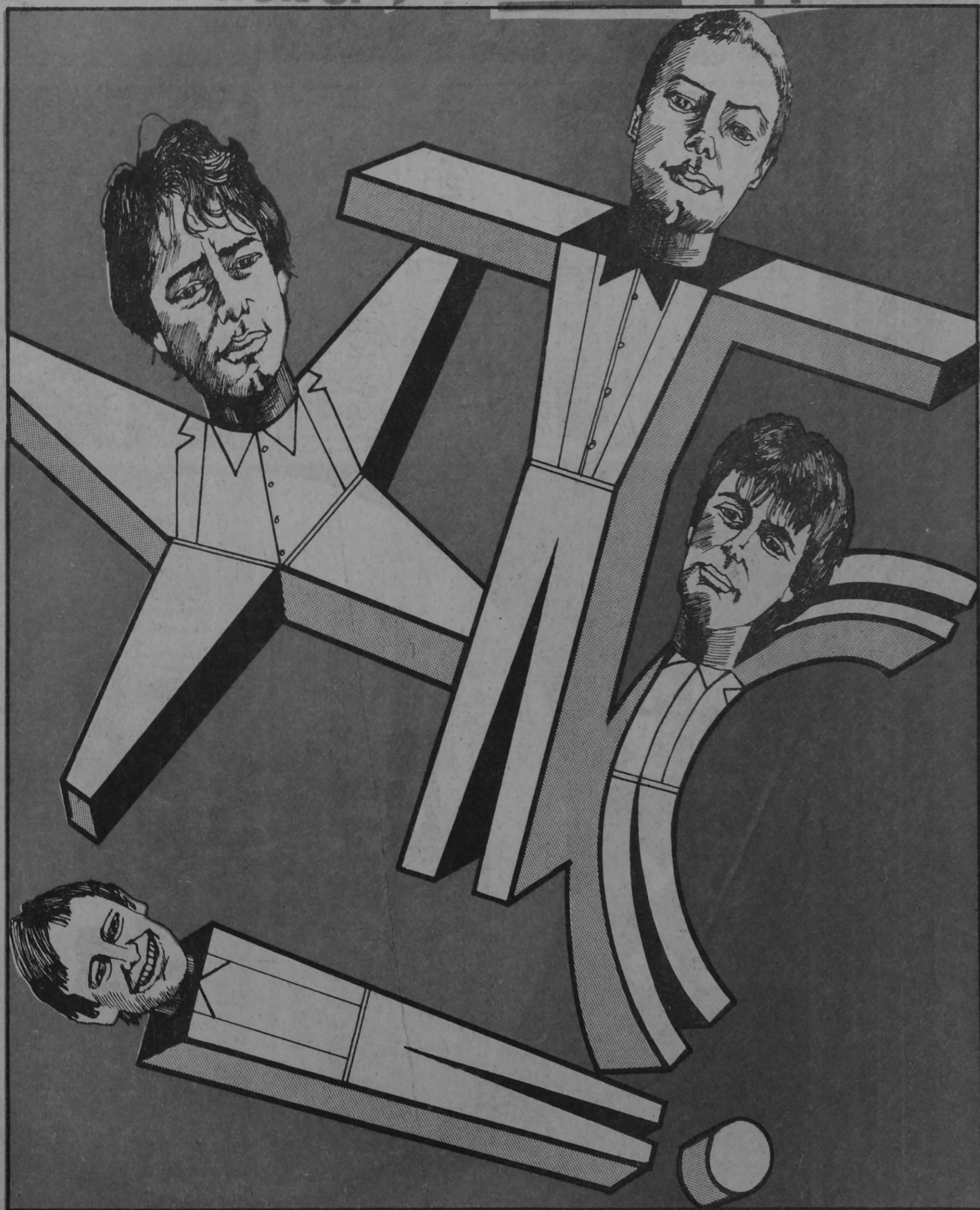


ROCKPOOL

No.38 October 20,000 Monthly Free NZ Rock'n'Roll Mag. Supplement





"Anyone can do what we do. We do it because we're normal people, we're not super-gifted. It's within anybody's grasp, whether you play well or not. We didn't start off as amazing players, we had to learn to be OK. We're OK now, mainly because we kept at it, and we had something we wanted to do". Speaking is Andy Partridge of XTC. Onstage, one of yer better class of lunatics, in private, rather shy. A bit of a Nigel, really. So who is Nigel?

"He is an average young person, living in England. He's an example. He's not anyone specific, he's just an example of a young person who is guided rather unwillingly by his parents into something he doesn't want to do. It's a sort of person, a class of youngster".

Surprise Change

XTC surprised everyone last year, including themselves, when they produced *Drums And Wires*. The transformation from the jerky, quirky, clockwork approach of the first two albums was miraculous. A major part of this transformation was the departure of keyboards player Barry Andrews. Partridge sees him as a square peg in a round hole.

"With his departure, his personality in the music went, his pressure on a quarter of the music went, and in came different attitudes, a different instrument (ie: Dave Gregory).

"Between the time *Go 2* was written and *Drums And Wires* was written, there was a lot of change, but specifically the personalities. For us that was a great change, when you have something that you consider stable, and all of a sudden there's a big upheaval, it obviously changes you."

Andrews' songs were recorded for *Go 2*, but in the cold light of day they just didn't measure up with what Partridge and Colin Moulding had written. Two Andrews' songs were included on *Go 2* for the sake of democracy.

Slumbertime

The interview is interrupted at this stage by the entrance of an ardent fan, proudly bearing a patchwork bedspread, sewn up by his girlfriend to match the cover of *Drums And Wires*. The band is tickled pink, and the spread is duly autographed with a felt tip pen. Partridge asks for a set of *Black Sea* oven mitts when he returns.

But back to Barry Andrews:

"There were a lot of outtakes from *Go 2* which never made the album. He was upset by this, and it hastened his departure.

"When Dave was brought in, it wasn't because of the instrument he played, it was because we knew him, and knew he'd fit in easily with the group first and foremost."

Partridge is much happier now playing the older material with the newer band. He feels the old songs sound better with the new arrangements, in fact, the way they should have sounded in the first place.

"They were written on a guitar, and Barry always used to play his piano like a guitar. He'd play it with a very cheap pickup, through a tiny guitar amplifier. So it was very natural, when he left, to get another guitar player, really.

"Dave tends toward R&B and jazz, a very rhythmical sort of feel. I'm a very lazy guitarist, actually. I tend to go for simple chords, but I like rhythm playing as well, so the sound we've got is kind of weaving in and out of rhythms."

The Art of Discord

The Partridge style of guitar conforms to no orthodox structures, in fact he's made discord an art. He's been quoted as saying: "When you hit a bum note, play several more, and everyone will think it's intentional." He laughingly admits to the quote, while pointing out that everything XTC does on stage is intentional.

"I think discords are just as useful as chords. We use them as much as we use sweet-sounding chords, we use disharmony as well as harmony. Everybody was always shy of using what they call 'bum chords'. We use them without feeling guilty, and I think we've conquered it by playing these sorts of things guilt free."

Partridge's vocals have a similar idiosyncratic style, displaying his fondness for the mouth music peculiar to jazz and reggae. He claims to model himself on Malcolm Mooney, one-time vocalist for Can, and one of the great non-singers of all time.

"I'm enjoying using melodies now, it's something I'm learning to do, and I'm enjoying it while I'm learning it. Not having any voice at all, I'm more interested in percussive-type singing."

Black Times

The conversation turns to *Black Sea*, the title of which reflects the band's feelings when they came off the road after an exhausting American tour, had virtually nothing written, and felt under pressure after the success of *Drums And Wires*, which had surprised even them. The "Black" period was a time of what Partridge calls "musical constipation", which took them some effort to get over. They wrote as they recorded, and the results delighted everyone.

"I was much more pleased with *Black Sea*

than I was with *Drums And Wires*. I feel much more at home with it. I took ages to get used to *Drums And Wires*, though probably I'll get fed up with *Black Sea* more quickly.

"It had a very pessimistic tinge to it because of the problems we had at the time, but I think we're over that now, and some of the later tracks on the album show a more optimistic streak."

The Concerts




XTC and the Logan Campbell Centre did not make an entirely happy combination. Taking the seats out downstairs is a smart move, but it leaves large blank areas, which reflect the sound and make for uncomfortable listening. The balance, which was atrocious during Flight X7's set, was never quite rectified, and Partridge's vocals were largely unintelligible throughout.

XTC's stage act is much better suited to smaller venues, and the following night, they left Mainstreet gasping for breath. The sound this time was perfect, and you could fully appreciate Partridge's bizarre scat-dub singing.

The stage transforms Partridge into a bug-eyed, cavern-mouthed monster, lurching around, spilling out his ragged guitar phrases like broken glass. To his right, the lean and sensitive-looking Gregory fills out the sound



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with terse, abrasive solos and choppy chords, as well as the occasional embellishments on synthesiser.

Moulding and Chambers lay down a relentless, surging backbeat on "Towers Of London" and "Making Plans For Nigel", and handle the seemingly-murderous tempo changes of "Mechanic Dancing" effortlessly. There can't be many more dependable or creative rhythm sections around.

The disjointed sound of the Barry Andrews days has been replaced by a confident, muscular approach, and the old numbers have

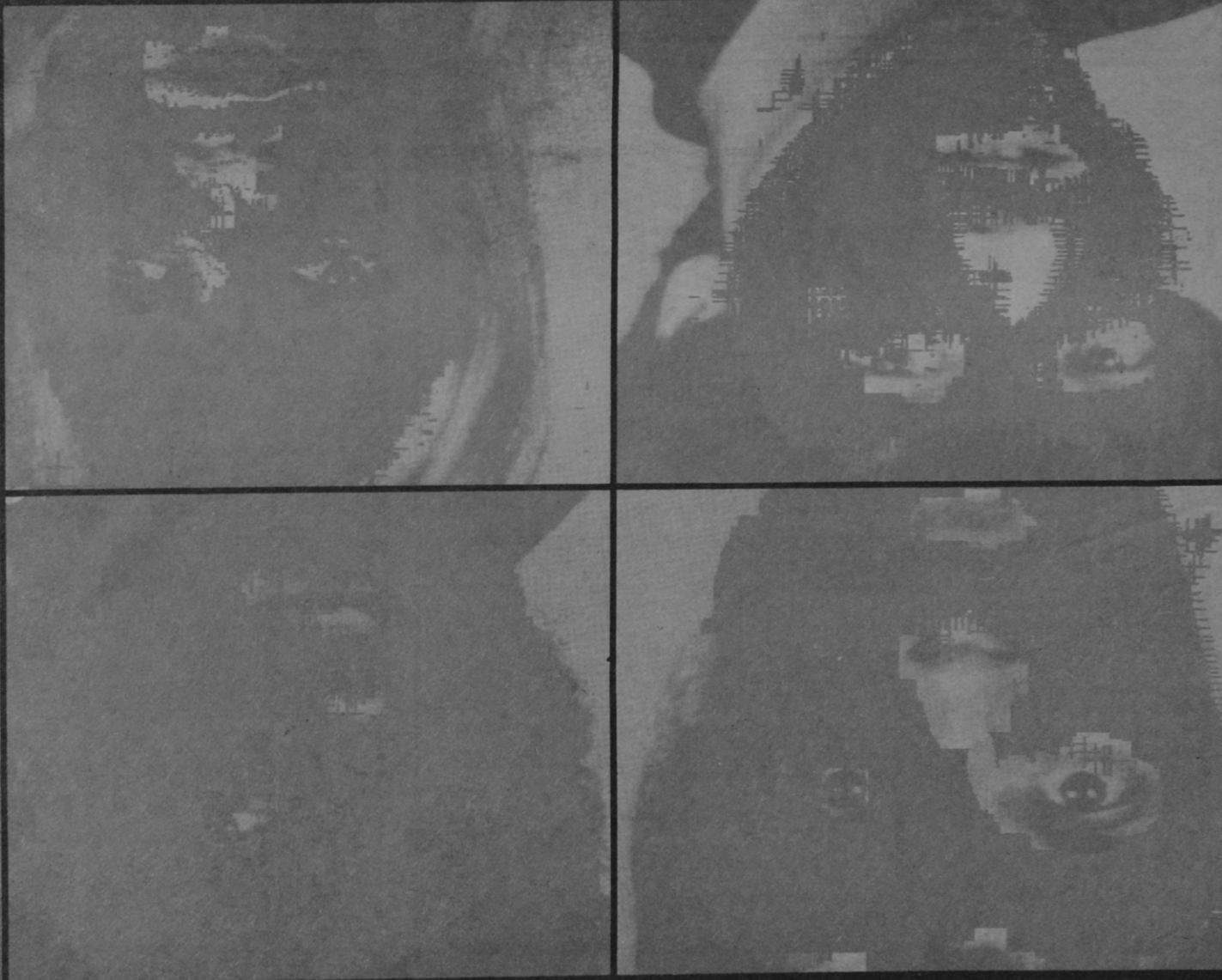
realised their true potential. This is especially so in the case of "Battery Bridges", slowed down and with a growling synthesiser underneath. Coupled with a venetian blind lighting effect washed in blue, it's an aural and visual spectacular.

Mainstreeters received the added treat of "Dance Band", which hasn't been performed in over a year. "Are You Receiving Me" and "Statue of Liberty" followed, and the floor was smothered with happy feet, hands and heads.

Thank you Nigel. Whoever you are.

Duncan Campbell

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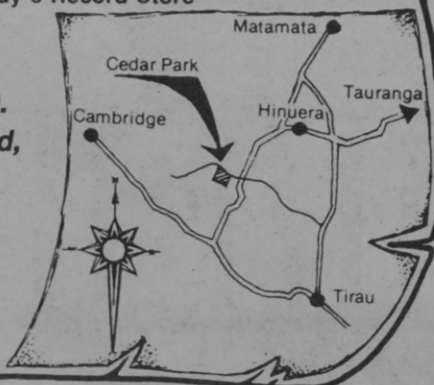
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SMALL STUFF

Led Zeppelin 1979, second from left is John Bonham.



