

No.10 APRIL 1978

15,000 MONTHLY

FREE THRU' NEW ZEALAND RECORD STORES

RIP IT UP

GEORGE
BENSON
WEEKEND IN NZ
INTERVIEW

BOB
DYLAN

ALASTAIR
RIDDELL



As the roughly mixed tape of "Wear My Light" finishes, Alastair Riddell settles back into his chair. "I'm really pleased with this album", he says. "I'm pretty confident about it."

The last time I interviewed Riddell, nearly two years ago, he had been hesitant to commit himself on the future and described his position as "a virtual retirement". There had been rumours that American producer John Boylan wanted to take him to the States to record an album but he wouldn't say anything about that. He had recorded three songs at Mandrill Studios a few months earlier, but it wasn't until last year that one of them was re-recorded on the new 16-track that studio engineer Glyn Tucker had



Wait a minute. Does that mean that people seriously ask Riddell to play Iggy Pop songs?

"You get asked to play contemporary stuff by Iggy . . . I couldn't get up on stage, not seriously, and play an Iggy Pop number, not even an old one like 'Raw Power'. I'm not saying that I've been asked to. What I'm saying is it would probably do me good, commercially, if I could do something a little more in that style. But if I have an idea for a song then I'll do it. I don't think in terms of, you know, 'I'd better be careful, I may not be going for my right market here'."

The tapes he has played clearly show the recording studio to be an important creative stimulus for Riddell's arrangements of the new songs. More has been added to songs like "Smile" and "What Good Does It Do Me?" so that they sound far better than they have as concert material.

Riddell produced the album himself,

THE SPACE WALTZER IS STILL DANCING

sold his house to buy. The song was "Wonder Ones"

Boylan had produced a large number of albums, largely by country-orientated artists like the Eagles, Linda Ronstadt and Pure Prairie League — more recently he has produced some songs on the Little River Band's *Diamantina Cocktail*. He was in New Zealand to present the RATA awards and, after asking to hear the rough demo tapes that Riddell had recorded, convinced him to persevere. They became good friends and last year, when Mike Chunn asked him to take Phil Judd's place in Split Enz, Riddell turned to Boylan for advice.

"It was a really hard thing to say 'no'", Riddell says, adding that the decision took him nine days. "I would have been in England then. Whether I'd stayed with Enz or not would have been another thing. Here I am in New Zealand and it's 1978 and I still don't have any greater prospects . . . at the moment."

"It's an uphill struggle," he explains, "particularly now in Auckland where there's more of a scene now. You've got the punk thing, you've got Hello Sailor who verge on that kind of thing and have their own following. I suppose there's only so many people to go around."

"I'm not disillusioned at all. I think I'm now seeing what the situation's really like. There's no big scene here. People talk about getting to the top in this country but that's absolutely laughable. There's no top here. You can earn a reasonable living although when you start it's not even a reasonable living."

When Riddell and the Wonder Ones began performing last year they were the lowest paid band on the hotel circuit. Space Waltz hadn't found playing in pubs easy, neither did the Wonder Ones. Riddell admits that playing pubs "squashed the performing side of me". But, more importantly, the Wonder Ones were playing new songs with a more rhythmic jazz-influenced style than Space Waltz had and not everyone liked the change.

But Riddell is himself critical of local bands.

"There seems to be a kind of desperate need for people here to identify with the music somehow but local music never sounds quite the way it should. There's always some misconception about what's happening overseas."

"I still like Iggy Pop but I can't understand Hello Sailor's treatment of him. When I hear Hello Sailor doing 'Nightclubbin'' or something like that

. . . they play the song really well and it's professional and everything. But if you're going to play Iggy Pop like that you might as well not play it. The sort of statement that Iggy made is not being made."

But when Hello Sailor play "All Aboard For Funtime" are they misinterpreting the song if they don't try to emulate Iggy? Isn't the song treated as any other Hello Sailor song in order to show the compatibility of what would normally be considered two different styles?

"I would have thought that if they re-arranged the song or something. I mean, sure, you could take any band in New Zealand, you could take Tama's Band or Cohesion and get them to play 'All Aboard For Funtime'. They would come out with something that was distinctly them and they would play 'All Aboard For Funtime' immaculately but I wouldn't like it, I'm sure."

"People usually get requested to do Iggy Pop or Lou Reed numbers. I was playing them as early as 1970, 1971, but I just couldn't do it now. It's like asking somebody to go back to reading 'Boy's Own' or something. I can't relate to playing in that kind of style at all although I still quite like it, particularly the older stuff."

with Glyn Tucker helping as engineer. There's no title yet but the album is due for release on the Mandrill label in about a month. It will include a new version of "Oh Ron", the song originally released as the B-side to "Wonder Ones":

*"I'm not exactly loquacious
Not very kind
Beginning to try hard
I'm improving my mind
Perhaps not a saint, but you know
what I mean*

Oh Ron, was I destined to lose?"
But it is the song "Through Eyes of Love" that Riddell seems happiest with, "more like what the next album will be like".

Though he is already enthusiastic about the chances of starting work on another album he will also be performing. With the bass player and drummer from Wonder Ones, a new keyboard player, a new guitarist and perhaps a couple of girl singers, Riddell intends to be "a little more particular about what we are doing and where we're working". That, it seems, means that the band won't be playing outside Auckland ("I can't afford it") and will be looking outside New Zealand for its future.

Jeremy Templar

8 TRACK RECORDING AT \$15 AN HOUR*

- ★ 16 CHANNEL CONSOLE
- ★ J.B.L. STUDIO MONITORS
- ★ D.B.X. NOISE REDUCTION
- ★ 8-4-2 TRK RECORDERS
- ★ DELAY UNITS
- ★ TEA — COFFEE
- ★ WARM ATMOSPHERE



HARLEQUIN

- ★ NAKAMICHI CASSETTE CONSOLE
- ★ PARAMETRIC & GRAPHIC EQUALISERS
- ★ A.K.G. — SENNHEISER — SONY — SHURE MICS
- ★ STUDIO PHASER & SUSTAIN UNITS
- ★ STEREO REVERB PLATE & ECHO

* Limited introductory offer until May 31st

PO BOX 8556, AUCK. PHONE 779-353 OR 687-863 FOR DETAILS

Last issue they forgot my name. This time my brains are hurting!



LEO KOTTKE

LEO
KOTTKE



SPECIAL GUESTS

AUCKLAND SAT APRIL 15 HIS MAJESTY'S THEATRE
WELLINGTON SUN APRIL 16 ST JAMES THEATRE
Tickets \$7.50 incl. (\$6.50 students)

N.Z. STUDENTS' ARTS COUNCIL
PRESENTS
N.Z.'S LEADING ROCK ARTISTS

HELLO SAILOR

CONCERT TOUR

HAMILTON	WED APRIL 5
FOUNDERS THEATRE	
DUNEDIN	SUN APRIL 9
REGENT THEATRE	
WELLINGTON	WED APRIL 12
STATE OPERA HOUSE	
AUCKLAND	SUN APRIL 16
HIS MAJESTY'S THEATRE	

Tickets \$4.00 Students \$3.00 Students — see your papers for details of campus performances

Hello, my name's Elvis Costello and this is ... SMALL STUFF!!

