook line of this Australian band's anthem "Fess' Song" runs "sex drugs and dirty pictures". That should give you an idea. Rockers, naturally, but not without a sense of genuine fun. And a wet lipful of lasciviousness. This is an extremely likeable debut, with a ton of hooks and memorable/singable bits right through both sides above a tight rhythm section. "Hit And Run" is a typical, but a standout nevertheless, and the mostly much-faster support benefits from repeated playings (a tour here would cement everything). Sprightly and aggressive rock, but lyrically, only "Nancy Can't Dance", which is kicked along by half an Eddie Cochran riff, demands the brain be taken out of its drawer. RC

Peter Green, Little Dreamer (Creole)

This new album by the founder of Fleetwood Mac takes a bluesier approach than the earlier *In the Skies*, and there is no doubt that the blues is where Green is most at home. B.B. King once said Peter Green was one of the few guitarists who could make him sweat. Green has lost none of his touch. The key to Green's work is that which he leaves unstated. His guitar playing and singing is fascinatingly implicit. Some times he doesn't play guitar at all, but lays down some tasty harmonica, his seldom heard second string. KW

The Whispers, The Whispers (RCA)

Smooth, cool and bloodless soul music from Philadelphia vocal group gone West Coast, the Whispers. They cover all the bases with slick ballads and lively disco, but while it's all executed with class and taste, no-one in the Whispers is about to muss up his tailored suit with too much passion. And that's the problem. AD

Bruce Cockburn, Dancing in the Dragon's Jaw (RCA)

Cockburn is virtually a Canadian superstar but elsewhere he's an unknown even though the number of album's he's released already hits double figures.

Labelling him is difficult but because of his acoustic guitar dexterity and poetical images he could be notched as a contemporary folk-oriented singer/songwriter with literary ambitions.

Dragon's Jaw has taste and delicacy in abundance but as an album it could have been more balanced. The single "Wondering Where the Lions Are", "Badlands Flashback" and "Incandescent Blue" (which contains a classic line — "If you don't want to be the horse's hoofprints you got to be the hooves") are excellent but all too often Cockburn is too precious lyrically and musically.

But refreshing for all that. GK

American Gigolo Soundtrack (Polydor)

A rather tedious soundtrack from a rather tedious movie about a young stud who makes his living pleasuring rich ladies. The best shot, Blondie's "Call Me", is fired first, and was better as a single, with all the fat trimmed from it. The rest is disco in its death throes, courtesy Giorgio Moroder. DC

The Chieftains, Boil the Breakfast Early (CBS)

Ever since Sean O'Riada pointed Paddy Moloney in the right direction in the late fifties early sixties, he has, with and without the Chieftains dominated the field of pure traditional Celtic music. Untouched by electric innovations (unlike Horslips and much of Alan Stivell's work) the Chieftains, since their inception in 1962, have produced consistently excellent selections of Celtic material.

Boil the Breakfast Early, their ninth, is another sensitively arranged and balanced collection of reels (the title track taking the prizes here), airs ("Ag Taisteal Na Blarnan) and their customary inclusion of music from Carolan, the great seventeenth century Irish harpist.

It's moving and you can dance to it. GK

Emmylou Harris, Roses in the Snow (Warner Bros)

The crystalline vocals of Emmylou Harris and the sublimely sympathetic backing of her band make this a remarkably pleasing album. it has a "purer" country approach than previous efforts, but its mountain air clarity should ensure strong support from both country and pop audiences. There are guest shots from the likes of Linda Ronstadt, Dolly Parton, Willie Nelson and Johnny Cash, but the show belongs to Ms Harris, who has seldom been in better form. KW

SINGLES

The Beat drub all-comers this month with their third forty-five, "Mirror in the Bathroom". Dave Steele's relentless bass fires the band into performing the most convincing marriage of ska and punk since the **Specials'** "Gangsters" ... and speaking of the leading rude boys, their "Too Much Too Young" live five track EP has made an appearance. A neat party piece of animated ska covers and a truncated version of their "Too Much" social diatribe found, in all its glory, on their pace-making first and at the moment, only album.

Jo Jo Zep and the Falcons, the Sports, Mental as Anything and the Angels are Aussies with ample rock sass and charisma. Jo Jo Zep's "Hit and Run" and the Sports' "Don't Throw Stones" were classic examples of down-under 45s that used Costello-Parker reference points on which to build their own songs. "Shape I'm In" from **Jo Jo Zep's** *Screaming Targets* album is an excellent rock-reggae hybrid double backed with a new version of "So Young" (their ace song and covered by Costello himself) and a dub version of the A side. Value of the month ... the **Angels** aren't quite up to that standard but "No Secrets" is a strong single of harnessed power.

The **Newz** come up from the outside with a shot of Talking Heads' inspired momentum in the shape of "Accident Prone" lifted from their debut album ... keeping it Kiwi and ex-patriot superstars, **Mi-Sex,** maintain their pursual of contemporary themes dressed up in mediocre songs and expert musicianship on "Space Race". Gilpin, in an attempt to be expressive still over-enunciates his vowel sounds but maybe that's what he wants.

The Psychedelic Furs could be the next big thing and the pic-sleeved "Sister Europe", one of the very few half-decent songs from their first album, is just deliberate and contrived enough to be noticed.

Ladies with different philosophies is one way of introducing **Girlschool** and the **Bodysnatchers.** Girlschool are all-female London heavy metal students and "Emergency" takes lessons from the Runaways. The Bodysnatchers are seven women on the 2 Tone label and so, of course, they play ska on "Ruder Than You", a song of slender merit.

The **Photos,** a new UK pop ensemble, come under the guidance of Undertones' producer Roger Bechirian on "Irene", a sleek attractive slice of pure pop that is obviously commercial ... whatever happened to **Cheap Trick.** Well they're back with their usual boisterous sixties' sound fanzines on "Everything Works If You Let It" from the Meatloaf movie, *Roadie* ... **Tommy Tutone** is a New York band who've obviously listened to Petty and the Cars as evidenced by "Angel Say No"/"The Blame". Two good sides.

On Dr Hook oldie "The Ballad of Lucy Jordan", **Marianne Faithfull** sets her countryish vocal against a wall of synthesisers. The synthesisers win.

GEORGE KAY

The Bodysnatchers

LIVE

SHOES THIS HIGH/FEATURES
BILLY THE CLUB, WELLINGTON

Two young, raw, new bands played at the city's latest venue to about 150 of Wellington's frigid new wave fans. Tough fans these, you start them off with a blowtorch.

Which is what Shoes This High are capable of doing. Chris Plummer, (drums,) Brent Hayward, (vocals,) Kevin Hawkins, (guitar,) and Jessie Walker, (bass), call it 'anti musik' (100 percent original.) Influences vary from Beefheart to Bach, according to Kevin and Jessie, and it sounds like hatchet-edged surreal rock. With Brent's day-release-from-Porirua vocal delivery and lyrics, you can guess the words and forget about power pop.

At best riveting, at worst abusive, Shoes This High play clean and loose — all three instrumentalists are superb musicians — Kevin

LiX

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