Thirty-two year old Led Zeppelin drummer John Bonham was found dead at Jimmy Page's Windsor mansion, where the band were preparing for a USA tour. The post-mortem did not reveal the cause of death. Led Zeppelin may split, as Robert Plant is thought to be convinced that many incidents associated with Led Zeppelin relate to Jimmy Page's interest in the occult ... **Lennon comeback is entitled Double Fantasy.** Lead vocal chores are shared by John and Yoko — six each and two duets ... **Bram Tchaikovsky** (the band) have split ... Charley Anderson and Desmond Brown have left **Selecter**. Guests replace them on the new album ... **Tom Petersson** has left **Cheap Trick**. Ill health is the likely reason. Replacement is Peter Comita from LA's Valentinos ... one Martha has left **Martha and the Muffins**. Only Martha Johnson ("Echo Beach" lead vocal) remains ... the **Blockheads** appeared on *Top Of The Pops* in police uniforms. Still dressed-up, Dury and the lads dropped into see their mates the Clash causing considerable panic in the studio and the destruction of various substances ... **Daryl Hall** is doing an album with Todd Rundgren. The Shaun Cassidy/Rundgren album is in stores ... a track, "Held Up (Without A Gun)" has been removed from the forthcoming **Springsteen** double album ... Chris Stein of Blondie has described the band's new recordings as closer to disco than rock ... likely new band is a Carl Palmer/Rick Wakeman band ... **Peter Criss** ex-Kiss has solo out soon, *Out Of Control*. He recently told press that he slept with Kiss's first gold album (*Kiss Alive*) ... in October Stiff Records have another package tour on the road in the UK. It's called 'The Son Of Stiff Tour' and stars two American acts, Manchester's Any Trouble, Birmingham's Equators and Tenpole Tudor from "God knows

where' ... **Elvis Costello** singles have been released in the USA on vinyl (*Taking Liberties*) but only on cassette in the UK, for people who don't own record players. The tape is entitled *Ten Bloody Marys and Ten How's Your Fathers* ... David Knopler has quit **Dire Straits**. Their third LP is *Making Movies* ... **Generation X** are back. New single "Dancing With Myself" has received rave reviews. Not so the Professionals 45, "One Two Three" with flip, "White Light, White Heat" and a Presley oldie ... Ska movie *Dance Crazy* features Madness, Specials, Beat, Bad Manners and Bodysnatchers ... ex-Cramps guitarist **Bryan Gregory**, is missing. It is thought he may have committed suicide ... **Clash** will release a nine tune Nu-Disk (10" EP) with six rockers on the A side, including Booker T's "Time Is Tight". B side will be reggae and dub ... Aussies **Angel City** are on 23 gig USA tour, 12 of the concerts are with the Kinks ... new vinyls overseas include, Madness *Absolutely*, Revillos *Rev Up*, Rod Stewart *Foolish Behaviour* (November), Joe Jackson *Beat Crazy*, Status Quo *Just Supposin'*, Police *Zenyatta Mondatta*, Associates *The Affectionate Punch*, Plasmatics *New Hope For The Wretched*, Skids *The Absolute Game*, Tear Drop Explodes *Kilimanjaro* (Mercury), Tom Waits *Heartattack And Vine*, Pauline Murray & the Invisible Girls (LP title is same), Rumour *Purity Of Essence* (without Bob Andrews), Neil Young *Hawks And Doves*, Ry Cooder *Border Line*, Fleetwood *Mac Live* (December), Talking Heads *Remain In Light*, Van Morrison *Common One*, Minnie Ripperton's album completed prior to death (guests include Roberta Flack, George Benson, Stevie Wonder and Michael Jackson), Alan Parsons *Turn Of A Friendly Card* and last but not least Donna Summer's newie *The Wanderer*.

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TOURS



Latest tour announcement is the **Motels** concerts in Wellington and Auckland. The LA band plays Wellington Town Hall on Tuesday November 4 and Auckland's Logan Campbell Centre on November 5.

First outdoor gig this summer is the Labour Weekend Festival at **Cedar Park**, Hinuera. Top NZ bands appearing there are Citizen Band, Crocodiles, Flight X-7, Tigers, Lip Service, Push, Midge Marsden Band and Creole.

Music starts at noon on Sunday October 26. Organisers suggest that Festival goers may wish to camp overnight. Cedar Park is the site of two previous Festivals in recent years; the first in late 1977. Check out the map on page two if you are not sure where Hinuera is.

Surprise tour for November is a return visit for **Mi-Sex**. The band plays concerts in nine centres between November 6 and November 15. The tour is entitled 'The 1981 Tour' and a three track EP of new material, will be released by CBS to coincide with the tour. Mi-Sex are likely to preview new material that will appear on their third album.

Dates are November 6 Dunedin Town Hall, Nov 7 Christchurch Town Hall, Nov 9 Wellington Town Hall, Nov 10 Wanganui Opera House, Nov 12 Hastings Municipal Theatre, Nov 13 Gisborne YMCA Stadium, Nov 14 Tauranga QEII Stadium and Nov 15 Auckland's Logan Campbell Centre.

Two big acts at the Logan Campbell Centre in October, are **Hall & Oates** and **Thin Lizzy**.



Newest Lizzy member, **Snowy White**.

Darryl Hall and John Oates will be in Auckland for one show at the Logan Campbell Centre on Monday, October 20.

After a long career, beginning from early days as an acoustic duo, in which they have come tantalisingly close to cracking it, the pair and their backing band look to be doing as well as their record company would like you to believe.

With an album and a single in the US charts, and a highly-successful tour of clubs and small halls in the States and Europe, Hall and Oates can be counted as yet another act we are getting on the up-swing rather than on the way to the dump. With them will be expatriots, Citizen Band.

Thin Lizzy finally hits town on November 25. The band nearly made it to NZ in 1978, but not enough punters purchased tickets for the planned Western Spring Show. About then Lizzy were at the top of the UK charts with their amazing double live set, *Live And Dangerous*. The Lizzy line-up is slightly different, but it's still the same old Gorham, Lynott and Downey team. The new guitarist is Snowy White, who played on two major Pink Floyd tours before joining Thin Lizzy.

If you remember Hello Sailor doing Lizzy's "The Boys Are Back In Town", you'll be pleased to know Dave McCartney's Pink Flamingos are support act for Thin Lizzy.

Kiss mania has already hit the Auckland and Wellington box offices. The shows are Nov 30 in Wellington and December 3 in Auckland.

Enzeders returning from Australia, **Citizen Band**, will hit almost all centres in a five week tour. Arriving on Monday 13, they record a single that same night — appropriately titled "Home Tonite", for release by CBS Records. Back in the line-up is Greg Clark on guitar.

The band is in Auckland Oct 15-20, Whakatane Oct 21, Gisborne Oct 22 & 23, Hastings 24 & 25, Palmerston North 27, New Plymouth 28 & 29, Hamilton 30, Auckland Oct 31-Nov 1, Dunedin Nov 4 & 5, Timaru Nov 6, Christchurch 7 & 8, Nelson Nov 10, Motueka Nov 11, Wellington Nov 12, Wanganui Nov 13, Rotorua Nov 14, Hamilton Nov 15 and Auckland Nov 16.

What's in it?

XTC interview

by George Kay

SPLIT ENZ PIC

HISTORY (2 pages)

TOY LOVE

pic/interview &

'by Toy Love'.

2 page 'Zwines

Band Tree' (by

Simon Grigg).

SPELLING MISTAKES

SPLIT INTERVIEW

by Mark Phillips

XTC & RAMONES

PICS by Laurence

Aberhart

RAMONES interview

by Roy Colbert

RAMONES pick fav

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LA DE DAS LP

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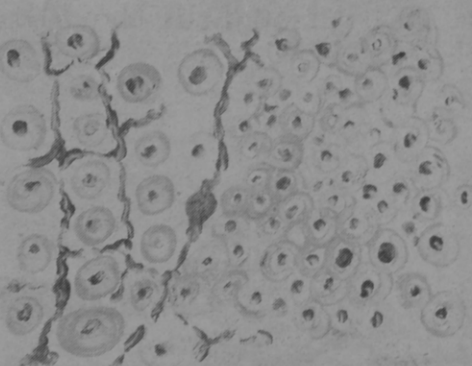
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RUMOURS

Billy & the Blue Flames
Pink Flamingos (L-R), Jim Lawrie, Dave
McArtney, Paul Hewson, Paul Woolright.



Auckland

In the midst of split rumours, **Toy Love** are holidaying and likely to appear at Sweetwaters for an undisclosed sum. (That's how you make news out of people doing nothing.) "Brides Of Frankenstein" animated clip should hit screens soon ... **Citizen Band** will record "Home Tonight" within hours of arriving back in NZ, for a CBS single.

Pop Mechanix are doing a 3 track single on RCA Records. A side is "The Ritz". "Brains Are Dumb" and "Talking" are on the other side ... the **Crocodiles** have left Mandrill Records. They are now on their own label, Foolish Records, but they are still distributed by RCA. The album, *Looking At Ourselves* will be out on November 10 ... also in November, expect **Tigers** (*Let's Get Started*), **Coup D'Etat**, **Pink Flamingos** and **Hammond Gamble** albums.

Techtones' 45 "That Girl" should be in stores soon ... due to Spelling Mistakes split, Propeller will not record "Another Girl". Instead the label has recorded a Fane Flaws single ... new soon on Ripper is Reel to Real 45, "Time To Leave"/"Can You Ever Be Right". There will be no AK '80, Ripper is instead co-compiling *Homegrown* with Radio Hauraki ... **Knobz** have out on Bunk Records, a 45, "Culture"/"Chipping Away". Knobz hit Auckland soon (Oct 21-25 Gluepot, Nov 3-5 Windsor Castle) ... **Gordons** have recorded three tracks at Harlequin, for a 45. Tunes are "Future Shock", "Machine Song" and "Adults And Children".

Jon Stevens Band cancelled their Gluepot gig, so **Coup D'Etat** play the Gluepot October 17-19 ... Nigel Russell of **Spelling Mistakes** is now vocalist in Cadets, while SM drummer Julian Hansen sings in band with two ex-Respectables ... **Newmatics** have a new drummer, Ben Staple. The band has recorded "Misery Like That" and "Walkie Talkies". Newmatics have a three band gig at XS on

November 7 & 8, with the Blue Flames and Secret Agents.

By the way, who are **Billy and the Blue Flames**? There is Mike Cooney (ex-Furys guitar), Peter Hoffman (ex-Terrorways guitar), Kerry Buchanan (ex-Terrorways drums), Struan Knuckey (double bass) and Billy Hood (vocalist). They're into rockabilly ... who are the **Heretics** ... **Inside Information** are Richard von Sturmer and Charlotte Wrightson of Plague fame, ex-Rex Reason and band dudes, Richard Lello and John Schmidt and star of Blam Blam Blam and Scratch, Don McGlashen. Their first show is 'There is no depression in New Zealand'.

A big CONGRATS to **Split Enz**, NZ's finest export. With a hit LP and single in both the USA and UK — in the UK the single is top 10 — anyone would be hard pressed to name a greater cultural achievement by a group of Enzeders.

Big loss for Auckland in September, was Mainstreet Cabaret. Their closure resulted from their inability to comply with ridiculously low sound level requirements. Though the building was in recent months extensively (and expensively) soundproofed, the level required was lower than readings of conversation, sea-gulls and rain on the cabaret roof. Toy Love were barely audible when *RIU's* Editor visited the property border on the venue's last weekend.

Trooper have split ... **Relax** is back ... Kathy Mouat is the new lead singer in the **Modes** ... **Rebel Truce** is new band with Dean Martelli (ex-Terrorway), Terry Toweling, Adolf Sutterman and Bones II ... also new are the Moderns, Larry & the Ladders and the Yoyos ... on Sundays **XS** is now open on afternoons, not evenings.

New thing around town is **Rhythm Method** a band with John Quigley (guitar), Dave Harris (brass), Bill McGechie (vocals), Gill Civil (keyboards) and Simon Mark-Brown (drums).
CONTINUED ON PAGE 18

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Christchurch
The latest in a long line of drunks to be banned from Doodles, **Danny Bennett**, has joined the **Comics** on drums. Nancy Kiel arrives the first week in November. Meanwhile the Comics are hosting a Labour Day special at the Gladstone which will feature past members Peter Scott, Tony Smith, and Ruth Genet, as well as new ones.

You can expect to see **Road Angel** for the very first time in November. "Getting Too Hot" is their single and the band will be featured on 3ZM's *Band-Aid*.

Cowboys' first 'Feast of Friends' evening at the Carlton was a great success, and you can see such luminaries as Charlie White, Luke Neary, Barbara Taha and Helen Mulholland again soon. The band is working on originals, and will be trucking down to Dunedin soon.

The **Newz** start their massive holiday tour in mid-November, playing all the resorts for ten weeks. New originals include "Solo", "Ships", "Holiday Inn", "Sixteen" and "Damn Joggers". The **Eels** may support. **Bon Marche** fans may be in for a one-night treat soon as the band (the Newz mark 1) plans to play on the same bill as the Newz and Eels.

Lance Parkyn is auditioning new members for the **Hoovers** ... Alan Park and Bill Dennis present **Old Dennis** or **New Muscles** shortly at the Gladstone with the Pop Mx ... the **Dodgers** are new ... **Gutter Band** will be resident at the Cave Rock and will feature Wayne Becroft on drums ... **Wolf City** are featured on 3ZM's *Band-Aid* ... Citizen Band will be here shortly.

JW

Dunedin

Amidst on-stage squabbles the **Heavenly Bodies** played their last concert at the Cook on 14 September. Tapes were made and are in circulation. Rumour has it that guitarist Miles White and drummer Neil Dobier may end up in a re-shuffled **Le Contrebande** who recently had a disastrous week at the Cook. They won't be re-booked.

Toy Love have been under fire with accusations of "bad taste" from various bastions of the community, including the City Council, for their "Good Old Joe" clip on 7.30 *South* which featured them high-jinxing in one of the city's cemeteries. Best publicity the band's ever had.

