

Off the Record

On The Tube

This is for the network audience.

Rock and roll TV is looking up a little, despite the efforts of last month's RWP seventies 'special' to scuttle it. There is a new show on the waves, Andy (sorry, Andrew) Shaw's *Drop O' Kulture*.

Promising to feature local talent and visitors only, it goes out on Wednesday at the annoying time of 5 pm. There have been mutterings about how closely the show will stick to its New Zealand format, so get your letter-writing crayons ready.

One band who won't be appearing on the show — at least through the normal channels — are the Screaming Meemees, who came to some kind of disagreement over style of presentation, and are now planning an independent Super 8 film clip. Meemie's manager, David Merritt, claims the all-up cost of the venture is around \$500. Some say you can add a nought to that to arrive at what it costs TVNZ to do an in-studio job. If the programme's makers agree to buy the finished article for a realistic price, it could give a lot of bands a chance to get away from the dreaded Avalon look.

Mind you, Avalon did turn out a fair result with the two tracks from the Blam Blam Blam EP featured on RWP. Perhaps the end is in sight for the era of the lead vocalist slowly dissolving into the guitar scratchplate, as the camera zooms in and out sickeningly. I know that *C'mon*

was a milestone, but twelve years on it's more like a millstone.

On The Town

This is strictly for Aucklanders.

Rock and roll eating is looking up a little. There are two late-night diners flourishing in Auckland at the moment. Cafe Cafe is uptown, and caters very much for the strong black coffee and burger set. Starship II is in Vulcan Lane and features new management, very low prices and a very big menu. Besides strong black, coffee also comes half a dozen other ways and the deserts are registered with the Department of Health as coronary risks. Both have jukeboxes, with Starship's winning by a Chiffon or two. Both are packed at midnight, although other factors might bring about an early closure. So make the most of them while you can.

Francis Stark

Rip It Up, No. 46, May 1981
Post all correspondence to *Rip It Up*, PO Box 5689, Auckland 1.

Editor Murray Cammick
Staff Of One Mark Phillips
Advertising Enquiries Phone 370-653.

Rip It Up is typeset by Typesetting Systems and printed by Putaruru Press. Reproduction in whole or part without permission of the Publisher is strictly prohibited.

Australia
Rip It Up is available at Phantom Records and Record Plant in Sydney, and Missing Link Records in Melbourne.

Part-time Help Wanted

Rip It Up needs young person to work several hours a week on trivia involved in publishing. Must have interest in music. Write to *RIU*, PO Box 5689, Auckland 1, if interested.



ROCK FOLEY

Last year, Ellen Foley visited Auckland to promote her album *Night Out*. The record stamped her as hot property, and while she was here she told us that she would like to "sing on the next Clash album," although she had never seen or met the band.

Several months later, *Cashbox* noted that Mick Jones and Ellen Foley were holidaying in the Bahamas. A quick

glance at the credits of her second album, *Spirit of St Louis*, shows that Jones contributed more than just good advice.

Speaking on the phone from New York, she sounds rather tired. "The Clash were in New York recording and I was able to watch. The way they worked really fascinated me. It was like a lot of people would come around and get very excited about something. It all seemed so spontaneous. Later on I found that in Mick's mind there was always a definite idea, and that Joe absolutely toils over everything. I suggested that maybe we could do something together, and they agreed. It all just developed from there."

As things progressed, it was decided that Jones would produce. Was Foley worried about giving away complete control?

"I really trust his skill and instinct, so it wasn't a matter of control, more of co-operation. I thought I learned a lot, but I gave a lot too."

Where did the songs come from?

"Mick and I chose the songs. He and Joe wrote six of them especially for me. The rest are made up of one of my own, two oldies by Edith Piaf and Aretha Franklin and several by Tymon Dogg. Tymon's a friend of Joe's. We ran into him in New York last spring, loitering on a street corner. I found him a really fascinating person and I was just amazed by his songs. He has a truly unusual voice and an absolutely manic violin style."

Whatever happened to the songs Foley wrote last year with Fred Goodman?

"On reflection, they just didn't seem to fit. Fred is doing demos with them now. I'd like other people to record them because they are good songs. To me it's like they came from another time."

The first album, *Night Out* was produced by Ian Hunter and recorded in the States. This time, it was done at London's Wessex Studios. How did the recording of *St Louis* compare to the previous album?

"It was all much faster. It took about a month divided into two periods. It was also far less casual. Although there was a lot of tension, it was all positive. I found people in London have a far higher level of creativity than people in the States. We used Mick, Joe, Topper and Tymon, as well as Davey Payne, Norman Watt-Roy, Mickey Gallagher and Johnny Turnbull. Bill Price engineered."

Is the album aimed at the British market?

"No. I wouldn't say it was aimed at any specific market. It has a British sound because of where it was done and who did

it. It has changed my sound though. In the past, the production was very big. *Night Out* followed a successful sixties formula, because it was what we thought would work best. What I'm doing now centres much more on my voice. I see it as a modern style of cabaret. All about a singer, a performer telling stories, and particularly about a woman. It's given me more of an understanding about what I want from myself."

Where did the album title come from?

"I come from St Louis. The name of Charles Lindbergh's plane was *Spirit of St Louis*. To me, making trans-Atlantic crossings had a lot to do with making the album."

Has working with other people's bands left her high and dry when it comes to live work?

"Definitely. That's exactly where I am now. I have to wait and see what happens with the record. It's all other people's plans and I don't really agree with it. At the moment I don't even have one show lined up. In fact I really don't know what I'm going to do next."

Mark Phillips

CHAGAL



hair design for both sexes
mezzanine floor, west plaza.
ph 779 030

More Class Than '81!

More Records More Tapes More Discount

THE RECORD WAREHOUSE

★ Durham St ★ The Corner ★ Vulcan Lane

MAINSTREET

NZ's PREMIER ROCK VENUE
506 QUEEN ST. TEL: 799.945

MAY 8 & 9
VISITORS
MIDNIGHT OIL

MAY 12 & 13
VISITORS MAD RANKS
MI-SEX

MAY 15 & 16
AINSWORTHS
BLAM BLAM BLAM
NEWMATICS

MAY 19 & 20
BILLY & THE BLUE FLAMES
OL'55

MAY 21-24
1981 BATTLE OF THE BANDS
LICENSED TILL 3AM

RECORDS.
ROCK & ROLL RECORDS
2ND HAND
TAPES
436
QUEEN ST. AK

More Beautiful Music Than Radio 1!

More Records More Tapes More Discount

THE RECORD WAREHOUSE

★ Durham St ★ The Corner ★ Vulcan Lane