Bob Marley has returned to Jamaica and will perform at a concert there in April. This is Marley's first visit to the island since the attempt on his life in December 1976. In fact his return was in response to an invitation from the Peace Movement who have managed to effect a truce between the warring factions in the ghettos of Kingston. Joining Marley for the concert will be ex-Wailers Peter Tosh and Bunny Livingstone. On Marley's arrival a small earthquake shook Kingston but the two events are not believed to be connected, except by devout Rastafarians ... Other less spectacular returns: Jethro Tull are embarking on yet another world tour. This time under the title of Heavy Horses World Trek. The tour ties in with the release of their new album also titled *Heavy Horses* ... well-known punk rocker Frank Sinatra sold out 8 concerts at London's Royal Festival Hall in under 2 hours ... more punk rock — The Damned have split. The first British punk band to record, they become the second major British punk unit to quit — following The Sex Pistols. They cite good ol' musical differences as their reason for the split ... speaking of the Sex Pistols it seems that the tie up between Pistols guitarist Steve Jones and drummer Paul Cook and Great Train Robber, Ronald Biggs was more than just some mad press publicist's nightmare. Indeed rumours persist that the dynamic duo have been aiding Biggs lay down his version of "Anarchy in the UK" ... Nick Lowe's album *Jesus of Cool* has been retitled for those easily offended Americans and is now to be known in the American colonies as *Pure Pop for Now People*. Mr Lowe joined Elvis Costello on stage at a sold out gig in Toronto and rumour has it that he may join the band for the remainder of Elvis' US tour. Elvis is doing alright in the States — his first album is bubbling under the Top 30 there and his second, *This Year's Model*, has received even more ecstatic reviews than the first ... Ringo Starr has changed labels and is now signed to Portrait Records. Mr Starkey will also feature on his very own TV special to be screened in the States in April. Special guest will be some guy he used to play with by the name of George Harrison ... another fellow he used to play with, Paul McCartney, will have his follow up to "Mull of Kintyre" released soon. It's a maxi single with an A side called "With a Little Luck". All songs written by Macca of course ... Leo Sayer is working on his third album with producer Richard Perry. The good news is that as Leo put it: "We're looking to do something a little less sophisticated than *Thunder in My Heart* this time ... new LP from well-known drunken Scotsman Frankie Miller is under construction. In the production chair this time is Jack Douglas and Jeff Beck is rumoured to be the guest guitarist ... neo-rockabilly man Robert Gordon also working on new album entitled, *Fresh Fish Special*. Mr Bruce Springsteen has contributed a song enti-

tled "Fire" ... next LP from Thin Lizzy is a live one titled *Live and Dangerous*. Here's hoping it's not double ... Lizzy singer/bassist/songwriter Phil Lynott also believed to be working on a solo album ... meanwhile Ron the Wood, newest member of the Rolling Stones, has signed a contract with CBS for solo records. But he won't be starting work on an album till later in the year, after the proposed Stones tour set for the northern summer ... and Paul Simon has quit CBS and will now record for the Brothers Warner ... Alvin Lee, he of the fast fingers, has put together a three piece band under the name of Ten Years Later ... and to end this edition on an unhappy note — Paul Michael Glaser, better known as Starsky of the TV series, is to follow in the footsteps of his co-star and record an album. Seems David Soul made close on a million bucks out of the crooning business last year and Starsky doesn't need to be told twice ...



Nick Lowe's album has two titles

Yet more Rolling Stones news. Keith Richard's full trial for trafficking in narcotics has now been set for October 23 in Toronto. This will allow the Stones to operate 'normally' for the next six months. First priority is finishing off the studio album they've been recording in Paris and thereafter a tour in the American summer is likely, during which they'll probably do large outdoor sites rather than the usual round of indoor venues ... Shock! Yawn! David Bowie is 30! Bowie remains resident in Berlin while wife Angie resides in Switzerland ... The Sutherland Brothers and Quiver are now down to a duo. The last member of Quiver, Willie Wilson, has left which means Iain and Gavin Sutherland will in future hire session musicians for tours and recording ... Crosby Stills and Nash are currently in Criteria Studios, Florida working on their new Atlantic



Marley is back in Jamaica



Solo dates for Todd Rundgren

album ... and **Van Morrison** is also in the studios working on an album tentatively titled *Let the Cowboy Ride* ... **Brian Eno** has finished his work as producer on Devo's first album and is currently in Nassau in the West Indies producing **Talking Heads'** second LP ... there'd talk that the next **Graham Parker** album may be a double and the long-awaited **Bruce Springsteen** album (if you all haven't given up) is likely to be titled *Racing in the Streets* ... and finally, all those **Elvis Costello** fans who have found his current single "Watching the Detectives", somewhat hard to come by will be pleased to know that it will feature on his next album *This Years Model* (due for late April release) even though it is not on British copies of the LP ...



Springsteen has title but no album

The Doors have reformed. Original members Ray Manzarek, Robbie Krieger and John Densmore are in the studios finishing off a new album which will include new material as well as previously unreleased live songs ... **Todd Rundgren** has recorded a solo album which will be released under the title *Hermit of Mink Hollow*. This does not mean that Todd has split from Utopia, he continues as a member of that band ... **Brian Auger** and **Julle Driscoll** have reunited for a one-off album which they recorded last year in San Francisco ... **Jackson Browne** helping John Prine out on his next LP ... WEA in NZ are re-releasing several hard-to-get records. These include the first few albums from Randy Newman and Ry Cooder, also The Stooges *Fun House* and *Stooges* ...



Leo Kottke

Leo Kottke, widely regarded as one of the world's finest 12 string guitarists, plays two dates in New Zealand — Auckland on April 15 at His Majesty's Theatre and April 16 at Wellington's St James Theatre. Kottke has recorded 11 albums that stretch back over the last eight years and he has consistently polled very highly in *Guitar Player's* Best Folk Guitarist section.

Kottke's music covers a wider range than just the 12 string guitar pieces that he is best known for and includes 6 string arrangement and vocal pieces. He has toured with many major rock acts such as Procul Harum, Yes and Jethro Tull and has consistently managed to hold his own against such tough competition. This will be Kottke's second visit to Australia and his first NZ visit.

RIP IT UP No. 10 April 1978

Postal Address P O Box 5689, Auckland.

Editor Alastair Dougal

Ads & Design Murray Cammick

Rip It Up is typeset by City Typesetters and printed by Putaruru Press.

Thanks to Fraser, Andrew, Jeremy and Dianne.

Red Hot Peppers



A number of New Zealand acts are continuing to attract attention overseas.

Red Hot Peppers have reformed in Melbourne and have now signed a world wide recording contract with EMI. Original members Marion Arts and Robbie Laven are joined by NZers Michael Farrell on guitar, Pete Kershaw on bass and Aussie Vaughan Mayberry on drums. The band has maintained their distinctive range of music and their first Australian album *Bright Red* should see local release soon.

Soul trio **Dalvanius and the Fascinations** have been signed to support Isaac Hayes and Dionne Warwick on their Australian tour. Dalvanius has also been working with Richard Clapton on his next album. A trip to NZ for the trio is likely in May and June.

NZ loonies **Mother Goose** are to record their next LP in Los Angeles. They have also signed a recording deal with a large US company launching a new label, although exact details are being kept secret at the moment.

Mark Williams, now resident in Australia, has moved from Melbourne to Sydney and is currently writing songs with ex-Larry's Rebels man and long-time Renee Geyer keyboard player, Mal Logan.

Jazz-rock band **Landscape**, currently carving a niche in London, feature NZer Richard Burgess on drums, a one time Quincy Conserve member. The band has scored much favourable press and have established their own label on which they have issued their first single.

Dud, Hook, Sailor, Cooder, & Sayer.

No overseas rock tours are scheduled for this month but **Hello Sailor** do undertake a tour of the four main centres beginning at Hamilton's Founders Theatre on April 5 followed by Dunedin at the Regent Theatre, April 9; Wellington Opera House April 12 and Auckland at his Majesty's Theatre on April 16.

The **Dudley Moore Trio** play three dates in NZ in April. This jazz trio play Auckland on April 24; Wellington, April 27 and Christchurch on April 29.

Seals and Crofts dates have been re-

scheduled and they will now perform between May 7 and 10. **Dr Hook** will tour between May 5 and 10.

Leo Sayer dates for concert performances here are now set between May 21 and 28. And look out later in the year for J. J. Cale.

Other possible acts are Joan Armatrading and Manhattan Transfer. Also the dates for David Bowie's concert appearances have been set. They are Auckland on November 29 and Christchurch on December 2.

The other major tour news is that **Ry Cooder** is confirmed for a NZ tour in May. Dates are: Auckland, May 16; Wellington, May 17; and Christchurch, May 19.

EARTH WIND & FIRE RECORDS ALL 'N ALL



Featuring The Hit Singles 'Serpentine Fire' & 'Fantasy'

The True Soul & Inspiration of Earth, Wind & Fire on Their Latest LP 'All 'N All'. At Record Stores Now.



The Very Latest RUMOURS



I'd like to be proven wrong, but there seems to be a lack of news from the Wellington live entertainment scene.