Cruze may stay in Dunedin as lead singer Brian Seque is leaving at the end of the year. He is sick of touring. The **Numbers** have changed their name back to **Static** to avoid confusion with Sydney's Numbers. Static have taped an original song, "Another Weekend" at 4ZB's studios. It will be played on 4XO.

Ex-**After Dark** drummer Neville Anderson, now resident in Wellington, has been approached by the **Tears'** Jason Sad to join the band.

New band **Broken Models** with Ross Nicol (lead guitar) from Tibet and two ex-Lear Jet members one being Michael Pearce (rhythm guitar and PA) will be playing at the Cook in October ... Julian Finnerty is working on original material.

George Kay

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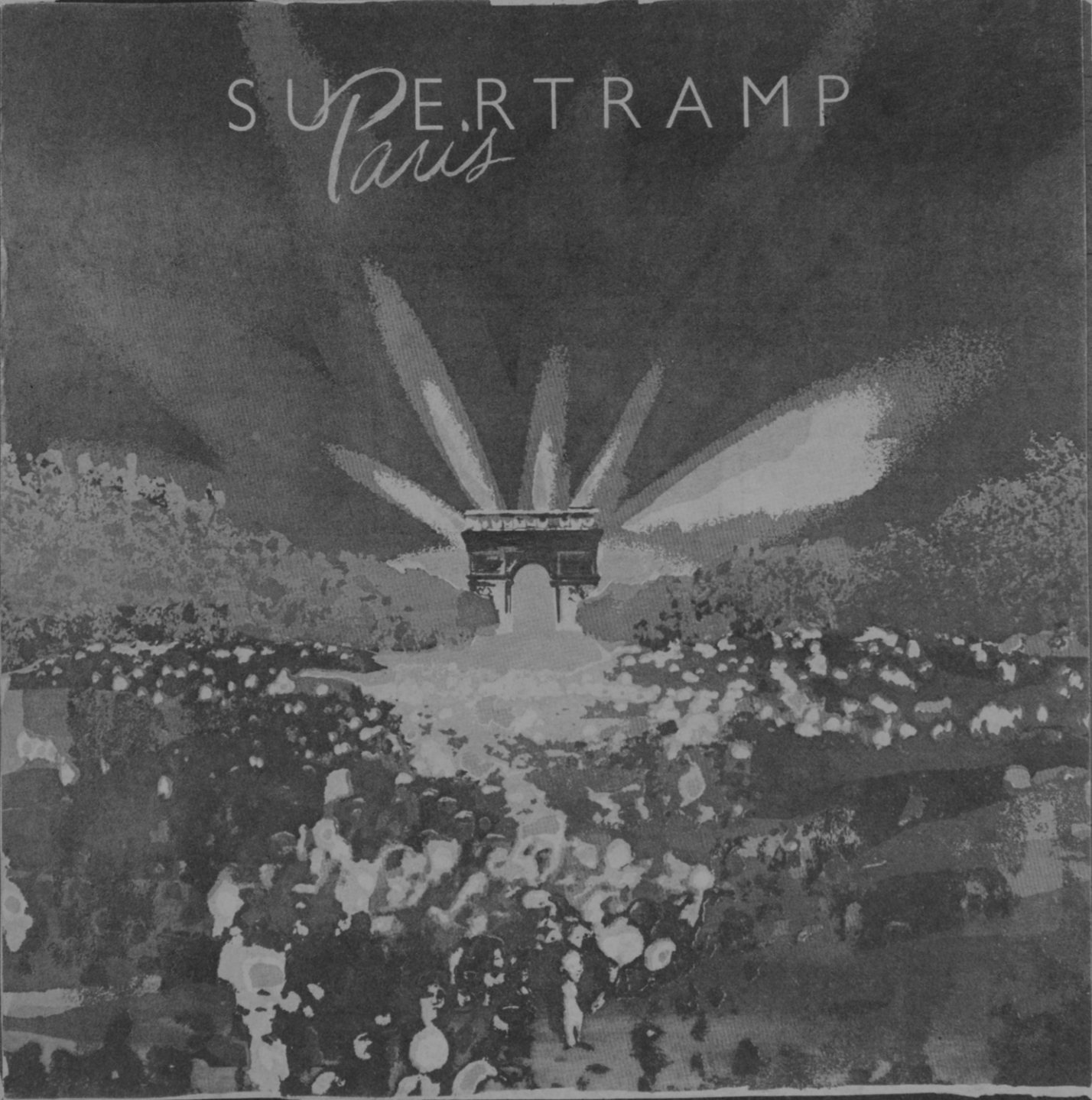
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IN THE SERVICE

Since Lip Service appeared on the scene nearly three years ago, a lot of bands have come and gone. In 1979, armed with new bassist, Brian (O.D.) O'Donnell, they completed a very successful national tour, and followed this up with a debut album on CBS records.

Lip Service have recently returned from their second New Zealand tour, but this time around, things didn't run so smoothly. *Rip It Up* spoke to drummer Peter Warren, and guitarist Dave Marshall about their experiences.

"Well," says Dave, "the attitude of the people towards original music is getting better, but unfortunately, nobody seems to have any money anymore."

Peter considers that things are getting worse. "A year ago we did better, and we didn't have an album out. In Christchurch, where we did so well last time, we bombed out totally. It wasn't just us — all the bands are noticing it. Soon, with this twenty percent with holding tax, the whole scene will be reeling. Nobody will be able to afford to tour. We lost money on this tour, and it has made us very wary about doing another. The way things are, I can't see us ever touring New Zealand again."

"It is impossible to put on a show with good lighting and sound. Hirage of PA, lighting and soundmen has got to the stage where it's out of the bands' price range. What's worse, if you put an extra fifty cents on the door charge, the public considers it outrageous."

Cult

Although the band's music has continually changed, they don't see themselves as having

changed direction. Dave explains, "When we started, we were far more inaccessible. Over the years, we have slowed it down and simplified the songs. A few years ago, the punk bands thought they played really fast, but compared to us they were slow. People have said to us that we're too diverse, which is a fair criticism, but I think our direction is becoming more set."

Peter maintains that there is continuity. "The direction we have been following is Lip Service's. We have just played what we have written. It gets boring following musical trends. A lot of bands get slagged for following their own direction, then, all of a sudden, they make it big, and everyone tells them how great they are for doing their own thing!"

Public acceptance has been slow, but Dave feels, "that was to be expected." Peter thinks he knows why.

"New Zealand's a laid-back place, perfect for bands like Hello Sailor and Th' Dudes. We have always had only a cult following, but then we are really just a cult band. I don't think we will ever be big in New Zealand unless we go away and make it somewhere else; somewhere where there are enough people for the cult to be a large one."

Out Front

At one stage, Lip Service considered that Peter should be lead vocalist. "After all," says Dave, "he is an obvious front-person."

Numerous drummers were tried out, but none had the punch of Warren. "We decided that we should stay as a four-piece and all take turns at singing." Says Peter, "It adds variety for us, and for the audience."

The same democratic system is used with the songwriting, although Dave and Peter do most of the lyrics. "We like the words to say something," elaborates Dave, "the way that Talking Heads do. It takes time to develop that sort of competence, but at least we have passed that 'La, la, I love you' stage that most bands seem to get stuck in. The trick is to say something profound but still be fun. It's much easier to do on record than it is to do live."

Fast

When the band went into the studio earlier this year, they were fortunate to get the services of Graeme Myhre. Recently back from England, Myhre has done work with the likes of Bowie, Visconti, and Numan. Though he acted more as a producer/adviser than a conventional producer, he was still a very welcome presence in the studio. "We just told Graeme what we thought" claims Dave. "There was no real producer as such, we all just collaborated on everything."

Peter's opinion is that they tended to play everything too fast. "But we learned our lesson," he says, "next time round we'll get it right. At least it is the fastest album to have come out of this country."

In contrast with most local first albums, the

CONTINUED ON PAGE 18

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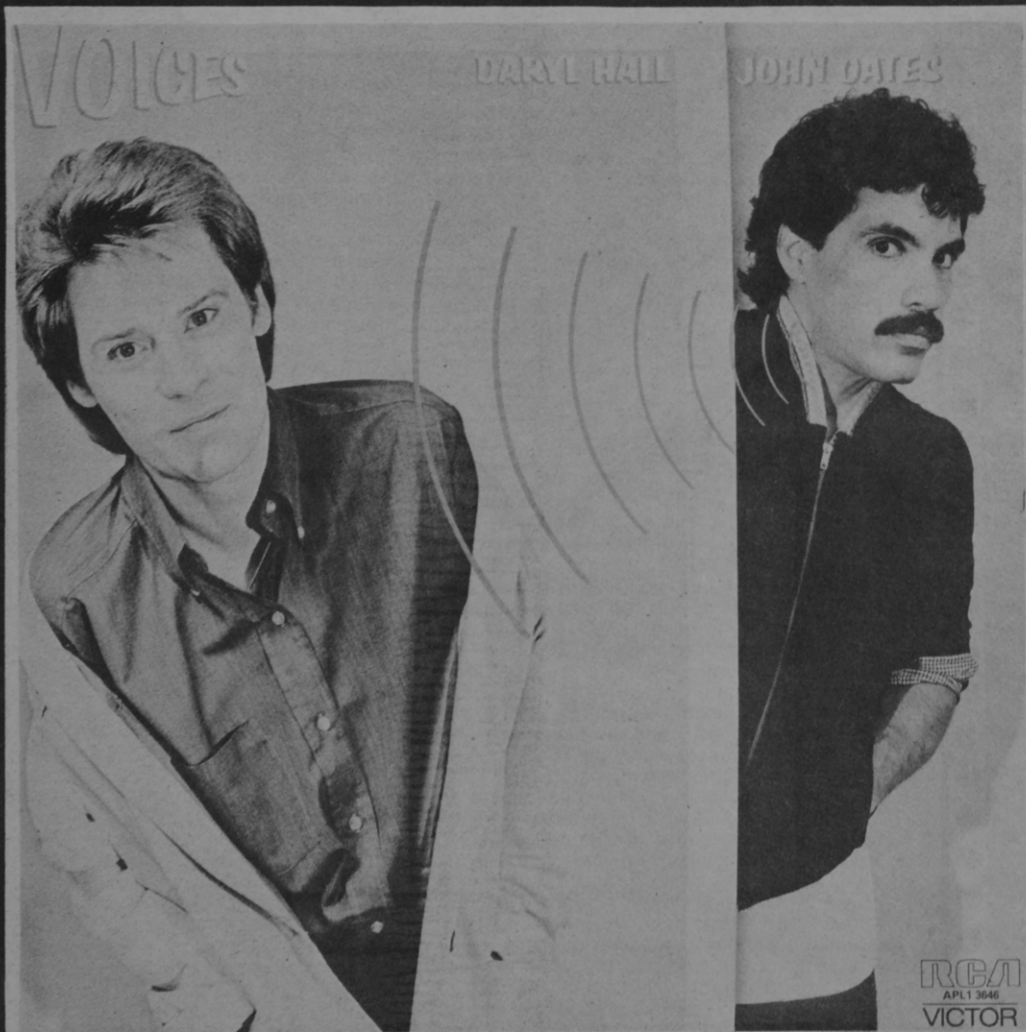
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RECORDS



Carlene Carter



Dr. Feelgood

David Bowie Scary Monsters RCA

Reviewing a Bowie album is an awesome task. Invariably, one is expected to relate the album to the man's past output — his multiple identity changes, and this is often made no easier by Bowie himself (in this case check "Ashes To Ashes" and "Fashion").

On first impression, *Scary Monsters* seems to come on like a more metallic *Lodger*, but this is as deceptive as first impressions often are.

This is quite a different album, one that wears its intentional reference points like a well-disguised badge. In a way, it's almost a potted history of Bowie's career and influences. One way or another, there are traces of Lennon ("It's No Game No.1"), Iggy ("Scary Monsters"), Talking Heads, Ronson, Reed, and more often than not his own past. There are references to "The Laughing Gnome", "Space Oddity", "Bewley Brothers", "Jean Genie", "Fame", and "Heroes", amongst others.

It's an album of songs that, unlike those on *Lodger*, are both musically and lyrically complete, especially musically. It is some achievement to be able to combine musicians like Townshend, Fripp, Alomar and Davis with such force and coherence, and *Monsters* manages it with ease.

Scary Monsters is a very good album, which, after *Lodger*, both surprises and pleases me.

The case is in no way closed.

Simon Grigg

Dr. Feelgood Case Of The Shakes United Artists

Late 1980, and the ninth Dr. Feelgood album leaps out of the speakers and lurches into the wilds of rhythm 'n' booze. The cover proudly proclaims, "Perfect For Parties", and it doesn't lie. This record feels like Friday night at your local stomp — its breath reeks of booze, and it's great!

Opening with "Jumping From Love To Love" (credited to the band and Bat Easterly — a Nick Lowe pseudonym?) and Larry Wallis' "Going Somewhere Else", we find the relaxed/edgy feel that Feelgoods do so well, and Nick Lowe's production is so damn full!

The tempo is up, the steam engine builds to bursting as we hit Nick's own "Best In The World", Lee Brilleaux's tough vocal delivery bouncing off Gypie Mayo's guitar. But the needles really hit the red on a Wallis/Feelgoods track, "Punch Drunk", as Mayo grabs Wilko Johnson's sound and makes it all his own. Side One closes with an oddity: Otis Rush's "Violent Love", an acoustic country blues with an almost jazzy vocal from Brilleaux. Weird? Perhaps, but it works.

Side Two sees a return to acoustic on the Lowe/Feelgood song "Who's Winning" — a real Dave Edmunds feel on the rhythm backing, but once again Brilleaux's vocal makes it undeniable Feelgoods.

All in all, *Case Of The Shakes* is a fine album, a must for anyone disappointed with its predecessor, *Let It Roll*, in fact, a must for anyone with a taste for rock'n'roll/R&B. Feelgood are shaking, with a vengeance.

