

Britain last year. These make the double twelve inch a little more relevant.

ACR are the victims of if-it's-on-Factory-then-it's-mandatory-schtick. Realistically they suffered because of early press hyperbole and their fifteen minutes sound like the shortest on record.

George Kay

Cold Chisel
Circus Animals
WEA

In light of Cold Chisel's somewhat flat performance of their new material at Sweetwaters, I approached their new album with a certain amount of trepidation. Fortunately, my fears have proved groundless. Chisel have never sounded better in the studio environment.

The album opens with Jim Barnes' 'You Got Nothing I Want', a crunching rocker, and one wonders why he's contributed so few songs to their repertoire.

Ian Moss offers two songs, 'Bow River' and 'No Good For You', which are solid fare but don't surprise, while Prestwich's ballads, 'Forever Now' and 'When The War Is Over', present the gentle side of Chisel.

The remainder of the album is the work of keyboards player, Don Walker, who has been responsible for nearly all their previous material. 'Taipan' growls and boils, 'Houndog' allows Moss full scope on guitar, while Barnes' screaming finale, 'Wild Colonial Boy', is Chisel at their best. 'Numbers Fall' and 'Letter To Alan' maintain the intensity.

Barnes has no peers in the shouting stakes, yet tempers this with delicacy when required, combining adroitly with Moss's stinging riffs and the powerhouse rhythm section. On any assessment, *Circus Animals* is a triumph.

David Perkins
Deutsch Amerikanische
Freundschaft
Gold Und Liebe
Virgin

The only compromise that Robert Gori and Gabi Delgado-Lopez, the duo that is D.A.F., present is the translation of song titles and credits on the inner sleeve. Otherwise, *Gold Und Liebe* (Gold And Love), the fourth album to date and the first released here, is unrelenting, dark and malevolent, exhilarating and celebratory all at once. Gabi's vocals are breathless, guttural barks of passion and the finest you will hear all year.

Translated, the name means German-American Friendship, a black joke considering Germany's present political situation. However, this is the insight into the



D.A.F.

collective sense of humour D.A.F. possess, their knowledge of the limits of the capabilities and belief in their talents. An almost-typical German attitude to life and lust.

D.A.F. are male animals, proud and roaring defiance and dare, levelling steely gazes at the environment that initially spawned them, and which is now wholly responsible for the state of their existence.

Don't be disillusioned by any premature aversion to D.A.F.'s analytical observations. Nothing is gained by musical complacency, except airplay in this country, and you definitely won't be hearing D.A.F. on any airwaves.

Stefan Morris
Simple Minds
Celebration
Arista

Glasgow's Simple Minds, having left Arista for Virgin's greener pastures, now qualify for a compilation/best of.

Locally, *Celebration* emerges as an impressive fifth album as it contains insights into their second album, *Real to Real Cacophony*, unreleased here. 'Premonition' is all-purpose drive, one of their best songs, and 'Factory' and 'Calling Your Name' confirm what we've missed.

The debut, *Life In A Day*, with the band dewey-eyed from Roxy Music and Bowie sentiments, is represented by the title track and 'Chelsea Girl', both singles, and both more naive than winning. If *Real by Real Cacophony* was the big leap into maturity and identity, then *Empires and Dance* must be regarded as their best stride to date.

Combining the European travelogue textures of Kraftwerk's *Trans-Europe Express* with their own determined bass/drums propulsion, Simple Minds developed their own stature. Kerr became more confident as a vocalist, more commanding and the band sounded more authoritative. 'Celebrate', 'I Travel' and 'Thirty Frames A Second' are lifted to prove those points.

Celebration is rounded off with

a couple of their earlier singles, 'Changeling' and 'Kaleidoscope'. The former, especially, wastes no time as it makes direction, no detours and no rest-stops. It goes straight for the flag.

So *Celebration* is that rare breed — a compilation that is not only justified but necessary.

George Kay

TV21
A Thin Red Line
Deram

TV21 are a disturbing band, being so good, but also very open to comparisons. They come from Edinburgh, there are four of them, and they've been around since 1979.