Spatz are packing up their gear and moving through to Auckland "where there's some work". They are continuing to write new songs and have hopes that the shift up north will also lead to a recording contract. The **Flyers**, **Schtung!** and **Rough Justice** are all in Auckland too, though **Rough Justice** were around for a series of dances

during varsity orientation.

The **Rodger Fox Big Band** and the **1860 Band** held a very successful concert a few weeks ago in the State Opera House to subsidise their trip through to the Tauranga Jazz Festival at Easter. Next in the way of live group performances are **Hello Sailor** on Wednesday 12th April in the Opera House — it's part of the national Students Arts Council tour and the first half of the show is to be by **Night Music** from Christchurch; **Rockinghorse** are also doing an Opera House concert on Sunday 16th April, and this should see the start of a series of good winter Sunday night shows.

EMI are getting back into the local recording acts in a big way — Dave Fraser has arranged and produced the **Yandall Sisters** single "Broken Hearted Melody" and it has come out all disco; **Kim Hart's** "Changed Man" was written and produced by Mike Harvey as was the rest of her new album which will be released later on. They also have albums ready to go from **Gray Bartlett**, **Mike Harvey** and **Jodi Vaughn**. Bartlett produced Jodi's album and she'll be taking part in the Country Music Week at the Grand Old Opry in Nashville.

Steve Gilpin and **Fragments of Time** have put their punk single down under the name of **Mysex**, and that'll be out soon — before they leave for Aussie, and **Rockinghorse** are also currently putting tracks down at the EMI studios for a single. **Lynne Attwood**

Schtung! play two dates at Auckland University's Maidment Theatre on April 21 and 22. The band will be previewing material which they will be recording in May and June for inclusion on their second album. **Schtung!** will also be playing concert dates in Wellington, Christchurch and Dunedin.

Lunchtime concerts will be run on an occasional basis at the Maidment Arts Centre, Auckland University by Campus Arts North. These are free to the public and the first concert will feature **Citizen Band** on April 24 at 1pm. Later performances will feature **Hello Sailor** and **Limbs**.

The **Suburban Reptiles** bass player **Bones** has decided to quit and form his own group **The Assassins**. Filling in with the Repts at the moment is **Roland** from **The Stimulators**.

A workshop that will examine aspects of writing, arranging and recording songs has been arranged by Campus Arts North. It will be conducted by **Dave Calder** and will take place over the weekend of April 29 and 30. Further details can be obtained from **Elizabeth Vanneveld** c/o Auckland University Students Association.

We all knew that **Saturday Night Fever** was going to be huge but already it's bigger than ... just about anything. While the **Bee Gees** hold the top spot on the NZ singles charts, the soundtrack album has entered the sales chart at Number 1. A feat that has been accomplished only once and that was by **Neil Diamond's Beautiful Noise**.

Rocking Horse, who have for many years been based in Wellington, are now believed to be moving to Auckland. Though they will be based in Auckland, they will begin work recording new material in EMI's Wellington studios in early April.

A new rock venue has been opened by the members of the band, **Godley Head**. Christened the **Headquarters Rock Cafe** and situated at 54 Upper Queen St, the Cafe will feature live music Wednesday to Saturday and rock movies on Monday nights. In addition to the music activities, the Cafe will operate as a coffeebar from 11 am each day. Featured groups so far have included **Godley Head** and **Taylor Made**. A special feature will be on Tuesday nights when new groups and solo artists will be able to play for door takings.

Singer **Mike Lesbian** quit **The Scavengers** late last month but within three days the band was operating as a three-piece with bassist **Ronnie Recent** handling lead vocals. But a replacement lead singer is a possibility — under consideration is the vocalist from Christchurch band, **The Vandals**.

Schtung! will not be playing the **Royal International Hotel** after the first two weeks of April. The band has been drawing large crowds to the **Cascade Bar** but bar takings have not been large and the hotel management has decided to replace **Schtung!** with a disco.

The Force

Living Force are to leave New Zealand in mid April and move permanently to the Philippines. The group have built a large following throughout the country and recorded one album which was released by **WEA**.

Guitarist **Harvey Mann** feels the NZ scene is apathetic and that the band is unappreciated here, so when an offer to work in the Philippines arose, they leapt at the chance. **Living Force** see the Philippines as a stepping stone on the way to Japan, one of the world's largest markets for rock music.

Living Force played two farewell concerts at the **Island of Real** at the end of March and are working on recording 5 or 6 songs before they leave, which may be used for a new LP for the Philippines and possible NZ release.

Kate Bush
The Kick Inside

Mr. Sands says

TV One have been in Auckland recently filming for **Ready to Roll**. **Citizen Band**, **Chapman and White** and **Rick Steele** are among these soon to be screened. **Citizen Band** are also on the **Entertainers** which screens April 9. They will be performing their new single "I Feel Good" ... **Schtung!** are doing demo tapes of new material and will be playing at the University Maidment Theatre, April 21st and 22nd ... The remnants of the **Country Flyers** will be called the **Flyers**. They are working on a soundtrack for **Skin Deep**, a film produced by **Geoff Stevens**. The **Country Flyers** performed their last gig at the **Hillcrest Hotel**, Hamilton on March 25 ... The **Suburban Reptiles** are playing **Palmerston North** this month so you farmers — watch out for your daughters ... **Zwines**, the new Auckland punk club (or gay/macho haunt if you're into decor) got off the ground with a sweaty night. Apologies to the **Headhunters** who were turned away, but after all boys you did have frightful B.O. ... Watch out for the **Tourists** ... **Paul Crowther** is now drumming for **Bamboo** following the demise of **Cinema** ... **Diamond Dogs** has reverted to disco. The obvious solution if you're an impatient promoter ... Special announcement: This year's winner of the 'Grooviest Interior Design Award' goes to the **Windsor Castle Hotel**, Auckland's sliding rock venue. Especially noted by the judge, **Mr A. Holl**, was the continued use of photos of the **Society Jazzmen** who used to be resident there six years ago ... **Eddie Rayner** will be playing on **Manzanera's** soon-to-be-recorded album. **Mike Chunn** is unable to fly over for the sessions as it is his son's birthday soon ... **Shona Laing** still hasn't reached the top five in the singles charts in the U.K. Perhaps next year ... Now that **Split Enz** have lost **Chrysalis Records** it is envisaged that their manager **John Hopkins** will be tossed into the **Thames** ... Rumours that **Tim Finn** is joining a splinter group with members of **Rush**, **Ted Nugent** and **Black Sabbath** are untrue ... **Hello Sailor** are working in several studios with different producers before deciding where they will record their next album. Their **Student's Arts Council Tour**, April 6-16, will include public concerts ... **Split Enz** are going to record their next album at studios in Poland, Hungary, France, America (New York, Los Angeles, Phoenix and Atlanta), Australia, Cook Islands and India. They will then decide which of the eleven albums they prefer and then release that. The release date is at this stage predicted to be 1988.

L.B. Sands



HEAVILY INTO MUSIC
WED TO SAT

CITIZEN BAND
APRIL 7 & 8

HARD JAZZ
APRIL 12

SPATZ
APRIL 20-22

ROUGH JUSTICE
APRIL 27-29

GEAR FOR SALE

Fender Bandmaster Reverb Amp (American Assembled) with Fender duo. \$750 complete. Contact Morton Wilson, 697-485 (9am-11am). Also MXR phaser, Holden reverb unit etc.

Auckland's Newest and Brightest
MUSICAL INSTRUMENT STORE

BIG CITY MUSIC

Featuring Ibanez, Guild and Tama

36a FORT ST. Ph32-202

The Music Studio

just for the Record...

1. SATURDAY NIGHT FEVER — Bee Gees/ Various Artists
 2. THE STRANGER — Billy Joel
 3. I'M GLAD YOUR HERE WITH ME TONIGHT — Neil Diamond
 4. DOWN TWO THEN LEFT — Boz Scaggs
 5. RUMOURS — Fleetwood Mac
 6. ABBA — The Album
 7. SIMPLE DREAMS — Linda Ronstadt
 8. SILK DEGREES — Boz Scaggs
 9. WEEKEND IN L.A. — George Benson
 10. FOOTLOOSE AND FANCY FREE — Rod Stewart
- (National Sales Chart — March 26, 1978. Record Publications Ltd.)