Dave McLean

Joni Mitchell Shadows And Light Asylum

That's Frankie Lyman & The Teenagers singing "I'm Not A Juvenile Delinquent" in the introductory collage on Side One. Lyman, one of rock's less-publicised drug deaths, also wrote "Why Do Fools Fall In Love" that starts Side Four and whose title a cynic might say sums up everything Ms Mitchell wrote on her first six albums. If "Stay" was the hit off Jackson Browne's *Running On Empty*, then I suppose "Fools" could be the big one for Joni off this double live set. He said wearily.

So much for the inconsequential aspect to this impeccable double live set, a release which accurately mirrors Joni Mitchell at the end of the 70s — and assuredly updates the previous *Miles Of Aisles*. "Woodstock" is here, a my-back-pages closer to Side Four, but this is mainly recent Mitchell music, from the era when she stretched out beyond the college graduate, hippie and coffee bar folk audience she had utterly conquered, and made a real play for the respect of musicians. And her own hang-the-record-sales high musical standards.

"In France They Kiss On Main Street", "Coyote" and "A Free Man In Paris" have replaced the "Big Yellow Taxi" and "Chelsea Morning" as easily-recognised loosening-up exercises, and "Edith And The King Pin", "Amelia", "Furry Sings The Blues" and "Hejira" more than equal their slow, wandering, beautiful contemporaries from the early to mid-70s live sets.

Two tracks here also from the cautiously-received *Mingus*, both relishing their distance from the original project, and both startlingly well presented by an enviable band. ECM guitarist Pat Metheny gets a lovely ringing tone from his one pick-up 175 — admirably suiting his very melodic style. His supreme moments come as he moves out of "Amelia" into his own solo on Side Two. Don Alias' percussion lends perfect colouring, and Jaco Pastorius plays, as usual, as if constantly bathed in a spotlight. Joni Mitchell's ambitions have thinned her following somewhat, but *Shadows And Light*, beautifully sung, recorded and performed, is an ideal review of the recent peaks for those who have fallen off the pace.

Roy Colbert

Carlene Carter Musical Shapes Warner Bros

We all have our musical dreams. In the early 70s mine was to hear an album of songs John Fogerty might write for Elvis Presley, with Credence Clearwater Revival backing Elvis.

On a rather less cosmic scale, the musical alliance of Carlene Carter with her husband Nick Lowe's band Rockpile delivers on the promises such a teaming suggests.

Carter has a great country-rock voice, with the personality Linda Ronstadt lacks, and Lowe's production, aided by the throwback rockabilly guitar of Dave Edmunds, hints of Sun Records at the time Carter's step-father, Johnny Cash, was just finding out about little white pills.

Carter's musical roots are given full measure with a song written by her mother ("Ring Of Fire"), and one by her grandfather, A. P. Carter ("Foggy Mountain Top"). The newest of the Carters is herself a fine writer, and when she picks other writers to cover she has the daring to take on a song that overturns the country stereotype of the husband as the boozier in the family. In "To Drunk (To Remember)" it's the lady behind the bottle.

If you ever loved Gram Parsons, or wished Emmylou Harris would loosen up a little, Carlene Carter is your kind of singer.

Phil Gifford

The Residents Nibbles RTC

Whilst other bands play with concepts (stand up Devo) the Residents are concepts.

They are four faceless and nameless characters who originally sprang up in Louisiana in the early seventies and then moved to their present hide-out, San Francisco. On their own Ralph Records (euphemism for vomiting), they've recorded six albums, a bundle of forty-fives and now a compilation, *Nibbles*, consisting of past album tracks and singles.

The Residents use Zappa-Beefheart methods of humorous surrealism as a basis for their own odd but wonderful little excursions into parody and irreverence. Like Beefheart they evoke moods by the sheer idiosyncrasy of their arrangements which can vary from the tinkling Chinese cadences of "Rest Aria", the C&W dig of "Laughing Song" to the love-song satire of "Blue Rosebuds". Two tracks are culled from their third album, *Third Reich 'n' Roll*, which was their treatment of twenty-nine rock classics that they loved or hated. "Gloria" has been effectively mutilated virtually beyond recognition, but that's in the Residents' favour, and "Good Lovin'" has also been re-arranged with similar electronic manipulation. And all this a good three years before the Flying Lizards et al seized on their own facile re-interpretations.

It is to be hoped that *Nibbles* is merely the entree for the main course of Residents' albums and it would be particularly nice to sit down to *Third Reich 'n' Roll* and *Eskimo* before too long.

George Kay

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November '80



MOTELS



Motels (L-R), Michael Goodroe, Martin Jourard, Tim McGovern, Martha Davis and Brian Glascock.

The reputation of Los Angeles as a musical capital has steadily declined in recent years among those who make a point of keeping abreast of current musical trends. After the country rock boom of the early 1970's, LA started to get sleepier and sleepier, as the ones who reaped the most favour went into semi-retirement in their Laurel Canyon mansions, played who's-the-most-enigmatic-superstar-of-all, and ventured only occasionally into the studio or onto the stage.

LA seemed to be filled with old, rich, reformed hippies, indifferent to their public and oblivious to the changes going on around them. XTC's Andy Partridge spoke recently of a phenomenon called "musical constipation." LA needed a good enema.

It happened in January 1979, with a band called the Motels, who tore the Whisky apart with aggressive, extroverted music, the like of which LA had seldom, if ever, seen before. But the drawcard was an undeniably-attractive 28-year-old lady named Martha Davis, the band's lead singer, chief songwriter and rhythm guitarist. The reaction to those first major gigs stunned her.

"When it happened, it happened incredibly fast," she recalls. "It was almost *too* fast. We hardly knew each other and there was already record interest. It was weird."

Berkeley Roots

Martha comes originally from Berkeley, California, where she married at the age of 15. She has two daughters from the now-defunct marriage, the eldest of whom is 12. Martha and daughter

Maria are often mistaken for sisters.

Her first musical experiences were listening to her mother's gospel, blues, classical and Dixieland records.

"I started writing songs when I was 15, but I was a closet case for ages," she says. "I never played with other musicians. I just sat in my room and played by myself, so I developed a whole personal style of songwriting. Whenever I found a new chord, I always thought I'd invented it myself."

Around 1973, she started "a weird, funny little band" called the Warfield Foxes with a friend named Dean Chamberlain, now making a name for himself with a band called Code Blue.

The Foxes played parties around Berkeley, before moving to LA to try and make it big, and changing their name to the Motels.

"We were going to make it big in three weeks," says Martha. "We struggled, got our rehearsal spaces, got burned, learned the ropes. We couldn't find any places to play for a long time. That's why we started Radio Free Hollywood."

Radio Free Hollywood was a concert series-cum-fanzine put together by the Motels and two other "underground" bands, the Dogs and the Pop. It opened up the Hollywood music scene, to the stage where elitist clubs like the Whisky, the Starwood and the Cabaret started putting on shows by local non-cover bands.

The Split

The original Motels (Martha is the only surviving member) broke up, and she spent another two years "kicking around", trying to

put another band together.

From the crowd of musicians she regularly hung out with, she picked up brothers Jeff (guitar) and Marty (keyboards and sax) Jourard, bass player Michael Goodroe, and drummer Brian Glascock (his brother was the late John Glascock, former bass player for Jethro Tull).

That was late in 1978. Jeff Jourard had a masterplan to play throughout 1979 and gain a loyal following, and then shop for a record deal this year. But events overtook them, and by June 1979 they were signed to Capitol and in the studios, cutting their first album.

Producer was Capitol's ace house man, John Carter, who was also retained for the follow-up album, *Careful*. Carter in fact has a reputation as one of the best non-producers around.

"I swear, we couldn't get Carter to produce," said Jeff Jourard in an interview during the sessions for the first LP. "We'd do the session and he'd be standing there and I'd look at him and I'd say, 'Carter? *Produce* something!' Finally, when we came to start mixing, he started producing. I guess he pretty much wanted us to have it our own way. We like it that way, too."

First LP

The resulting album, *Motels*, was released in New Zealand last April. Interest was stimulated by the rather bizarre cover, a middle-aged Edna Everidge type in a 1950's-style bathing suit. The radio stations immediately seized on the track "Total Control", a sentimental torch ballad showcasing Martha's aching vocals and

Marty Jourard's mellifluous sax.

The album showed a broad cross-section of influences, from the Velvet Underground on "Kix", to jazz-funk on "Love Don't Help".

The Motels toured extensively throughout last year, but a rift developed towards the end of 1979, and Jeff Jourard quit to form his own band. His replacement was another old friend of Martha's from the Radio Free Hollywood days, Tim McGovern, from the Pop. The new lineup started rehearsals in January, unsure of whether it would work. The initial rehearsal was a bit rough.

"The first night had a lot to do with nerves being on edge," says Martha. "But the second night was like magic. The ideas started flying and when it was over, voila! We hatched six of the new album's songs that night."

"When you listen to *Careful*, you don't really get the feeling it was done by a 'chick singer'. It's really well-integrated in terms of being done by a female working with a band. It comes off as a collection of songs on which everyone is featured in some way or another."

Martha's feelings are echoed by the other members.

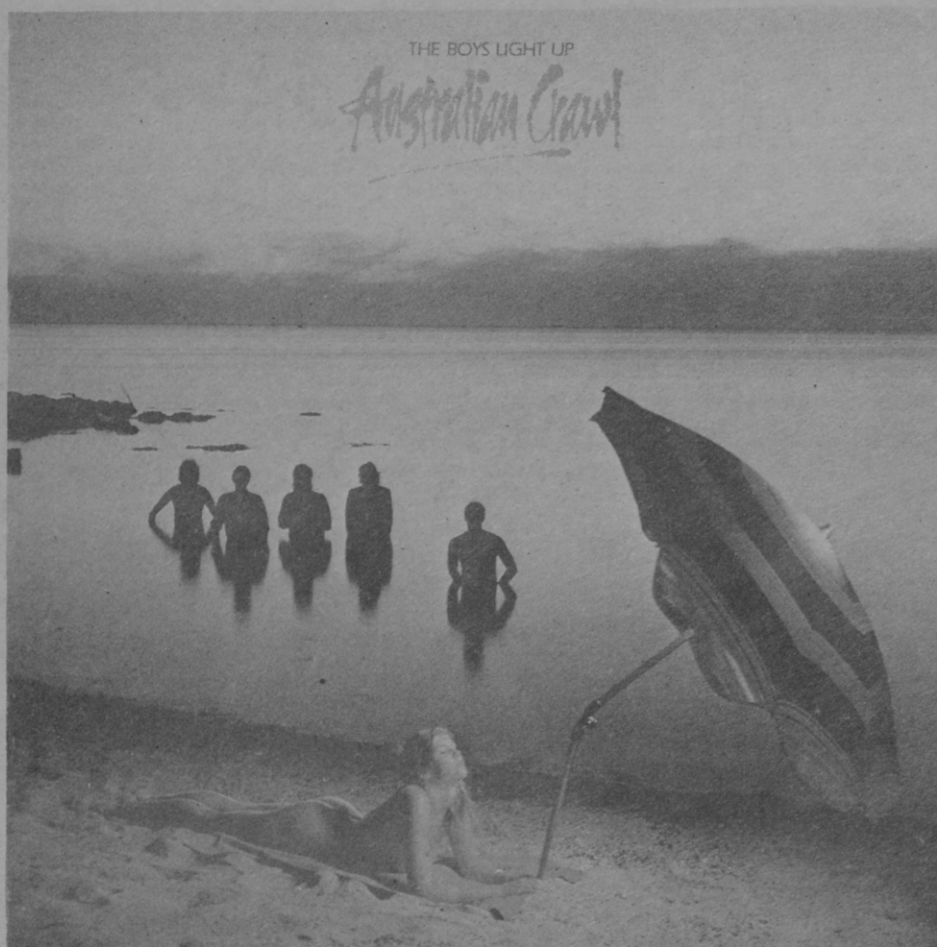
"The coolest thing about the band for me," says Michael, "is that it combines the hard rock authority of classic rock'n'roll with an immediate energy. That really comes through on the record."

"The songs' moods shift back and forth, but Martha's approach gives them cohesion," adds Marty.

"The band's not trying to kill her with overpowering instrumen-

**MORE
MOTELS
PAGE 12**

DOWNHEARTED...
broken dreams that
never really started!



**'DOWNHEARTED' is the new single from the
AUSTRALIAN CRAWL album 'THE BOYS LIGHT UP'**





Martha Davis, *Motels*.

1980 CAREFUL

tation either," says Tim. "The album shows just how versatile she is. She can sing over heavy metal trash, or slay the audience with a nice, sensitive ballad."

Martha is more modest about her impressive voice:

"I'm not a singer-singer. Sure, I'm blessed with some vocal chords, but I wasn't born to be like a singer who can knock out a lot of riffs with a lot of range. I'm not going to try to go for that."

Martha freely admits it was David Bowie who changed a lot of her musical ideas, and she also has praise for the effect of punk:

"The ugly phase ... in a way it really served a good purpose. It was a really healthy thing. I'm a firm believer that there is such a stress on beauty in this country that it's ridiculous."

"Punk rock's ugly phase was a perfect shot in the arm."

The *Motels*' first album was often foreboding, and not a little paranoid. Songs like "Anticipating" and "Kix" were oppressive in their arrangements and their lyrics, reflecting the darker side of love and pleasure. It worked brilliantly with a bit of applied listening, but its uncompromising honesty tended to worry and confuse as many people as it delighted.

On reflection, maybe those aren't shortcomings, but *Careful* is definitely the better album, being more immediately accessible without sacrificing that tension which is an essential part of the *Motels*' sound. Davis's melodies are stronger, while McGovern contributes two of the album's best songs, and Jourard and Goodroe three others which aren't far behind.

Motels suffered from the tentativeness of all debut albums. *Careful* is more confident and explores new dimensions.