Influences are important here, because of their hybrid sound. Scotland is a soul centre, like most of the northern part of Britain. TV21 have strong soul leanings, especially in the horn playing of Dave Hampton on 'Snakes And Ladders' (a great non-hit single) and the racing funk of 'Ideal Way Of Life'.

Also not to be ignored is the Liverpool strain, a la Bunnies-Teardrop-Wah. Try 'This Is Zero', 'Something's Wrong' or 'When I Scream'. (It's worth noting that Teardrop Troy Tate produced one of their early singles.) Ally Palmer's guitar also comes very close to the Bunnies' Will Sargent on 'It Feels Like It's Starting To Rain'.

Influence No. 3 is Paul Weller, though maybe unconsciously, in the voice of Norman Rodger. Weller cites TV21 as his favourite songwriters of last year. Certainly, 'Ticking Away' and 'Waiting For The Drop' owe a debt to him.

Derivative? I'm still not sure. TV21 write excellent songs, building on vocals and riffs to terrific climaxes (something this world needs more of). They're not plagiarists, they're stylists with obvious mentors.

I find this album immensely enjoyable, a creditable debut by a promising young band. But I'm still sure they can better balance their influences and their own ideas, to produce something that

doesn't draw so many comparisons.

Duncan Campbell

Dave Edmunds
The Best Of Dave Edmunds
Swansong

A misleading title, firstly because this album covers only his Swansong period, ie: the last four albums, and secondly because any 'Best Of' album has its work cut out to include every fan's personal favourite. (If I had my way, Swansong would put all four albums together, include a few B-sides of singles, put them in a box set and sell it all for about 10 bucks. So much for fantasy ...)

As a compilation, this album has a good track listing, except for one very real gripe; it includes none of the slower side of Edmunds, such as 'Take Me For A Little While' or 'I'm Gonna Start Livin' Again If It Kills Me'.

From *Get It*, we get 'Here Comes The Weekend', 'Ju Ju Man' and Nick Lowe's 'I Knew The Bride'. *Tracks On Wax 4* contributes 'Deborah', 'A1 On The Jukebox' and the excellent 'Trouble Boys'. *Repeat When Necessary* offers the strongest selection in 'Girls Talk', 'Queen Of Hearts', 'Crawlin' From The Wreckage' and 'The Creature From The Black Lagoon'. The latest LP, last year's *Twangin'*, sees a fairly predictable showing of 'Singin' The Blues', the Stray Cats-backed 'The Race Is On', and John Fogerty's truly wonderful 'Almost Saturday Night'.

I've raved enough in these pages about Dave Edmunds, so I'll say no more. If you haven't got everything he's put out recently, this is as good a place as any to start.

Dave McLean

Gregory Isaacs
More Gregory
Charisma

This is Isaacs' second album for Pre (through Charisma outside Europe), and where is the first, pray tell?

Those who bought the double Virgin cassette of *Cool Ruler* and *Soon Forward* won't hesitate to purchase this. For the others, start here and see what you're missing.

Isaacs has a voice like satin sheets, a lover at heart, but not unaware of his identity. Try 'Confirm Reservation' or 'The Fugitive' on this set. Rastafari without the cliches. In fact, words like 'dreadlocks' and 'Babylon' are notably absent from Isaacs' work, which may convert a few of those who dislike reggae. It doesn't all sound the same, and here's a man who doesn't preach.

Well not much, anyway. 'Substitute' is the only letdown, when Isaacs self-righteously scolds a wayward girlfriend, who's now smokin' and drinkin' herself down the high road to damnation.

Elsewhere it's bitter-sweet love songs, urgent and tender at the same time, backed either by Sly and Robbie or Isaacs' own superb

Radics. The former duo tone down their usual trickery, allowing Isaacs' voice to dominate and shine, the way things should be.

Let Mr Isaacs serenade you. It could be the start of something big.