Shore City
499-237

St Lukes Square
863-476

Henderson Square
HSN 62-149

5 Year Guarantee!

Dindy BLANK CASSETTES



DINDY SUPER

C46	\$1.49
C60	1.69
C90	1.99
C120	2.99

MIN.

- ★ Made in New Zealand
- ★ Screwed (not welded) body
- ★ Jam proof floating mechanism
- ★ Quality ferric oxide tape
- ★ 14 day money-back undertaking




DINDY CHROME

C60	3.69
C90	3.99

- ★ Lowest price CR02 tape in N.Z.
- ★ Clear high-fidelity sound with chrome bias activated
- ★ signal to noise ratio excellent.

Head Cleaner Tape  \$1.49

Condor Wheel  \$5.99

Forte Headphones  \$18.99

Reel to Reel (7" x 1800')
The lowest priced quality reel to reel tape available.
\$8.99

Dindy Index  \$4.99

The ideal way to catalogue your entire collection. Easy to refer to in a handy A5 size, finished in black leather look with gold blocking. Keep everything at your finger tips.


SPECIAL OFFER!
Scotch Master Brand

C60 — \$3.99
C90 — \$4.95

Storage Unit  \$29.99

Carry Case  \$3.79

An attractive leatherette case that holds 12 cassettes in individual slots.
divisions.
\$3.79

Bevox 576 Portable  \$169.95

- ★ 3 band radio
- ★ push button controls
- ★ built in condenser mike
- ★ battery or electric operation
- ★ digital counter

CUT HERE & MAIL

ORDER FORM 
Dindy Marketing (N.Z.) Co. Ltd

P O Box 17-214 Greenlane, Auckland.
4 Botha Road, Penrose, Auckland. Telephone 594-163

SIZE	QUANTITY	PRICE	TOTAL
SUPER C46		\$1.49	
C60		\$1.69	
C90		\$1.99	
C120		\$2.99	
CHROME C60		\$3.69	
CHROME C90		\$3.99	
SCOTCH C60		\$3.99	
SCOTCH C90		\$4.95	
Reel to Reel		\$8.99	
Head Cleaner Tape		\$1.49	
Dindy Index		\$4.99	
Carry Case		\$3.79	
Head Phones		\$18.99	
Bevox 576		\$169.95	
Condor Wheel		\$5.99	
Storage Unit		\$29.99	
Post and Packing			.50c
I enclose Cheque/P. O. for \$		TOTAL	

Name

Address

Dindy Marketing (NZ) Co Ltd. A member of Dindy International.
Bank — Bank of New Zealand, High St., Auckland.



WEEKEND IN NZ

A sartorially elegant George Benson arrived in Auckland for his last New Zealand performances on the final leg of his Pacific tour. He seemed very pleased with his reception here but admitted looking forward to returning home as he missed his family. He gave cheerful and animated responses to *Rip It Up's* questions as we drove from the airport to his city hotel.

can do whatever I want. I don't want to be bored to death.

"We still use the jazz format, basically: melody, a lot of improvisation, not too much arrangement because we want each night to take on its own feeling. We want it to become a one-time-only occasion for everyone, so no two nights are alike. We still have that in our music. I try to change the order of songs every time.

The band never knows what I'm going to play because I don't. Once they hear one note they know, of course, but that's as far as I go. I don't lay out a programme, otherwise it would become very boring for us. It would become like a job.

In previous years Benson had complained about being pushed around by producers in the recording studio. Does this still happen?

"Yeah, it's a shame, but it's the business. I mean, I'd love to have that third ear, but sometimes we go into confrontation about performances. I'm very reluctant to put in a performance that I do not believe in because I can't ask you to buy something that I don't like. The producer will try to convince me that something is great, but if I don't like it I'll say I just don't want to hear it." He did not have that power of veto in the early days, however. "The producer made sure I was out of town when he would mix the record, then he could always make the excuse that I wasn't around."

How do you choose your material, particularly the vocal numbers?

"I always search for writers who have taste, good attitudes in their lyrics, good melody and good changes for us to play on. It doesn't make any difference to me who the writer is. I'm not partial." The choice of material is not necessarily his own in the first instance. "There are a combination of things that the producers suggest for me to listen to, and then I select from there. I didn't know that 'This Masquerade' existed till the producer said, 'Hey George, you should listen to this.' No-one can be in touch with all the great song writers in the world, and, you see, I've been raised to listen to another kind of writer altogether. It's a good thing to have someone from another field giving me in-

Did you experience any difficulties relating to an audience, much of which must regard *Breezin'* as your first album?

"No, it's good. I'm glad to have people who think of me as brand new. People want to associate with what's current, what's 'now', and so it helps me with that image."

Mightn't this new audience then think you began at the top that there had been no years of development?

"Well, I've been out playing 26 years and travelling for 16 of those, and some people are just now realising I am alive. It shows how long it's taken to become known by ordinary everyday people who listen to radio. You must bridge many gaps to achieve that kind of popularity. I've been known by jazz people for years. It shows the difference between jazz and pop audiences, but we're now starting to get some more fans on our side — by that I mean people whom come from a solid jazz background."

Benson laughs when asked if he finds his immense popularity musically limiting or 'typing' him in any way. "No, because I don't think I have any definition for what I am doing. It's clearly a combination of jazz, rhythm and blues, pop and maybe even some other elements that haven't been named yet. It's good for me because it keeps me from getting boxed into a corner. It gives me a greater chance of longevity in my career."

Did you find the enormous popularity of the records reacting against your musician's desire to vary a number in performance?

"Yes. You have to make some kind of compromise. You have to remember this: what we try to achieve is something memorable, something worth hanging on to. We vary and improvise, but once a song becomes a classic, like 'This Masquerade', you don't mess with that. There may be a better performance somewhere, but people don't want me to experiment. They want at least what they heard on the record. They deserve that. Then, after we play it we can improvise. That's why I leave spaces in the middle of all my songs — so I

WEEKEND



PATTI SMITH
"Easter"



LOU REED
"Street Hassle"



BOB WEIR
"Heaven Help The Fool"



"Rick Danko"



THE VERY BEST OF AMERICAN MUSIC - ON ARISTA RECORDS AND TAPES

Distributed in New Zealand Through EMI RELEASE DATE APRIL 17



\$1 Voucher

\$1 OFF 1 OF THE ABOVE LPs

Redeemable at Taste Records Ltd, High St, Opposite Victoria St Car-park. Ph 370-317. P O Box 6841 Auckland.

Voucher Valid Until April 28

THE HOTTEST ALBUM OF THE YEAR!

SATURDAY NIGHT FEVER

THE ORIGINAL MOVIE SOUND TRACK

SATURDAY NIGHT FEVER



No.1
SINGLE
IN NZ

No.1
ALBUM
IN NZ

Featuring

BEE GEES

Including

“STAYIN’ ALIVE” “NIGHT FEVER”

“IF I CAN’T HAVE YOU”

“HOW DEEP IS YOUR LOVE”

and many more

FANTASTIC DOUBLE ALBUM ONLY \$9.98

The RSO Family
Marketed by Polydor Ltd



Catch the Movie Soon at your Favourite Cinema

D IN NZ



formation about what the rest of the world listens to.

"I want to do things that people can grasp. I don't want to be some genius that no-one can understand. I want to be accessible. Once I have an audience, then I got somebody to perform to. It lifts my spirits and makes me want to play. You don't know how down it is to play to an empty place. And I did that for years."

Judging from the growing number of vocal tracks on the last three albums, and his performance at the Grammy Awards last year, there seems to be an increasing focus on George Benson the singer.

"Well, the power of 'This Masquerade' was so tremendous it brought me an audience that doesn't care about instrumentals, and I'm not going to let them down. I owe them. There's people in this new audience that doesn't even hear when I play instrumentals, they're waiting for the vocals. And there's people in my audience who are just the opposite — who don't wanna hear no singing; they wanna hear some playing. So you see where I'm at: caught somewhere in between, but I still have that responsibility."