Mystery Lover

The single, "Danger", asserts itself instantly with its thudding bass and shimmering guitar and synthesiser. Davis plays clipped rhythm guitar, creating a seething atmosphere. A great song for night-time driving. She sings to an enigmatic lover:

*Danger, your love is like a stranger,
So close, and yet so far away.
Nightly I dream how it might be
If I gave you everything that I have ...*

"Envy", McGovern's first song, is cool and possessive, with a lazy Bo Diddley verse and an attacking chorus:

*Everybody wants my baby,
Everybody wants my man.
Looks so fine, tomatoes on the vine,
You better leave him alone ...*

The title track is written by Jourard and Goodroe. It's a nervous confrontation, as its name

suggests, conveying this with a beat of catlike subtlety, a faint vocal echo, and restrained, staccato lyrics:

*You think you're the kind of trouble
That is worth a lot.
Can't you see you're very not.
But just don't leave me, please
don't leave me ...*

The same team contributes "Bonjour Baby" and "Cry Baby", the lightest songs on the album. The former is the better of the two, with a purest of pure pop chorus and some light, sweet piano from Jourard.

Social Sneer

Martha cocks a sneer at elegant soirees in "Party Professionals", which features a brisk disco beat, like the identikit music you hear at all such evenings. You don't know the names but you recognise the faces. False smiles and equally false bonhomie:

*Here they come,
Come screaming down the stairs,
Got a brand new kind of rhythm,
Make parties such affairs.
You better look at 'em work out,
They got tongues like sharp-ened knives.
They're the ones that make the parties come alive.*

"Days Are OK" is McGovern's second song, a little reminiscent of The Cars on the keyboard side. More than strong enough to make another single, it portrays the semi-casual affairs of people who are just too busy to get serious:

*Although I really hate to go,
Conversation's getting slow.
Tomorrow, no I don't think so...*

"Whose Problem?" is *Careful*'s "Total Control", wistful and completely disarming. Davis is at her most vulnerable, facing rejection with a tear in her eye:

*I know you wanted perfection
But I lost my nerve.
So whose problem am I
If I'm not yours?
You didn't have to help me,
You could have very well left me
Out on the floor.*

"People, Places And Things" is an encounter on the street between two strangers who know instinctively that they were made for each other. So they start making love, right there on the street. It's the right thing to do, and if it feels good ...

Show Stopper

The closing track, "Slow Town", is one of those songs that tends to stop conversations. It's brooding, methodical and passionate, and Martha gives it her best shot, adorned by Jourard's eerie sax. Infatuation, blind and helpless, is the subject:

*Suspended admiration
Holds me looking in his eyes.
I know now what they said
Has to be lies.
He could never be another fool,
I know that he could never be cruel.*

It's a fitting end to a mature and meticulous LP. Carter's production never intrudes. His personality bows to that of the band, which is the mark of the best producers.

Careful is a ridiculously good record, far surpassing the promise of the debut, and hinting at even better things when The Motels tour here next month.

A six-year evolutionary process has produced this album. Martha Davis has bided her time, begrudging not a moment spent.

"I don't think you get it until you get good enough," she says. "Until you're really ready."

The Motels are more than ready. Suddenly, LA music has been woken up.

Duncan Campbell



Ultravox (L-R), John Foxx, Stevie Shears, Warren Cann, Billy Currie and Chris Cross.

RECORDS

Ultravox Three Into One Island

Whether you love or hate Ultravox, there's no denying their influence on the music of the eighties. They may be responsible for such atrocities as Gary Numan and Mi-Sex, but their influence does extend further, to include the new electronic units, Orchestral Manoeuvres, Pink Military and possibly even Joy Division.

Essentially, *Three Into One* is a greatest hits album. It comes at a time when both the reformed Ultravox and original vocalist John Foxx are riding high with separate careers. As a documentation of their first three albums it couldn't be bettered, as both the track selection and cover design are excellent.

From the first album we get the superb "Dangerous Rhythm", "The Wild, the Beautiful and the Damned", and the doubtful "My Sex". *Ha Ha Ha* supplies "Rockrock", "The Man Who Dies Every Day" and "Hiroshima Mon Amour", while *Systems of Romance* has three in a row, with "Slow Motion", "Just For A Moment" and "Quiet Man".

Bonus of the album is the inclusion of "Young Savage", surely the band's most frantic effort, and previously only available on single release.

If you have never bought an Ultravox album, don't wait for *Vienna*, grab this one. It is as perfect a testament as you could hope for.

Mark Phillips
Daryl Hall & John Oates
Voices
RCA

Just where Hall & Oates sit on the rock shelf as we enter the 1980s is not entirely clear. They've rocked a lot harder since the soulfulness ("She's Gone") and featherweight brilliance ("I'm Just A Kid") of album one, but soul has invariably been a returning point, if no longer a major trademark. What they have done, consistently, is produce albums with at least a couple of genuinely commendable and replayable tracks on each occasion — and *Voices* is no exception to that.

As on the pair's last album, the departures and surprises are on the second side. The six on Side One are a fairly unified bunch of rock-love songs, the backings tight-fisted and hard, the tempo arrow always pointing up. Vocally Hall doesn't get much opportunity to show what he can do with a real melody, and lyrically too, nothing major is attempted. "Your Kiss is on my list" is not the sort of hook line that can stand being repeated 48 times in one song, reasonably close to Smokey Robinson genius-corn as it possibly is.

"Hard To Be In Love With You", with a strong four-step chorus, is the best of them, while "Gotta Lotta Nerve", a play with doo wop, is the pointer for an essentially retrospective Side Two.

"You've Lost That Lovin' Feeling" begins, a good cover, though the songs from this era were so often so good that really only Linda Ronstadt can't make them sound worth buying again fifteen years on. "Africa", which has nothing at all to do with Eno's expectations for the current decade, and "Diddy Doo Wop" are both great fun, the former borrowing the Cadets and Bo Diddley, the latter Dion and Del Shannon. And interrupting this pair and "Lovin' Feeling" is the album's one classy soul ballad. Organ-led and vocally strong, it's a good one.

Voices mixes rock product and a belief in what should be done (by Hall & Oates) in 1980 with some buoyant and obviously-enjoyed nostalgia. The latter ensures the record keeps its head above water.

Roy Colbert
Amazing Rhythm Aces
How Do You Spell Rythum?
Warner Bros

The only hard thing about the Aces is trying to pin down the kind of music they play.

In so many bands the lines are firm. In the Aces you can switch from stone country, as in the rather hokey "Give Me Flowers While I'm Living" on this album, to white soul of the kind Van Morrison sang on his under-rated *A Period Of Transition*.

On "How The Hell" the balance is tipped strongly in the soul direction, with the Morrison connection firmly established with a steaming cover of "Wild Night", which makes Morrison's original version, which featured cocktail lounge piano, sound almost effete.

For a real trip into Redding-Pickett-Etta James territory try "I Got The Feeling", a song written by Muscle Shoals guitar player Eddie Hinton, a white man who, when he sings himself, sounds a lot like Otis Redding. If "I Got The Feeling" had a black female chorus behind Russell Smith's passionate vocal, it could be straight off a Stax album from 1965.

If you saw the Aces live you know how great they are. On this record producer Jimmy

Johnson has captured that hot sound. If ever the south deserved to rise again it's with music like this.

Phil Gifford

The Photos Epic

This album smacks of a concerted effort to cash in on everything that's trendy. Get a moderately good-looking girl and a handful of mean but pretty guys, feed them a solid diet of Blondie, the Pretenders and the Motels, and with any luck, they just might produce something similar.

The Photos don't even make a decent job of concealing their influences. Singer Wendy Wu tries to copy the sulky good looks of Chrissie Hynde and the vocal style of Debbie Harry. She may have the cheekbones, but she certainly doesn't have the pipes. Her voice is a rather nasal whine, and merely sounds apologetic when singing "I Just Don't Know What To Do

With Myself"

The kindest thing that can be said about the other three Photos (Steve Eagles, Dave Sparrow and Olly Harrison) is that they are competent. Of originality there is not a spark.

On "Do You Have Fun" and "Irene", they manage to construct a catchy chorus. "Now You Tell Me" and "All I Want" are clones of mid-period Blondie, and not very good ones at that.

A bonus is an eight-track album called *The Blackmail Tapes*, recorded in a garage some two months after the band was formed. It just serves to show what a good producer and good studios have done to dress up a very uninspired sound.

Others have done this before, and much better. Don't call us...

Duncan Campbell

Philip Lynott Solo In Soho Vertigo

Lynott's reasons for instigating this solo album are difficult to understand or justify. From the songwriting angle he is Thin Lizzy and as such he has, you would think, sufficient musical outlet without needing to involve himself in the indulgence that dominates *Solo in Soho*.

With a band as fully-realised as Lizzy, Lynott could nurture his hard-boy Irish fancies without too much being said, but on this album his lack of any new ideas and shallowness of character are laid bare. Downey and Gorham are in regular attendance but they're held firmly in check and can only watch as Lynott moves from the maudlin tones of "A Child's Lullaby" and "Girls" to the corny aimlessness of "Yellow Pearl", "Ode to a Black Man" and the

dreadful word-play of "Talk of 79". Only the opening gambits, "Dear Miss Lonely Hearts" and "King's Call" warrant any praise, and that would be scant enough.

So Lizzy aren't there to bail him out but in the last analysis on *Solo in Soho* Lynott can't be saved from himself as he's now reaching the tail-end of his creative span if the last two Lizzy albums and this one are any indication.

Reach back to *Jailbreak* and *Johnny the Fox* for Lynott's golden period as I've a feeling we won't see him near that standard again.

George Kay

Various Artists How Was The Air Up There? K-Tel

With an awful lot of bands these days telling you all about how they are reviving the sixties, it is interesting to hear just what the sixties were really like.

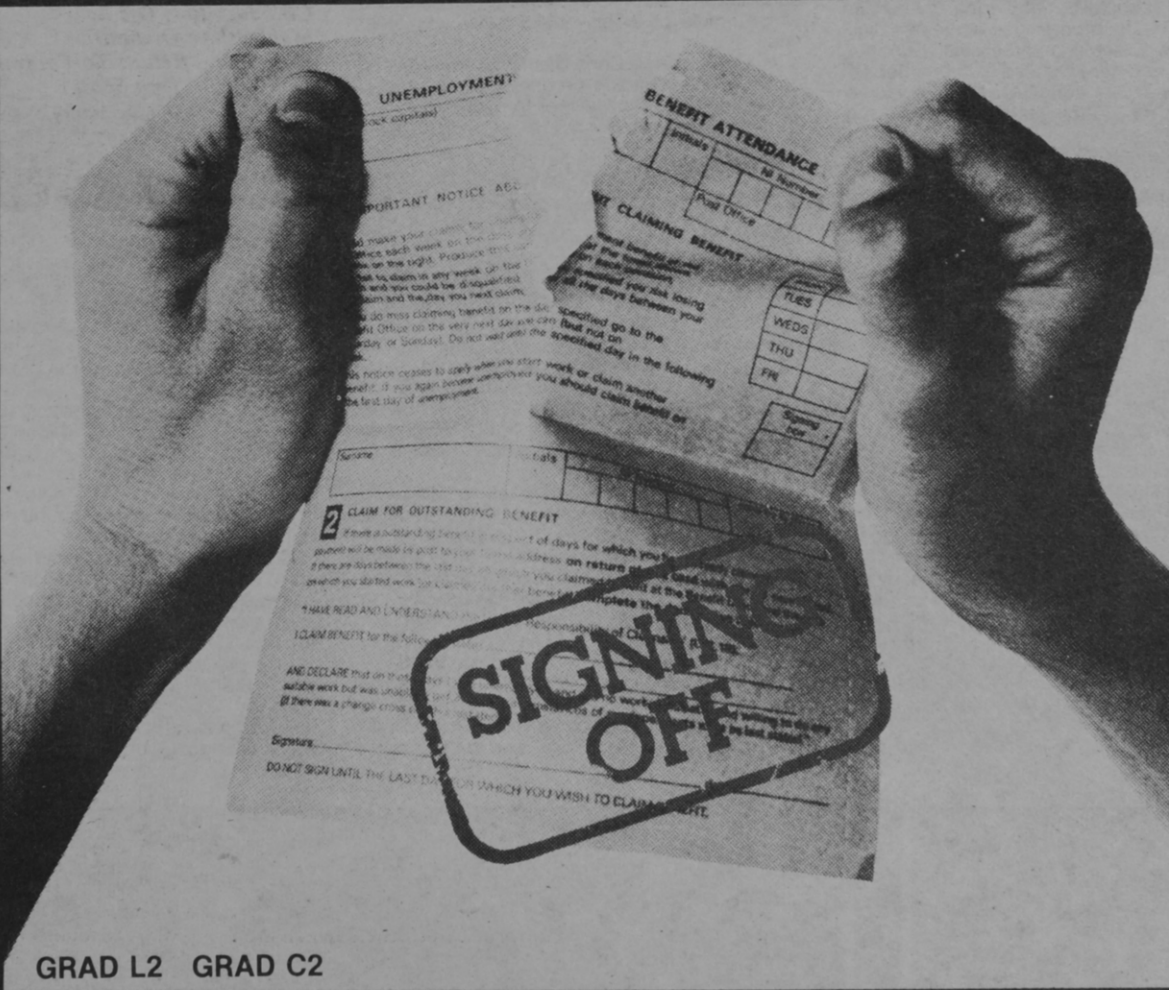
Although this album does not have the breadth of *Nuggets*, the original album of this type, it does sport excellent liner notes, an intelligent selection, apparently not dictated by label politics, and some classic New Zealand songs. It is highly recommended.

It is worthwhile listing the bands represented. They are: the Fourmyula, Peter Nelson and the Castaways, Barri and the Breakaways, the La De Da's, Hubb Kapp and the Wheels, Ray Columbus and the Invaders, the Pleazers, Dave Miller and the Byrds, the Librettos, the Troubled Minds, the Hi Revving Tongues, Chants R&B, the Four Fours, the Ahmed Dahman Group, Larry's Rebels, the Avengers and the Underdogs.

Are you ready for Hubb Kapp and the Wheels?