Duncan Campbell

BRIEFS

Bonnie Raitt
Green Light (Warner Bros)

Some might snidely dismiss this as music for those who've grown old with the Stones. Not so. Sure there's an occasional slice of Keef's Riffhards but there's also a genuine passion ablaze here. Raitt's vocals are simply marvellous — aren't they always? — and her commitment is matched by the gusto of the Bump Band (sounding even better here than on the fine recent Renee Geyer album.) And there's a great crop of songs too. PT

The Mighty Guys Rockin' All Thru The Night (Rivet 10" import)

Authentic rockabilly from this Australian 3-piece. 10 tracks, complete with over the top sleeve notes, and a sense of humour that allows an (almost) straight-faced version of the old Red Foley weepie 'Old Shep', and enough good taste to have the originals stand up next to classics like Gene Vincent's 'Blue Jean Bop'. DMCL

Elton John
Jump Up (Rocket)

Not since *Yellow Brick Road* has Elton produced such an opulent and satisfying collection of pure pop eclecticism. There's something here for everyone, from the rolling rock of 'Dear John', the singalong chorus of 'Empty Garden', to the sombre synthesizers of 'All Quiet On The Western Front'. Highly recommended.

The Damned DP

Best of the Damned (EMI)

A misnomer, this one. The best Damned moments by far were 'New Rose' (here present in inferior live form) and 'Neat Neat Neat', explosive but unfortunately conspicuous by its absence. So we're left with the Damned's best moments on EMI which leaves us with the clumsy charm of 'Smash It Up' and 'Plan 9 Channel 7' as the pick from their days with a major label. Mind you, their double album wasn't released here so Damned fans will probably queue for this *Best* of if they can stand up.

Dr. Feelgood
Casebook (Liberty)

More *Best Of*s should be like this. *Casebook* covers the Feelgoods' entire career from 'Roxette' to the new single with Johnny Guitar, 'Waiting For Saturday Night', stopping off for a live 'Riot In Cell Block No.9' and more unreleased material in 'Route 66' (Wilko), 'Put Him Out Of Your

Mind' and 'Hong Kong Money' (Mayo) and an alternative version of 'As Long As The Price Is Right' along the way. 16 tracks, and not a dud amongst 'em! DMCL

Various Artists
The Friday Rock Show (BBC)

Since EMI focussed on the 'new wave' of heavy metal in Britain with *Metal For Muthas*, most major labels and even K-Tel have put out compilations of up-and-coming metal bands. This one features eight skull crunchers from eight different bands, and the self-respecting headbanger need look no further for his monthly axe.CC

Phil Bowering, Hiatus

A local independently-produced tape from Wellington's Phil Bowering. It's a thirteen track high quality offering of formative electronic and acoustic pieces that vary between the hypnotic and the monotonously repetitive. Overall, though, a valiant effort. So send \$6.00 + 25 cents postage to PO Box 6096, Wellington. GK

Nocturnal Projections

(Emission Cassette)

Another tape, this time from a New Plymouth band who recorded their own repertoire through a mixing board in their flat. Distributed through EMI Shops, their music is scratchy and amateurish, often plagued by Joy Division pomp but generally saved by the spirit of DIY enthusiasm. The Manchester sound moves to New Plymouth. What next? GK

Weapon Of Peace (Safari)

Seven guys, six black, one white, from Wolverhampton, formed about six years ago. They've toured with UB40 among others, and there lies their strongest reference. Had they not been going so long, I'd accuse them of outright theft. As it is, pure deja vu without any explanation. DC

Michael Schenker Group
MSG (Chrysalis)

Kerrang! Schenker is back with his second offering since quitting UFO, and a cracker it is too. A thunderous collection of well-executed heavy metal. A cut above much of the current crop, it augurs well for the Budokan live double just released in Britain.CC

Frank Zappa

You Are What You Is (CBS)

Ten years ago a double Frank Zappa album was an event. Zappa's eccentric initiative has long been ingratiating and aimless. This double helping of the usual send-ups, pastiches and crazy cacophony doesn't save his dwindling credibility. File under: Past Legend Continues to Decline.GK

Sammy Hagar

Standing Hampton (Geffen)

Long a major live attraction in the US, Sammy Hagar failed to make much impact on the charts during a lengthy spell with Capitol. A change of labels and a smoother approach has altered all that. In contrast with his previous axe-hero stance, Hagar has come up with a slick album of melodic rockers, tailor-made for FM.CC

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16 Rip It Up / March 1982