"People want me to make up my mind and be a guitar player or a singer. Then they'll have one guy to pick apart. You gotta watch it. I'm not gonna give up and fall on one side of the fence and then still be picked apart and have no place to go. It's very good that if I fail with one I still have the other."

"It seems in this world that when you try to relate to the common people you suddenly become the enemy of critics. I don't know what it is but I know I'm not going to let it trap me. I've learned not to let that kind of criticism change what I know to be correct and right for me. You dig? It's very important that you know who you are and where you're going, to pick something that you believe in and stick with it."

"When I started doing what I believed in, that's when I started being successful. Cos I used to reflect on every criticism and try to respond to it. But I found out if I went left they'd say I should've gone right and vice

versa. When I first started singing critics said, 'Oh no, don't sing'. Then here comes 'This Masquerade'. I never would've had that if I'd listened to them and I never would've been doin' what I'm doin' now. I never would've had the audience to play my guitar to. Lotta people didn't know I played guitar, now they find they like guitar."

"Look, I won all kinds of singing contests when I was a little kid. I had my own radio programme at eleven. I only got serious on the guitar when I was eighteen or nineteen. I played the guitar since I was nine, but it was only to back up my singing. I never tried to pluck — I was no good at that because I didn't concentrate. I only practised to learn new chords to back up my singing. Consequently, no-one in my home town cared about my guitar and when I first started going to jam sessions, after getting interested in jazz at eighteen or nineteen people hated that because they wanted me to sing, and not play my guitar. When I went on the road with the Jack McDuff group no-one outside of Pittsburg knew that I sang, so I had a much greater chance at getting my guitar over. I concentrated on the guitar for the first time. Then, some years later, I was solid top ten in the world with the jazz guitar."

"But where do you go from there? People expect you to stay there until the next new champ comes along and then you fall into obscurity. That's the way it is in the States — everyone's always looking for the next man. Take Mohammed Ali — it doesn't make any difference that he's the greatest fighter that ever came along — they want to get him out of there. They're tired of him."

Kate Bush The Kick Inside



They'll say 'Oh, he was a lovely guy,' and they'll take up a collection to bury you when you're poor and broken. This is what people really expect! But I'm smart enough not to sit and wait."

"I've seen too many great guitar players before me fall into that trap. Why not be all you can be while you're still alive, and leave some legacy, an inheritance for your children. Don't let them remember you as the great guitar player who had to be buried by taking up a collection."

But now that you've reached the top as both singer and guitarist, are there any musical ambitions still unfulfilled?

"Yes, I'd like to study some classical guitar and some sight-singing. I've never been a good reader of music. Everything has come from experiences, trial and error, but to read music very well is instant communication. It's only international language we have. That's my dream."

"I feel that the guitar will eventually go towards the classical concept — not to be played rigidly as classical music is, or used strictly for interpreting some-one else's music — but using that five-fingered technique that is used with the open-hole, natural-sounding guitar."

Can we, perhaps, look forward to hearing Benson perform on Spanish guitar?

"Oh, that'll be some time in the future because I don't believe in doing things half-way. I've been practising using that technique. I feel that it is going to be very popular in the next few years. I think people are getting tired of hearing that pluckin' and pickin' and carryin' on and bendin' strings. They're gonna hear the guitar played pretty like it can be. I love the guitar, man. I just don't wanna hear it abused. I don't like distortion and all that crazy stuff. I like clean playing. The guitar, to me, is one of the most beautiful instruments, and I like to hear it played that way."

What music do you like to listen to?

"The very, very best of everything. I love guitar music, but the guys who influence me don't necessarily come from that instrument. Heifetz on the violin, Art Tatum on the piano, Charlie Parker on the saxophone: I listen to others but these are the men who really stick out. I listen to them a lot because they keep my mind thinking at the very top and if I want to go forward I don't want to be caught up in the rubble. They help to remind me that I've got a long way to go."

Do you find the guitar easy to play standing up?

"It's easier to sit down — you can get more out of it — but unfortunately it makes for a very boring concert — to see a man sitting in one spot with no movement. It's like, you could be home listening to that on a record. The visual thing that happens on stage helps the overall enjoyment of the evening. They may miss a few subtleties because they're looking and listening. I've tried it both ways hundreds of times and I know from experience the difference between a sit-down and a stand-up concert."



You communicate better standing up — not just the guitar but the singing too. And I love it, man. I love to sing and I love to play.

That evening, George Benson conveyed his love of music to two capacity audiences who roared their approval and, at the early show, gave a standing ovation.

The pattern of Benson's concerts demonstrated sharp awareness of his widely-ranged popularity. Most of the material came from his three Warner Bros albums with the specific hit and vocal pieces grouped at beginning and end of the show. These provided a setting for the more extensive instrumentals at its centre.

True to his claim that no two concerts were alike, Benson varied both sequence and performance of his numbers. The early show contained more material from *In Flight* and a long work-out on "Take Five", while the second house got a sampling from two pre-Warner albums. Even some of his hits, such as "Breezin'" and "Affirmation", were reworked which prevented simple repetition of the familiar.

Yet I admit there was a brief period when my attention wandered, when the excitement began to pall. This is probably at-

tributable to the unrelieved similarity of the rhythms. Nearly everything was performed to the same funky beat. "Here Comes the Sun", for example, began slowly with beautiful chords, a lovely vocal from Benson, but then slipped into a funky instrumental which, rhythmically, could have been a number of other songs. However, I am being churlish, or 'picking apart' as Benson put it earlier.

The backing group consisted of the same bass and two keyboard players Benson has been recording with, plus new drummer Hugh Moran. They played very sympathetically throughout, with particularly fine work from Jorge Dalto's piano. (He could have done with a solo spot).

But it was, of course, Benson's show and with the good looks and easy charm of a true star, he immediately won over his varied audience. Having had a number of vocal successes, Benson must be regarded as a major popular-ballad singer. He has a fine voice and if, occasionally his expression became slightly mannered, his performances were true and strong, particularly the more forward renditions such as "Lady Blue" and "Nature Boy". He also



The Ted Mulry Gang are in many ways typical of the Aussie bands that make it to New Zealand. Like Hush and Skyhooks (and come to that like many Australians), they're loud, brash and vulgar and a lot of fun.

They're tagged in Australia as a good time rock 'n' roll band and the label, for once, is true. Their concern is with giving the audience a good time, and at their most successful gig here, at Auckland's Albert Park, they certainly managed to do that. Unfortunately in the pubs the audience, and attendance, was much quieter. That didn't seem to phase TMG too much though, who were here to have a kind of working holiday.

TMG came together when Ted Mulry found he couldn't make money as a solo act. Guitarist Les Hall puts it slightly differently: "We felt sorry for him." So in time-honoured fashion, they put together a rock 'n' roll band with Ted on bass. Only trouble

was Ted couldn't play bass. On the first few dates his fingers blistered and by his own confession — "I was terrible at the beginning", but he picked it up as they went along.

Australian success was sometime in coming. It arrived when their "Jump in My Car" single became the "sleeper" of 1974. Released in March it peaked in December. Since then their career in Australia has been steady and successful.

So why are they in New Zealand? Most overseas bands in NZ pubs are on their way down. It's a graveyard for has beens. The answer is simple — Auckland is closer than Perth (if you live in Sydney that is), and with their single "My Little Girl" beginning to take off, they decided to try to consolidate their small following here. Hoping to build up from scratch as they did in Australia. So from here it's back home and another slog round the country towns of the outback.

Alastair Dougal

sang many scat duets with his guitar.

Benson's guitar playing is simply phenomenal, surely the best non-classical performance seen here for many years. His soloing always flows very melodically and, at no matter what speed, his lines are constructed around the theme. (They are never just flashy 'licks'. He can be unbelievably fast, jumping strings without faltering, yet remain soft and tender. And it is great to see a guitarist employ all six strings in his solos. Besides the plectrum, Benson used his thumb for soloing and played beautifully in the octave-picking manner (origi-

nally developed by Wes Montgomery.) On a number of occasions he gave extended workouts with minimal backing, demonstrating his ability to maintain both rhythm and a constant flow of ideas.