Stephen McDonald

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Various Artists

Unauthorised — The Virgin Bootleg Album RTC

Clear front-runners in the sampler market here, RTC have 15 tracks from Virgin on this one, 12 off albums and 3 (Ruts, Revillos and Adrian Munsey) from somewhere else. The album selections are an honestly chosen lot, representing as they do better, but not absolute best moments from the parent albums. Enticing but not illusory.

Side One kicks off with Magazine's loping and thoroughly engaging "Song From Under The Floorboards", and then come the Ruts, the Motors and the Skids, all moving at a similar pace, threshing solidly. The Motors sound overblown on "Slum People" and come in a well-beaten third. The Members ("Romance") are catchy with charm, Sparks contribute a slice of Morodermunichmusisco, sharp and accessible, and Shooting Star close the side with guitar riff anonymity.

Side Two has a little more for the third eye, and also a little more for your speakers (the high frequency bits — Human League and John Foxx). Monochrome Set and Human League provide the side's rhythm and power, Foxx and Orchestral Manoeuvres In The Dark confirm they swirl synthesisers and communicate more effectively than Gary Numan, the Revillos offer a positive answer to "Leader Of The Pack" in "Motor Bike Beat" (an ironic track lyrically placed after Foxx's potential biggie "No-One Driving"), Martha & the Muffins keep the hooky bop-pop-repeat-rock going with "Echo Beach", Jah Wobble overdubs inimitably on "Betrayal" (a standout on a Quixotic album) and Adrian Munsey takes us back to Munich with a piece of la-la-Eurovision disco called "C'est Sheep" which could easily be a one-off number one everywhere.

Unauthorised does what it sets out to do, and at a discount price.

Roy Colbert

Lovin' Spoonful

Very Best Of...

Buddah

Tommy James & the Shondells

RCR

Summer's here and the time is right...

This Spoonful hits collection, a re-issue of Kama Sutra 2361 002, fits glove-like into the beginning of summer. Exquisitely warm, dreamy little pop meisterwerken, one of which, "Daydream", should be inbuilt into every car stereo system. The progression comes on Side Two with "Six O'Clock" and the vivid "Summer In The City", and here we also get John Sebastian's supreme love song "Darling Be Home Soon" — and its charming little sister "Rain On The Roof".

"Never Going Back" is a good cover too, and it serves to remind us how tasty an inclusion "Nashville Cats" would have been. And I always liked "She's Still A Mystery" a whole lot...

Sebastian may well have actually boasted of performing under acid at Woodstock, but he could write a damn fine song.

Tommy James formed his Shondells at 12, first recorded "Hanky Panky" at 13, and was carried off an Alabama stage in a drugged coma 18 chart singles later at 23 (he lived). All those singles are here, and while squeezing them all into two sides means some mediocrity, and a pretty thin sound, the historical record is at least complete. And the highs sure dwarf the lows. The sublime "Crimson And Clover" in its single form (it's 5min 25sec here) is one of 2,814 candidates for The Best Pop Single Of All Time, and its supporting essentials on this Glenn Baker-notated set would have to include the thunderously regressive "Mony Mony" and "Hanky Panky", the Rascals steal "Crystal Blue Persuasion", "Ball Of Fire", and the delicious "I Think We're Alone Now".

Both the strengths and weaknesses of American 60s pop can be found in the recorded career of this band. Often bubble-gummy, and certainly not averse to rewriting



themselves to keep pretty girls clawing at the tour bus, Tommy James & the Shondells still deserve, indubitably, to be collected.

Two vital hole-fillers then. Can Paul Revere & the Raiders be next?

Roy Colbert

Grace Jones Warm Leatherette Island

On the face of it, this album would appear to be a classic hype job. Disco queen, realising the medium has had its time, decides to go new wave, in the hope of keeping pace.

But it works, surprisingly well. Part of the success is due to Grace herself, the former darling of New York's disco scene. Though best known for extravagant costumes, in which she's more undressed than dressed. Her best-known hit to date, "I Need A Man", was one of the finer examples of dance floor sensuality.

For this album, she's had the good sense to pick some of Jamaica's top musicians, including Sly Dunbar, Robbie Shakespeare and Michael Chung. As they slip into the relaxed, funky groove of the title track, you start to feel less sceptical. By the time the album's over, you're convinced.

Jones has a voice like treacle, a little bit butch, like Joan Armatrading, but earthier and less inhibited. She deadpans the Pretenders' "Private Life" and pours dark majesty all over Roxy Music's "Love Is The Drug" and Tom Petty's "Breakdown". For those who consider these tracks sacred, I'd advise you to just take a listen. Grace does them credit.

Barry Reynolds, Marianne Faithfull's guitarist, contributes the excellent "Bullshit", which would be a hit single under any other title.

Island Supreme Chris Blackwell and Wailers' engineer Alex Sadkin produce. Say no more. Amazing Grace, how sweet the sound...

Duncan Campbell

The Searchers Sire

The Searchers, like The Troggs, are not to be found in the *NME Book of Rock*. They should be there. They had a hatful of hits, and influenced more bands than most would acknowledge. Few made the connection at the time, but the Searchers' essentials of jangling 12-string guitar, layered harmonies and an often doffed hat to what people then called folk-rock, must surely have been noticed by America's Byrds and the many Byrd-like bands that followed. "Needles And Pins", after all, was a hit in early 1964, a full year before the electric dazzle of "Mr Tambourine Man".

This Sire album is a comeback for the Liverpudlians, and was actually released twice in England with slightly different tracks. What we have here is the second one — three (good) new songs in place of one (Dylan) discard, and a better cover. And the group is basically the real thing — originals Pender and McNally plus near-original Frank Allen (he came in 1964) plus a different drummer. So what do the Searchers sound like in 1980 then? Like Will Birch's Records maybe? It's a good guess. The album even starts with a Records' song, the ideally suited "Hearts In Her Eyes", and the closer on



Grace Jones

Side Two, Dave Paul's "Silver", is a blood brother.

In between wings aren't spread too far from those two. There's plenty of 12-string and all the ingredients of first division pop, with a special tick going to whoever chose the songs (just two of which come from the band). The Searchers aren't likely to be on the front page of the music magazines this time around, but if there's one single here, there's nine (tracks 1-2-3-4-5-7-9-10 and 12).

Excellent pub-pop-rock this. If they played a week at my pub, I wouldn't miss a single night.

Roy Colbert

Jeff Beck

Here And Back

Epic

The unpredictable axeman is back. Jeff Beck's new album treads a similar path to his last studio work, *Wired* (1976), perhaps the most successful fusion of rock with jazz (as opposed to the other way around). Track one, "Star Cycle", sets the tone, with Jan Hammer's synthesisers providing a bubbling, gurgling underpinning for Beck's guitar which is grunting, rasping, shrieking and caressing by turns.

There are those who may mourn Beck's decision to continue working in the rock-jazz area, but it cannot be denied that the man's guitar powers have in no measure diminished. Quite the contrary. Throughout, his playing is precise, controlled and, as one might expect of

CBS Jazz Best Ofs ...

Mahavishnu Orchestra

Eric Gale Return To Forever

Stan Getz Tom Scott

This is an exciting history of some important forces in jazz-rock in the Seventies. Unlike some "Best of..." compilations, these are intelligently conceived and attractively presented, with informative liner notes by such established jazz critics as Leonard Feather. Warmly recommended as examples of jazz-rock development, they provide shortcuts to the building of a record-collection of leading contemporary jazz artists.

Guitarist John McLaughlin helped pioneer the fusion of jazz and rock with his Mahavishnu Orchestra, exploring new approaches built on the improvisations of Miles Davis' electronic works. Exciting high energy music emerged, characterised by loud, melodic solos from McLaughlin's double barrel guitar, Jan Hammer's creative synthesizer work, and Billy Cobham's driving drum solos, with the interesting addition of compound meters derived from Indian music.

Cobham was later to become a creative artist in his own right, as shown in his compilation in this series. It is an interesting companion to one released last year of his best work on Atlantic.

Like McLaughlin, the Chick Corea and bass player Stanley Clarke (Return to Forever) were fired by religious missions — McLaughlin followed guru Sri Chinmoy and declared music was the language of the spirits while the others

Beck, often surprising in its twists. After all, Clapton and Page may have also played guitar for the Yardbirds but it was Beck's flights of electronic near-anarchy which gave that band a lasting reputation for innovation.

Beck plays in a variety of moods, but if you positively insist on some hard rock (but with brains) try "El Becko", where his scorching guitar mops the floor with the pretenders to the throne.

Principal collaborators on *There and Back* are Jan Hammer, who is on three tracks, and another keyboards player, Tony Hymas, a considerably less showy player than Hammer but who perhaps contributes more in the long run.

Even without the competition of Hammer's duelling synthesisers, Beck's rein doesn't slacken. Listen to the album's closer, "The Final Peace", the guitarist's only writing credit. Against Hymas's synthesiser background, he plays a breath-taking solo in which he combines passion and lyricism.

Don't ask Jeff Beck to live in his past; he is still on the move.

Ken Williams.

The Hollywood Brats Cherry Red

Let's take a raincheck. Back in '73 glam rock and heavy metal were the Kings of Trash and "progressive" rock (King Crimson, Yes, Genesis etc) cornered the serious market. Rock'n'roll was out to lunch.

The Hollywood Brats (starring the Boys' Casino Steel on piano) were part glam posturing and part Stones' rock'n'roll, and in '73 they made an album, *Grown Up Wrong*, that along with the first New York Dolls' classic debut, anticipated the spark of '77. The album was only released in Scandinavia as no UK company would handle it and it was deleted soon after release. It has been resurrected by Cherry Red Records and it has worn well.

The Brats take Dolls'-inspired titles like "Chez Maximes", "Courtesan" and "Southern Belles" to front songs that pout and strut in Jagger/Johansen threads. But it's "Sick On You" with its punk dynamics and sentiments that is the album's most surprising slap, a good three years before nihilism drew record contracts and acclaim.

Well-known entrepreneur Malcolm McLaren was at one time interested in the band but that came to nothing and the band went their separate ways leaving this as proof of their existence. Not legends in their own time but certainly interesting curios in ours.

George Kay

sought higher plains through Scientology. Cor-ea spoke of trying to reach as many people as possible while retaining a musical integrity.


Both groups suffered personnel changes — the first of the three Return to Forever groups is not included on the compilation concerned, but both the RTF and Mahavishnu records flow well, despite the difficulty imposed by trying to represent various stages of a group's development on one album.

The mission of saxophonist Tom Scott is more straightforward — to derive the "maximum emotion" from his music. His compilation is easily accessible. He along with Bob James, Joe Sample and Larry Carlton who back some of the tracks, graduated from being a session musician and helped open the jazz door to those of the seventies generation not satisfied with disco and current pop.


Another sought-after session musician was guitarist Eric Gale another member of the unofficial gentlemen's club — Bob James produces most of his tracks. His influences were gospel (hear the powerful "Oh Mary Don't You Weep"), early rhythm and blues and great sax players like Charlie Parker and Sonny Rollins.

Tenorman Stan Getz didn't like all that was going on in the 70's. He fought against the jazz artists he saw replacing musicianship with volume, substance with fashion and electronic gimmickry to capture easy attention. His collection reflects the cool but subtle approach which made him a legend without the bad taste he saw in others.

Nigel Horrocks



GARY NUMAN



TELEKON

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Donna Summer

The Wanderer

Produced by Giorgio Moroder and Pete Dinklage

Allman Brothers Band
Reach For The Sky
 Arista
Charlie Daniels Band
Full Moon
 Epic
The Dirt Band
Make A Little Magic
 United Artists

Fashions don't influence the Allmans, and in many ways that conservatism is what makes their new album the best of this country rock crop.

Dickey Betts' fluid guitar style, Gregg Allman's back-from-the-dead vocals, and the band's percussion-laden sound make it a shock to realise it's eight years since *Eat A Peach* set the standard for southern bands.

Charlie Daniels heads more for the story-telling tradition of country, and by now it's starting to sound a little forced. Even the Merle Haggard patriotism of "In America" doesn't really stir the emotions.

As for the Dirt Band, the problem is the material. There's no "Mr Bojangles" on the new album, and some of the songs sound like Eagles' out-takes, which isn't an enjoyable thing to say about a band which made one of the outstanding country sets of all time with 1973's triple album, *Will The Circle Be Unbroken*.

Phil Gifford



Gillan

Paul Simon
One Trick Pony
 Warner Bros

At the beginning of the year, *Creem's* ubiquitous Film Fox stated that Paul Simon was producing an "as yet untitled rockdocu flick in which Lou Reed will star as a record producer looking for a fair shake, rattle and roll to be provided by the B52s". *One Trick Pony* is the soundtrack of a forthcoming Paul Simon movie, but it obviously is not that particular item.

Simon's music has remained fairly consistent over the years. Since the break-up with Art Garfunkel his writing has, if anything, become more disciplined and concise.

A good deal of the songs in *One Trick Pony* provide eloquent commentaries on the pressures of the music business. "Ace in the

Hole" and "God Bless the Absentee" being two of the most effective. The latter is one of those archetypal Simon lyrics with images a la "Punky's Dilemma". However, the polish and flair in the presentation easily outweigh the sententiousness which marred some of the earlier songs.

The laid-back and wry sadness of "That's Why God Made the Movies" and "Long Long Day" is rather touching. "Long Long Day" has some rapturously lovely passages involving an uncredited backing vocalist — naughty WEA for not printing credits!

One interesting thought: it is generally accepted that there is a strong neo-Romantic backlash in the contemporary American mainstream — could Paul Simon be in the vanguard of a similar movement in popular music?

William Dart

Deep Purple
Deepest Purple (Very Best Of ...)
 EMI
REO Speedwagon
Decade of Rock & Roll
 Epic
Gillan
Glory Road
 Virgin
Krokus
Metal Rendez-vous
 Ariola
Saxon
Wheel Of Fire
 EMI
Ted Nugent
Scream Dream
 Epic

The tracks on this compilation have stood the test of time so far, the only gripe being the omissions of "Hush", the first single from Deep Purple Mark I (1968), and "Misleadin'" from *Burn*, Deep Purple Mark III (1974). Having attained the status of being continually recycled, the whole thing has become a millstone around the members' necks and all Deep Purple fans should have these songs already.