Benson is undoubtedly a guitarist's guitarist but, as he claims, he is also a musician for the people. His vocal talents may not be as obviously outstanding as his guitar playing but he nonetheless remains a first-rate entertainer. He gave two delighted audiences a thoroughly enjoyable evening.

Peter Thomson.

"Graham Parker has attracted the sort of attention normally reserved for potential superstars" — **Melody Maker**

"Any rocker with an ear for pure bred honest rock 'n' roll is advised to fall into Parker's groove" — **Playboy**

"Graham Parker, along with Bob Seger, Nils Lofgren and Dr Feelgoods heads the wave of post-glitter, no-nonsense rock sweeping across the world." — **N.Z. Listener**

"One of the most original people I've seen in months. He's ready for the world." — **Sounds**

"It's tight, it's hard and its uncompromising . . . if it don't grab you at once . . . then play, play, play again . . . go with him, for he's the best new white R & B singer we've got." — **Music Week**



"Parker plays formidable rock 'n' roll of classic stature: angry, hungry, passionate." — **Crawdaddy**

"(Parker) has enough singing and songwriting talent to become an important artist" — **Circus**

"If you like early Stones, if you're waiting for the next Springsteen album, or if you think Dylan was best with the Band, see what you think of Graham Parker and the Rumour." — **Terence Hogan, City News**

"(Parker's) style is often compared to that of Bruce Springsteen, Bob Dylan, Van Morrison . . ." — **Rolling Stone**

HAVE YOU HEARD THE LATEST RUMOUR?



Graham Parker & the Rumour's new LP "STICK TO ME"

LP 6360 153
MC 7138 093

marketed by
phonogram

NEW WAVE THE FUTURE



Johnny Rotten

Mick Jones, Clash

God only knows who invented the terms "punk" and "New Wave".

Both have been hopelessly devalued to the point of meaninglessness in the past year by the media and the poseurs who want to keep up a hip appearance as their hair turns grey.

Any group that can learn a couple of chords and write two-note tunes with dirty lyrics can give itself one or the other tag and get someone to listen.

While some may argue that at least the kids are getting a chance to dictate the course of the music again, and I would be the last to disagree, it's herein, along with other factors, that lies the New Wave's potential for its own destruction as well as its advancement.

The point I want to make here is that while 1977 was the year the New Wave triumphed, 1978 is even more crucial. It's in this year that positions already gained will have to be consolidated. New singles and follow-up albums will have to be produced, if the initial impact is to be maintained. The big question is: can the creative energy that has already been displayed be sustained?

Even the most ready detractors of New Wave cannot ignore the devastating force with which it arrived on the scene. Something had to happen. The 70s were looking like a very boring decade indeed, and, as always in times of apathy, the music reflected this.

Kids were escaping on the cosmic roundabouts of groups such as Yes, or moving mechanically to mindless disco music. Sooner or later, something had to give. Anger and frustration was growing, and all that was needed was some way of expressing it.

And, at the right time, along came the Sex Pistols.

Nobody could believe this band at first. They didn't conform to any accepted pattern. No guitar-hero playing endless solos and loving himself, no keyboard player surrounded by tons of hardware. Just four kids in dirty, torn clothes, playing two-minute pieces of rage and hate which at first sounded as attractive to the ear as a circular saw.

And up front was a short-sighted, hunch-backed, asthmatic little creep with rotting teeth and a voice like a foghorn. Ladies and Gentlemen, Mr John Lydon of Finsbury Park, tagged Johnny Rotten, because of his decaying fangs.

Rotten epitomised everything that was ugly and unpleasant in the world, and which had hitherto been shoved under the carpet. He told his audience they were full of shit, that they didn't know what day it was, and it was about time they started looking. He spat out lyrics that, for the first time in ages, told the kids what they were facing: "... No future, no future, no future for yew!"

Purely because they were different, the Pistols couldn't help but succeed. Their first record, "Anarchy In The UK", was a rallying cry to the nation's youth, and when Rotten opened the song with the words "Right Now!" and a laugh as old as sin itself and twice as evil, the so-called guardians of our society felt a threat they hadn't felt since Elvis first shook his hips.

The bandwagon the Pistols started soon attracted jumpers-on, but many had the talent to justify it.

The Clash were the New Wave's political wing, acting out the urban guerilla image, using their guitars as machine guns.

The Damned, fronted by the insidious Dave Vanian, were the deviants, crawling the streets at night and doing unspeakable things.

The Jam dressed in mohair suits and drew their major inspiration from The Who,

Aug. 1975: Malcolm McLaren auditions Johnny Rotten for Pistols at his Sex Shop, and Sex Pistols are formed.

Nov.: Pistols play first gig at art college, provoking immediate outrage.

Jan. 1976: The Roxy, London's first punk night-spot, opens with The Clash.

Oct. 15, 1976: Pistols sign six-figure contract with EMI.

Nov. 19: "Anarchy In The UK" released.

Nov. 29: Supposed starting date for abortive "Anarchy In The UK" Tour, featuring Pistols, Clash, Damned, Heartbreakers.

Dec. 1: Pistols use four-letter word during TV interview.

Dec. 3: Stranglers sign with United Artists.

Dec. 25: "Anarchy" in UK charts, first hints of trouble between Pistols and EMI.

Jan. 12 1977: EMI dumps Pistols for \$50,000 termination sum, EMI copies of "Anarchy" to be destroyed.

Feb. 5: Island Records sign distribution agreement with Stiff, first release is Damned LP.

Feb. 25: The Jam sign with Polydor.

March 5 (approx): Sid Vicious replaces Glen Matlock as Pistols bassist.

March 10: Pistols sign with A&M, only to be dropped six days later for \$130,000.

March 18: CBS issue Clash's "White Riot".

April 30: First Stranglers' LP released.

May 7: The Jam announce that they support Queen and Country.

May 14 (approx): Pistols sign with Virgin.

May 27: "God Save The Queen" released, with wide-ranging sales and publicity ban.

June 1: Paul Weller spends 19th

birthday looking unsuccessfully for Pete Townshend.

June 4: Stranglers, Damned and Adverts gigs cancelled for fear of anti-punk violence.

June 10: "Roxy London WC" LP released.

June 14-21: Attacks on members of Pistols, Damned and Adverts, Pistols gig on Thames riverboat raided by Police and Malcolm McLaren arrested.

Aug. 19: Pistols play short UK tour under assumed names to avoid backlash, Tom Robinson band signed to EMI.

Oct. 1: Rat Scabies quits The Damned.

Oct. 29: Pistols in copyright wrangle over sleeve of "Holidays In The Sun".

Nov. 1 (approx): "Never Mind The Bollocks" and second Jam album released.

Nov. 5: Plans shelved for Pistols movie, co-starring Marianne Faithful, ex-Pistol Glen Matlock's new band, Rich Kids, signed to EMI, big crowds on "Bunch of Stiffs" tour.

Nov. 12: Pistols prowed for alleged indecency of "Bollocks", charge later reluctantly dismissed by Court.

Nov. 18: Damned release second LP "Music For Pleasure."

Nov. 19: Pistols movie on again and big four rumoured in UK for March '78.

Dec. 8: Pistols start brief tour of Holland, plans announced for US and Australian tour, and UK tour in near future, even if it means image clean-up.

Feb. 1978: Pistols start abortive US tour, Johnny Rotten quits after US tour and returns home. Breakup becomes official within a fortnight, plans of individual members uncertain.

championing the kid who doesn't even pretend to understand what the world is doing to him, and just wants to enjoy himself while he can.

These, then, were the spearhead of the movement. Imitators begin from here.

With the music came an associated culture. The music was now a vehicle for expression. The form was subservient to the Message. Basically it was the same non-conformist attitude that previous generations had expressed, but it was couched in relevant terms. Violent, sure, but some form of violence is essential when change is in the wind.

"We're into chaos, not music," said the Pistols after one of their early shows.

Fashions began to express the old

physics law that for every action there is an equal and opposite reaction. The rock hierarchy that had now become the Boring Old Fart syndrome was filled with good-looking people who dressed flashy and primed themselves in every mirror they came to.

New Wavers reacted by going out of the way to make themselves ugly. It suited the music, it suited their feelings, and they didn't give a shit about what people thought they looked like, anyway. They sought deliberately to offend people with their appearance.

They dared people to disapprove of them, and the backlash came quick and hard.

The establishment's equal and opposite

reaction came in a return to a 1950s style of moralising. Members of Parliament vented their outrage, newspapers found plenty of shock-horror copy, church leaders thundered condemnation from their pulpits, the Law raided punk clubs and banned concerts.

All this, of course, provided the New Wave with plenty of material. Nothing like a bit of oppression to stir up indignation and help prove their point on what a rotten society they lived in.

Sadly, it was the Pistols, who started the whole thing, who suffered from it the most. They became the symbol of everything that threatened to destroy established traditions. As happened to the Rolling Stones in the 1960s the Sex Pistols were seized upon as the betes noirs that were corrupting youth, and they were effectively crucified.

Radio stations wouldn't play their records, even though they made Number One, and many stores wouldn't stock them. We saw the Pistols playing "God Save The Queen" on television. Britain didn't. The Pistols couldn't find anywhere to play, so they performed for a short time under assumed names. They were attacked in the streets and frequently arrested.

Finally, it seems, they've succumbed to the pressure and split.

What will happen to the New Wave now brings me back to the main point:

The establishment (hate that word, but you know what I mean) will not destroy the New Wave. After all, it didn't destroy rock n roll, but the New Wave could easily destroy itself this year.

To continue at the top you have to continue evolving, and in this case, evolution means occasionally absorbing new influences and putting them to your own use.

But the New Wave, as a matter of course, rejects what has gone before, and wouldn't even admit to those influences. In a recent article, Mick Farren, one of the grand old men of rock writing, said: "a culture that denies its roots must ultimately sicken."

Fair enough. The Jam and the Boomtown Rats draw their influences from the Who and the Stones respectively, but would have to be pushed to admit it, even though Paul Weller spent his 19th birthday unsuccessfully trying to find Pete Townshend. Everyone has to draw his inspiration from somewhere and to reject what's gone before out of hand is an often fatal move.

The New Wave seems too keen to alienate itself, and by doing that, it could deprive itself of a good deal.

Another threat is Big Business, which alienated performers from their public right from the advent of rock n roll, and threatens to do the same to the New Wave.

Record companies have fallen over each other to sign up new bands for large sums and push them as "product". Every major record company has at least one "punk" act. After all, it's selling well, and it would be a foolish move to ignore it. And, like it or not, some financial backing is essential to ensure survival.

Sadly, though, the less happy symptom of success is a stifling of so much of the initial energy that makes an act what it is. You need only look at what happened to the Beatles when Brian Epstein took them over. Cleaned-up image, shorter concerts to larger audiences which often drowned the music, and lots of nice, clean little pop songs for little girls to swoon over. The Beatles used to rock. They finished up as affluent middle-aged men, neatly castrated and packaged for mass consumption. No doubt they deserved their success, but one wishes they had retained at least a vestige of their old selves in making the transition.

This, then, could be the ultimate fate of the New Wave. Another generation of wealthy stars, playing one concert a year, living in tax exile, completely out of touch. Johnny Rotten, at least, had the guts to get out when he saw that this was happening to the Pistols. But not everybody has that sort of courage. Rotten may have retained his credibility, but he's lost out on the chance to make a fortune. There will be others in quick to try and fill the gap.

Punk is balanced on a tightrope this year. It's a dangerous time, and the New Wave will either sink or swim. The only way they'll do the latter is to realise the pitfalls and do their best to avoid them. Otherwise, we'll be headed for yet another musical depression. And next time, there might not be a Renaissance.

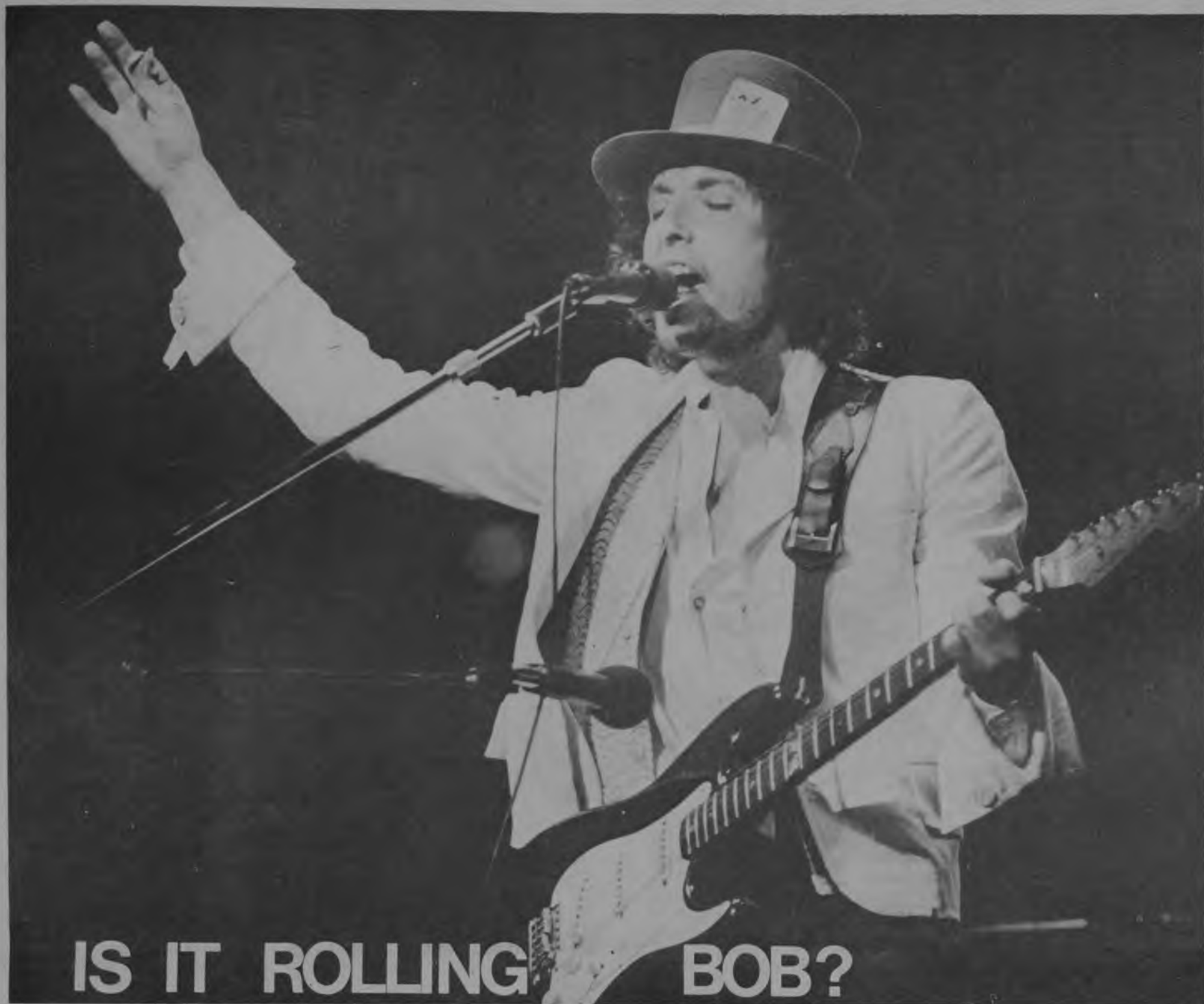
I remember the rush of excitement I got when I first heard the Pistols sing "Pretty Vacant." It was years since I'd felt such a burst of energy. In fact, the only thing I can compare it to is the first time I heard the Small Faces' "Tin Soldier."

Since then, my opinion has not altered. I still think the New Wave has a tremendous contribution to make, having already put the badly-needed guts back into our music and made it express something relevant to 1970's living.

I just hope it can be kept up. I wait with baited breath.

Meanwhile, let's all do the Mamba

Duncan Campbell



IS IT ROLLING BOB?