It's taken Ian Gillan three line-up changes and eight albums to produce the finest hard-core disc for several years. With John McCoy (bass), Bernie Torme (guitar), Colin Towns (keyboards), and Mick Underwood (drums) contributing the musical arrangements and Gillan the lyrics, the band soar magnificently through nine tracks, all of which reach new heights in heavy rock and roll. Buy this record, I thoroughly recommend *Glory Road*, it's an injection of lifeblood into rock music!

The release of Reo Speedway's 2LP compilation, *Decade*, comes at a time when the popularity of the band appears to be waning in the States. They are virtually unheard of in New Zealand.

Of the 19 songs, "Golden Country" (1972), "(I Believe) Our Time Is Gonna Come" (1976), "Back On the Road Again" (1979) and the 12-minute extravaganza "157 Riverside Avenue" really stand out. Side Three captures the band in their true element — "live", and hopefully their live double album *You Get What You Play For* will be released in NZ if this album sells.

Saxon are a new heavy metal band regurgitating old heavy metal. An introduction

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 19 Steely Dan, Sire Supplement (Ramones, Talking Heads etc), Malcolm McCallum, Hello Sailor Bandfile, Kim Fowley.
 21 XTC, 5 bands (Toy Love, Terrorways, Sheerlux, Hookers and Havoc), Eddie Money, Beserkley, Mi-Sex and Jazz History Part I.
 23 Th'Dudes, Phil Manning Band, Talking Heads Interview Part I, Jazz II, Street Talk Bandfile.
 24 Dragon, Talking Heads Part II, CB, Swingers Bandfile.
 26 Devo, Knack, Mi-Sex, Wellington Supplement, (Short Story, Crocs, 1860 band).
 27 Bob Geldof, Kids Are Alright, Cheap Trick Supplement, Sheerlux Bandfile, Ry Cooder, Radio Radio.
 28 Cheap Trick in NZ, Toy Love, British Invasion Supplement (Police, Joe Jackson, Blondie etc.), Terrorways Bandfile.
 29 Graham Parker, Members, Radio Radio II, Sweetwaters, Mother Goose.
 30 Sweetwaters Issue (programme, Elvis Costello, John Martyn, NZ Band Profiles etc), No Nukes and Squeeze.
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 35 Kevin Stanton Interview, Quadrophonia, Bob Geldof, Newz and Flight X-7 Bandfiles.

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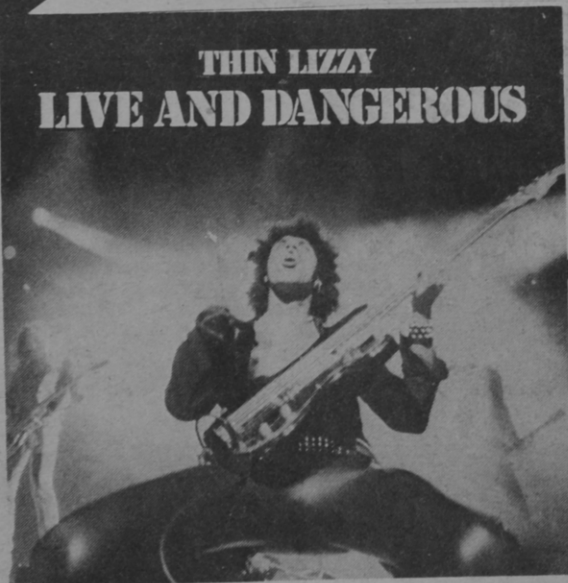
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Coming Soon — the new Thin Lizzy album, 'CHINA TOWN'

of motorbikes reverberating through the speakers begins "Motorcycle Man" which is almost first class head-banging music. The remainder of the album is repetitive, unstimulating and unimaginatively produced. The back cover of *Wheels Of Steel* shows the band members looking as pleased with their efforts as I am.

Nugent relentlessly pounded American ear-drums for ten years culminating in the brilliance and popularity of *Double Live Gonzo*. With *Scream Dream*, his motor-city madman image and screaming vocals are nerve-racking and tedious. "Spit It Out", with its Rolling Stones' influence, and "Terminus Eldorado", which is slower with normal vocals, are exceptions.

Krokus are Switzerland's top rock band. It's records like this that give heavy metal a sour reputation. There is some potential with good guitar playing on the two lengthy numbers "Streamers" and "Fire", but that doesn't warrant the release of an album with BEWARE! HEAVY METAL MUSIC emblazoned on the cover.

Bernie Wallace

Various Artists

Sharp Cuts

Planet

America's reply to the latter 70s English power-punk-pop hasn't surprised anyone who has watched the ball bouncing back and forth between the two countries since the Beatles yanked America out of its brylcreem torpor in the early 60s. The distillation has been as predictable as it's been clean. The technical side has received considerable attention, and the result is a genre where the Knack are called new wave.

The opening cuts on both sides from Single Bullet Theory, Billy Thermal, the Know and the Willys are the safe ones. Good to very good, but safe. The nuggets come deeper into the record. Afficianados won't recognise many names here, but Chris Stamey is one, and his dBs have one of the few real risk-takers of the album in "Soul Kiss", the B side of NME's "Single Of The Week" February 16. Peter Dayton's "Last Supper" is another goodie. The meal in question is a hamburger and a milkshake, and producer Ric Ocasek unashamedly goes for a Suicide sound — Suicide's music filled the PA on the first two Cars tours (so how come we never got the record over here?). Bates Motel's "Live Among The Dancers" is as good as its title, the Alleycats have the one real punk chord pattern of the album in a frantic "Black haired Girl", and the lady-led Suburban Lawns close it all with a quirky, sparse bopping little piece, beautifully entitled "Unable".

The latter are the interesting tracks, but if you want it kept simple, there is always the degenerated white collar Ramones music of the Fast and "Kids Just Wanna Dance" (rilly?).

A ten track record only, but worth having.

Roy Colbert

BRIEFS

Third World, Prisoner in the Street (Island)

This is a soundtrack for a movie, about which I know absolutely nothing. Presumably it's just about Third World and their music. There's nothing on the sleeve to suggest anything else.

Third World make smooth, sweet crossover reggae-soul, and are a very strong pick to follow in Marley's footsteps. But despite their sophistication (compared to their brethren), their righteousness is still from the roots. The title track is newly-recorded, while the rest is a collection of old favourites, recorded at last year's London Rainbow concerts. Fine hot weather music. DC

Blue Oyster Cult, Cultosaurus Erectus (CBS)

Word had it that BOC were going to revert back to the heavy metal Scientology bizarro-treatment of their first three albums for their new escapade, *Cultosaurus Erectus*.

They sure have, in part, returned to their origins of storms with strongarm dramas like "Black Blade" and "Lips In the Hills", and Buck Roeser high class ballads, namely "Deadline", but overall the edge of their first three ain't quite there.

Still this is easily their best piece of theatre since *Agents of Fortune*. And that means it's hot. GK

Hot Chocolate 20 Hottest Hits, (RAK)

Erroll Brown and Tony Wilson wrote some very good pop songs in the early and mid-seventies before Wilson departed the band — "Emma", "I Believe" and "Brother Louie" most especially. As under-rated as it was marketably halfway-house, the duo's material at least earned covers from such enchanting American bands as Earthquake and Stories. The latter part of the decade, with Brown writing alone, changed pure pop into disco pop, winking occasionally at the most commercial Tamla period. A singles band in a non-singles era, Hot Chocolate will deserve worthy mention in any future overview of RAK records when Racey et al are hopefully forgotten. RC

Yes, Drama, (Atlantic)

At one time Yes were a potent force, intelligent and incisive. But times have changed and Yes haven't. With the departure of Jon Anderson (a cosmologist from Accrington) and Rick Wakeman the way was open for the infiltration of the Buggles, a most unlikely prospect.

Actually they fit into the Yes etherised structure without too much embarrassment. Trevor Horn sings Anderson-styled falsetto and Geoff Downes, although lacking Wakeman's expertise, is flowery enough to get by.

But the universe remains the same as do the lengthy instrumental work-outs posing as songs. Does anything really change? Does it really matter? GK

Doobie Brothers, One Step Closer (Warner Bros)

The final victory of form over content takes place in the Doobies, with Michael McDonald's voice becoming the whole show. So how anyone regards the record depends entirely on how they like McDonald. He has very little to do with rock, an awful lot to do with seamless pop music of the sort that first came from California with the Mamas and the Poppas. PH

The Joe Perry Project, Let the Music Do the Talking (CBS)

Guitarist Joe Perry was the musical sinew behind Aerosmith but now he's weight-training in his own gym. Sophistication or eccentricity ain't in his training programme, he just works out on mainstream heavy rock with more style and melody than most. "Conflict of Interest", "Rockin' Train" and his "Cold Turkey" steal, "The Mist is Rising" make the grade in a competent if patently predictable album. GK

Paul Jones, Hits And Blues (EMI)

The 1966—69 post-Manfred Mann period was a fairly barren one for Jones, one of the R&B beat boom's premier singers, and the filler on this compilation underlines that. "Sons And Lovers" and "Poor Jenny" are bewildering absentees, but "I've Been A Bad, Bad Boy", a fine song from a foul movie, is here, as are a couple of interesting sidestep experiments,



Yes with the Buggles boys.

and a fistful of very moderate shots at the pop charts. Inquisitive young Blues Band fans will recognise only Sonny Boy Williamson, while those seeking to judge Jones' place in history are best advised to play "Pretty Flamingo" off any Manfred Mann compilation. 14 times. RC

UK Subs, Brand New Age, (RCA)

The Subs are brilliant man, I mean their music is torn and savage and full of hate and disgust at the lousy state things are in. *Another Kind of Blues* showed how us punks are pissed off at the present way we're treated and now *Brand New Age* sticks two bloody great fingers at our present and future. We got no future and the Subs are the only band around who tells it like it is, everybody else has sold out, bleedin' Clash, the Pistols, the lot. All we've got left is the Subs. But they'll do. GK

Carlos Santana, Swing of Delight (CBS)

Carlos Santana's solo albums seem to be becoming less commercial but more fulfilling than his work with Santana. This beautifully-produced record is no exception. With players like Wayne Shorter, Herbie Hancock, Ron Carter and Tony Williams the musicianship is impeccable, and if the devil still seems to have all the best words, Santana shows he may not have all the best tunes. PH

The Darts, Everyone Plays Darts (Magnet)

The Darts have always been my favourite revivalist-nostalgia band. Smarter than Sha Na Na, possessing ten times more süss and whatever-else-is-needed than Showaddywaddy and infinitely more enjoyable and adaptable than the whole recent, reactionary rockabilly revival, the Darts make fifties' doo-wop, pop, rock and you-name-it sound like real fun and not just old-man nostalgia.

I like Darts. GK

Bob James, "H" (CBS)

Jazz pianist Bob James (he does TV's *Taxi* theme) is joined on his latest easily accessible album by soprano saxophonist Grover Washington Jr, Billy Joel band members and regular jazz sessionmen like trumpeter Randy Brecker.

The stylish, aggressive playing sighted in the outstanding 1974 Carnegie Hall concerts with Gerry Mulligan and Chet Baker is missing from James' recent albums, which are in the Benson/Klugh mould, but "H" is still a competent, enjoyable album that is too nice to offend. NH

Justin Hayward, Night Flight (Decca)

Ex-Moody Blue Justin Hayward was always a dab hand at writing pretty, lightweight love songs with philosophical touches.

He hasn't changed much, in fact he's even got the same hair style. So *Night Flight* is more satin-lined sounds and sentiments shaped to

sweetly seduce and soothe you into simpering shallowness.

Get the picture? GK

Matchbox, Settin' the Woods on Fire (Chiswick)

In 1978 Major Matchbox were just plain Matchbox with a debut album out on Chiswick, and this is it. *Settin' the Woods on Fire*? Hardly coz it's largely predictable rockabilly fare but it is at least a more disarming prospect than their recent chart-toppers. Guitarist Steve Bloomfield has managed one gem in "Put the Blame On Me" but overall this album is for those guys who wanna re-live old rockabilly days. GK

Gary Numan, Telekon (WEA)

Everybody's favourite punching bag, Numan should really confront the typewriter boxers head on and make an album with Ian Anderson. People would enjoy the reviews so much they'd probably even buy the record. This latest Numan misses the quite reasonable radio single or two he's managed on previous albums, but otherwise stubbornly retreads his own piece of rather small and already well-trodden ground. "I Die You Die" would light up a Mi-Sex album, and "Please Push No More" is an attractive surprise on Side Two, but essentially this is for the least-demanding sector of synthesiser machine-land. RC

The Moody Blues, The Magnificent Moodies (Decca)

Nothing like modesty. Another re-issue of the first pre-Haywood Moody Blues' album with Denny Laine holding the reins.

For the most part it sounds older than its fifteen years and only "Go Now" remains spritely.

Sleeve notes oughta get a few laughs though. GK

Various, Nambassa (Stetson)

An odd record, without an obvious market, from the man who brought you Snow White and the Seven Dwarves. I wasn't there so I couldn't say if this is an accurate rendition of what Nambassa 79 was like. If it is, I can't say I'm cursing myself for staying away. A wide collection of local acts captured below their best (especially the almost tuneless Enz) and cover art and between-song raps a good ten years out of warp make this a collection for the aficionado. SM

The Planets, Goon Hilly Down (Rialto)

A new band on Pye these days is a rare event. The Planets, revolving around songwriter Steve Lindsey, excel at making anonymous, bulky pop songs often laced with reggae.

It's all been done before and now it's being done to death. GK

Willie Nelson & Ray Price, San Antonio Rose (CBS)

A record company pairing, surely, with the increasingly prolific Nelson this time being joined by country veteran Price on a selection of country standards — including two of Willie's and one of Ray's. Price sings confidently, holding the melodies well, but he seems characterless alongside the quavering but likeable voice of his latterly most successful label-mate. Good songs don't always a good album make, and this is mostly a pleasant stroll through the Nashville Hall of Fame. Mickey Raphael sensibly delays his delightful entries into the songs until it's Willie's turn to sing. RC

Brecker Brothers, Detente (Arista)

Why do good session musicians always think they can turn out an album on their own? Talented Randy (trumpet, fluehorn) and Michael (tenor sax, flute) Brecker are important musical props on many jazz and rock albums. Other popular session musicians like Steve Gadd and David Spinoza lend a hand here. But the combined musical talent is wasted on a sound that has been done better elsewhere. It sounds dated. Even George Duke, who produced the album, seems to be turning his back now on funky disco. NH

Livingston Taylor, Man's Best Friend (Epic)

A couple of stabs at light R&B — pop notwithstanding, this is a pretty twee record. Randy Newman's Marie goes through a Don McLean filter, and the best shots come from "First Time Love" and, melodically, "Out Of This World". Nice an' easy soft rock. You wouldn't put this on a car stereo, but you could play it if your mode of travel was being carried along in a hammock by a couple of pygmies. RC

Bintangs, Night-Fighter (Ariola)

If blurbs are to be believed then these guys have been around as Dutch R&B specialists for nigh on twenty years.

Be that as it may the album never climbs above early Stones' derivations and throaty Bo Diddley anguish.

R&B don't get you instant credibility 'round heah boy. GK



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LIVE

Penknife Glides Station Hotel, September 23

For a new band, Penknife Glides are attracting quite a lot of attention. On this Tuesday night, a sizeable crowd patronised the Station to catch Auckland's latest offering to post-Jam modernism.

Though very snappily dressed, Penknife Glides lost impact through a total lack of mixing facilities. This was nowhere more evident than during "King and Country", with vocalist Steven Gravelle struggling to be heard.

The songs, all originals, are a crossover of sixties pop and seventies rock. Some are tight and punchy ("Filling In Time"), while others resemble early Jam rejects ("One of the Crowd"). Songwriter/guitarist Cliff Gravelle has some good ideas, but tends to supplement them with well-worn riffs. This is not a condemnation, however, and songs like "Situation Change", "Anticipation" and "It's Too Late Now" all score.

Highlight of the set is the reggae-based "Taking the Weight Off", highly infectious and a perfect showcase for the rhythm section of Jules Maloney on bass and Stefan Morris on drums.

A shade more energy, and a touch more practice, and they might just be on to something.

Mark Phillips

Boz Scaggs, Sharon O'Neill Horden Pavilion, Sydney, October 1

Black soul singer Jerry Butler used to be called 'The Iceman', and if ever a white singer deserved the same nickname, it's Scaggs.

For reasons nobody seems able to explain — he played in Adelaide for God's sake — Scaggs didn't make it to New Zealand on this trip, which is a shame, because anyone who enjoyed his excellent Western Springs concert two years ago would also enjoy his current stage show.

Scaggs seems to have an excellent rapport with his band, and a lot of material off his *Middle Man* album, which seemed a little bland

on record, springs to life on stage.

The only criticism that could be made of the on-stage Scaggs is that he's so cool there's a danger of losing all communication with the audience.

Sharon O'Neill and her band opened with a 45 minute set, which drew a polite response, building to some real enthusiasm for the final song "Words", which has had good airplay in Sydney.

Given the size of the arena, a 5000-seater, O'Neill overcame the problem of getting her more introspective material across well, with "Asian Paradise" one of the set's highlights.

Touring with Scaggs, she said later, had been extremely worthwhile, because the Scaggs' audiences were prepared to listen closely to her music.

Phil Gifford

Michael Franks with Crossfire Auckland Town Hall, September 29

By the time Franks was into his fifth song, some of the audience around me were falling asleep!

The programme mentions he was once a university lecturer and that may explain his self-conscious, static stage stance: hands kept behind his tall body; head bent forward; quietly-spoken; sprinkling his "lectures" with artistic names like Cezanne and Coltrane for the sophisticated to nod knowingly.

The sleepiness wasn't all Franks' fault. It was late and a Monday night. His songs are witty, soothing, pretty and polished. If the audience had the stamina they could have gone all night.

But what does a talented singer/songwriter like Franks do when his backing band steals the limelight? The band, Australia's top sessionmen, known as Crossfire had stirred up the audience in the first half with a display on a par with the best of the Crusaders. They showed off interesting time changes, good rapport between the players, Tony Buchanan with a beautiful Ben Webster-style sax solo, nice acoustic keyboard stuff from Mick Kenny and sizzling performances from the guitarists, including former Auckland Phil Scorgie. Franks, himself so impressed by the band, hopes to get them recorded at Montreux, and his Australasian concerts, including Auckland, have been taped for a live record.

Until FM arrives here, it's a pity that record, as with his other wonderful efforts, will be confined to the background at Ponsonby Rd restaurants and car cassettes.

Nigel Horrocks

Sam Rivers Gluepot, October 7

A rare opportunity, to see a true progressive jazzman in New Zealand, and more than 300 people took advantage. They were honoured to witness a master in action, and two former Miles Davis sidemen to boot.

Let's fervently hope that this one-off (Thank you, Charley Gray) was the first of many. The cost of setting up the gig, since they were passing through, was well worth it.

The spirits of John Coltrane, Eric Dolphy and Roland Kirk live on in the genius that is Sam Rivers. He challenges, demands, soothes and delights.

Starting off on tenor sax, he blows sharp, virile gusts of notes, setting the scene. Drummer Steve Ellington and bassist Dave Holland similarly adjust themselves, and this superb trio is away into two hours of vital, invigorating music. Rivers is a consummate musician, serene and fiery all at once; holding a note, teasing it, caressing it, blowing it to fragments, squeezing it dry.

Ellington and Holland take solos, the drummer cool and restrained, the bassman a bottomless pit of shifting styles and unbelievable versatility. Rivers switches to piano, both bluesy and frenetic, then blows some delightful, sensuous flute before invoking the jungle with his hilarious mouth music.

Cold beer and sweet jazz. Sam Rivers. Beautiful.

Duncan Campbell

CONTINUED FROM PAGE 6

songs on *Lipservice* are relatively new, ranging from eight to two months old at the time of recording. Dave feels that more time will be spent choosing songs for the next album. "After all, we already have at least another album's worth written."

Australia

Having signed a five-year contract with CBS, they have plenty of studio time ahead of them.

"We will probably do a single in about six weeks time," says Dave, "but as yet we've made no decisions. We will probably tape quite a few of our new songs and make a decision from there."

Meanwhile, Peter looks forward to the next album. "We hope to record in Australia, or at least have it cut there. We feel that Australia has to be the next step for us. Our record company is based there, and Australians like fast music, so it might happen for us there. We will probably go in February. Sweetwaters could quite conceivably be our last New Zealand gig for a very long time."

Mark Phillips

Penknife Glides, XS.



Coup D'Etat's Jan Preston, Harry Lyon.

CONTINUE FROM PAGE 4

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LETTERS

Post to RIU LETTERS, PO Box 5689, Auckland 1. Best wins an LP Voucher.

Why the hell did they cancel the Members' concert? It was the big event of the year for me and when I found out it had been cancelled I went to jump off the harbour bridge. But I remembered Magazine were coming so I decided not to jump until after their concert.

I was going to, straight after the concert, but I thought I'd wait until I saw this letter in RIU then I will jump off.

Markman Ellis Selwyn College 'Grip' Editor EDITOR: As October's voucher winner, why not save the 10 bucks and buy a ticket early next time a concert is announced. More shows will be cancelled if NZ rockers continue to wait and buy their tickets on the day of the concert.

I wonder if anyone ever finished the NME crossword before the next issue? Jim Morrison Kohi

As an active member of Wellington's music scene I'm more than slightly pissed off after reading Connie D. Martin's last little effort in your Rumours column. She's taking you for a ride.

Whoever Connie is (I've yet to meet her around), she takes a very biased stand on Wellington music. Sure punk/new wave acts like Fridge and Wallsockets are OK, but she glosses over, or completely omits several acts which have a bloody sight more success around the city.

Why waste a paragraph on Chuck Vomit (who?) when she could use the space to promote some other outfit working their butts off to get a following. Why no mention of 10 piece band, the Rodents? I've yet to hear anyone say anything bad about their gigs. Together with the Mockers they've been doing a damn sight more live work than Fridge etc, etc, and they put up such a good show at the recent 'Rock 'n' Roll Cabaret' (again not mentioned although there were 100s there), that Top Scientists probably had their doubts about following up two such support acts.

Connie should get her act together and either present an adequate picture of what's

going on in the capital or step down and let someone with an open mind do so.

Devastating Darlene (and supporters) Wellington

P.S. Regret can't sign real name, Wellington simply too small to avoid persecution.

Dear extremely biased towards Auckland musicians ...

Where did you get your poorly informed Wellington correspondent? Why does she and her flatmates write about inane little punk rock rejects when bands like Puppetz, Backstreet, Glasshouse and the Digits etc, have all played Wellington in the last month and yet there is no mention of these bands.

I think Connie D. Martin and her flatmates should be stuck through a paper shredder and you should get a correspondent that knows what is happening in Wellington.

A Smashed Executive (Name with-held in disgust)

I'm a Newz fan and I object to the comment made at the end of a letter in the Sept RIU, saying Newz "suck".

I purchased their LP, and although I was disappointed that "Feel Like Makin' Scones" did not appear, I found it excellent. If Heard the Newz is anything to go by, their future prospects look bright.

Anyone who disagrees, should listen again. BF Glendowie

We are dedicated Clash supporters (speaking for the majority of New Zealanders), and would like to refer to your simply silly review of the band's new single "Bank Robber" in Sept RIU.

The reviewer needs a 10 speed electric toothbrush in his ears — to clean them out. The single is bloody fantastic as is all their work.

Tom and Jerry Nelson

Witty, charming and personable young male Mi-Sex fan (I am truly) wishes to meet over-sexed, cute, blonde, female Mi-Sex fan for nights of unrelenting passion in view of saving what appears to be an endangered species (Mi-Sex fans!) ... if interested write to ...

Mi-Sex Fan Cambridge P.S. Is there anybody out there who doesn't like Toy Love?

So Christchurch's EX No.1 rock venue is going to put in a resident band.

The Gladstone is OK but there was something special about making that long journey down to the Hillsborough to rage to bands like Swingers, Vauxhalls, Pop Mechanix, Toy Love etc. Having forked out truckloads of cover charges to see bands good and bands bad, I feel I have made some sort of investment in the Hillsborough and I would naturally like it to continue to feature top local bands.

However the chances of this look about as remote as the chances of a good New Zealand 45 getting prime time airplay and getting to No.1.

It could be a case of "Saturday Night Stay At Home".

Ecstatic Eddie Christchurch

In reply to "Punk" rocker of Otara: I think Mi-Sex are a trendy pile of sh**.

Conservative Christchurch

In RIU you advertise many North Island bands who travel to Christchurch. Why is it that none of these groups stop off on the West Coast?

At least the Androidss thought it was worth coming over.

Kim Westport

Why was Andrew Snoid, in Mark Phillips' review of Pop Mechanix, referred to as Andrew McLennan? The Snoid is wasted in a band like that, anyway. I don't give a sh**t about what he was christened, he's a f**king SNOID!

Ex-Whizz Kids Fan Birkenhead

Kingsley Smith

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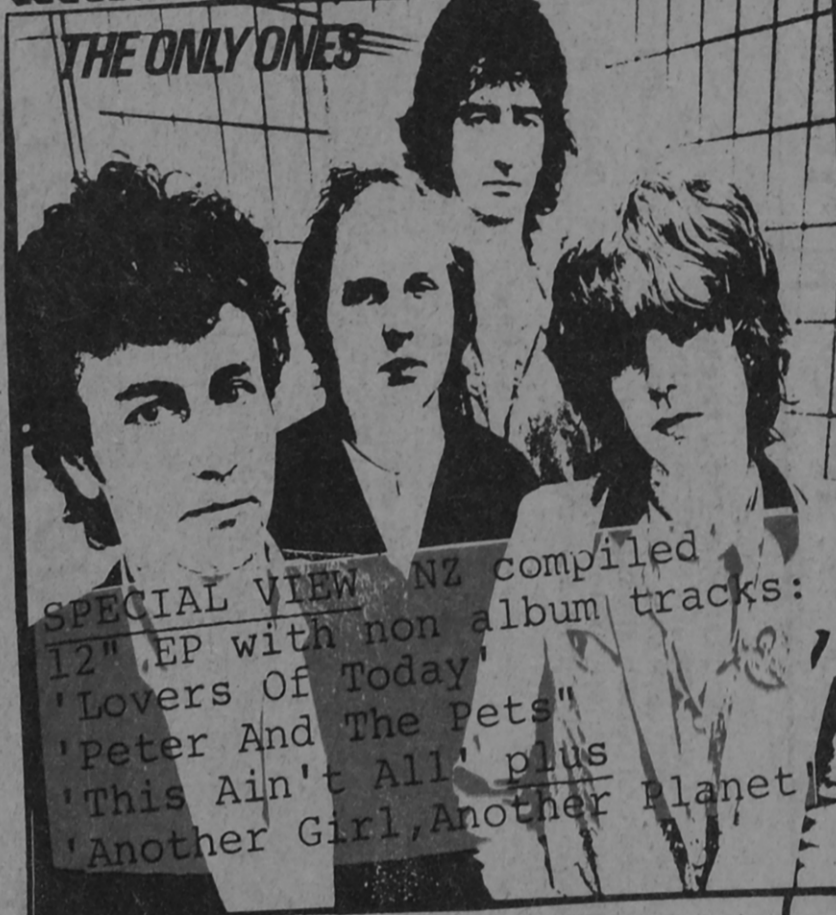
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CLONES OF RADIOLAND



Clones Of Radioland
Industrials debut
Produced by Kim Fowley.

INDUSTRIALS



RECORDS