Scratch a Bob Dylan fan, and you'll find an amateur Dylanologist. Seems like everyone has a favourite little story or piece of theorising about the man, and his appearance in Auckland last month stirred up a bigger hornets' nest of speculation and dubious anecdotes than any well-oiled publicity machine could hope for. Of course such ready-made popular interest has its drawbacks. The audience at Western Springs on March 9 had enough contradictory expectations to make sure that they couldn't all be satisfied, and sure enough, they weren't.

The most common catch-cry was one that must have been heard a dozen times since 1960 — "He's sold out!" Many of those who had come along with hopes that they would be able to say to their friends (the ones who weren't attuned to the benefits of sloppiness), "Sure, it was rough, but . . ." had to go away without a missed cue, a bum note or a forgotten word to apologise for. Instead they went out muttering words like 'slick'.

The man whose last two studio albums have been largely one-take wonders, who conducted an American tour which owed more to Barnum and Bailey than Bill Graham; who released a live album and a television special which seemed to have been chosen from the most chaotic moments of the tour; and who has just produced a reportedly self-indulgent movie, had the last laugh again. On the evidence of his concert here, Bob Dylan is back on course for the ambition he has had since he was a greasy little teenager in Minnesota more than twenty years ago — to be a rock and roll star, to be bigger than Elvis Presley.

It would be a fool who predicted that this show somehow defines a whole new Dylan period, but still, the obvious care and thought that went into the preparations for it reflect a willingness to push back into the mainstream

rather than live off an established following of fanatics. The complete rearrangement of virtually every song played showed that Dylan feels that he has no loyalty to old fans other than to give them the chance of having a good time. After all, it was living up to the loyalties of old fans that made self-parodies out of Elvis and a whole generation of show biz troopers before and after him.

Down the front, among the photographers and real hard-core word-hangers, the whole thing passed almost in silence. The band was playing at a moderate volume, the huge PA system was aimed up the hill, and there was no more than moderate applause reaching the front of the stage. In the midst of this comparative calm Bob Dylan, entertainer, operated. With only an occasional pause for a wide-eyed "you're too kind" or "thank you", he ran through a bewildering series of complete overhauls of songs going back as far as "Blowing in the Wind".

The band was pretty much a standard stadium line-up. Take a lead guitarist, bass-player, drummer, keyboard pilot, horn-player, multi-instrumentalist (violin, guitar, pedal steel, mandolin), percussionist and three back-up singers, throw in a rhythm acoustic guitarist, a few harmonies by various of the musicians and you've got a setting that wouldn't disgrace Boz Scaggs. In fact the dominant impression, especially in the first half was of a more muscular version of the backings for *New Morning* with the organ, gospel back-ups and good old R'n'B sax giving the music a New York edge that hasn't been since that record.

In such a huge collection of songs, there seems little point in delivering individual opinions on each of them. There is no chance that you would agree with me if you were there, and even less that the descriptions would

mean a thing if you weren't. Still, it seemed to me that the second half of the show, after a ten-minute intermission, contained a greater proportion of truly stunning renditions, and a good deal more energy than the first half.

The turning point seemed to come during "A Simple Twist of Fate", which after the longest introduction of the evening, "This is a song I wrote a few years ago about a couple of friends of mine who sort of disintegrated", built up a considerable amount of tension. Then there was a moment when Dylan completely changed the words to a verse. Instead of feeling an emptiness inside, the character in the song finds his departed lover's discarded shoe. The band, taken by surprise, broke up with laughter, Dylan turned and joined in, and they slammed into the chorus with twice the vigour they had shown up until then.

From then on to the end of the show, Dylan set about justifying the new style to the die-hards. The last few songs, including a devastating rendition of "It's Alright, Ma" were reason enough in themselves for the gospel/rhythm and blues bias in the band, with the three back-up singers coming increasingly into their own and Steve Douglas playing some remarkably hot tenor for someone who had been playing for well over two hours.

The show proper finished with a gospel "Forever Young", before the band returned to thrash out "The Times They Are A'Changing". Through all the years of trying to undermine the expectations of his audience about such anthems, Dylan, as far as I know, has never before dared to touch this most sacred of cows. Even "Blowing in the Wind" received the treatment with the Band in 1974, but until now a genuine encore-rock version of "Times" seemed impossi-

ble. I suppose it is some measure of Dylan's confidence in his songs and his current cohorts that he should carry it off so well.

Mind you, if "The Times They Are A'Changing" took confidence, what did it take to perform the originally foot-stomping "I Want You" with only electric guitar, sax and organ? Or to knock out a reggae version of "Don't Think Twice"? Or to open the show with a new song? All these are tokens of what seems like an increasing interest in the music, and less of the one-take casualness which has bewildered many of those asked to perform on recent Dylan studio albums.

This change was also reflected in an on-stage air of complete confidence. The star of the show carried the weight of all those thousands of Dylanologists with no apparent strain.

There were people all around me trying to catch Dylan's eye or ear with a gesture or a request, people shooting off scores of photographs, even a lady trying to note down all the variations between recorded lyrics and the lyrics sung. Further back, I hope, there were thousands of people dancing.

All too often, these people who try to convince others of the merits of Bob Dylan (and he must have more missionaries for his cause than most) turn into apologists. They explain why his music is rough, why his lyrics seldom survive transcription, they even try to explain his voice. All the time they should be confident enough to come out and call him what he is — the world's best rock and roll songwriter. I've never heard of Bob Dylan claiming to be a poet, or a mystic. There are plenty of others who insist on doing it for him.

Western Springs, March 9, 1978 was just another step on the way to being bigger than Elvis.

Francis Stark

PLAYMATE OF THE MONTH

Bob Dylan maintained a low profile while in Auckland. There was no press conference and any attempts to talk to the man or his band were thwarted by tight security.

But overseas Dylan has shown an uncommon willingness to talk to the press — a forthcoming issue of *Rolling Stone* contains a conversation with the Zim on the subject of his "disaster" movie, *Renaldo and Clara*, and the March issue of *Playboy* contains an interview that some have called the most revealing conversation with Dylan for years.

In it the interviewer, Ron Rosenbaum, asks Dylan if there was a moment when he consciously decided to work with an electric band.

Dylan: Well, it had to get there. It had to go that way for me. Because that's where I started and eventually it just got back to that. I couldn't go on being the lone folkie out there, you know, strumming "Blowin' In the Wind" for three hours every night. I hear my songs as part of the music.

Rosenbaum: When you hear your songs in your mind, it's not just you strumming along you mean?

Dylan: Well, no it is to begin with. But then I always hear other instruments, how they should sound. The closest I ever got to the sound I hear in my mind was on individual bands in the *Blonde on Blonde* album. It's that thin, that wild mercury sound. It's metallic and bright gold, with whatever that conjures up. That's my particular sound. I haven't been able to succeed in getting it all the time. Mostly, I've been driving at a combination of guitar, harmonica and organ, but now I find myself going into territory that has more percussion in it and rhythms of the soul.

I haven't felt comfortable in a studio since I worked with Tom Wilson. The next move for me is to have a permanent band. You know I usually record whatever's available at the time. That's my thing and it's — it's legitimate. I mean, I do it because I have to do it that way. I don't want to keep doing it, because I would like to get my life more in order. But until now, my recording sessions have tended to be last-minute affairs. I don't really use all the technical studio stuff. My songs are done live in the studio; they always have been and always will be done that way. That's why they're alive. No matter what else you say about them, they are alive. You know, what Paul Simon does or Rod Stewart does or Crosby, Stills and Nash do — a record is not that monumental for me to make. It's just a record of songs.

Later in the interview Rosenbaum asks if Dylan feels he has a purpose and a mission. Dylan: Obviously... Henry Miller said it: The role of an artist is to inoculate the world with disillusionment.

Rosenbaum: Why are you doing what you are doing?

Dylan: (Pause) Because I don't know anything else to do. I'm good at it.

Rosenbaum: How would you describe "it"?

Dylan: I'm an artist. I try to create art.

Rosenbaum: How do you feel about your songs when you perform them years later? Do you feel your art has endured?

Dylan: How many singers feel the same way ten years later that they felt when they wrote the song? Wait till it gets to be 20



years you know? Now there's a certain amount of act that you can put on, but there's got to be something to it that is real — not just for the moment. And a lot of my songs don't work. I wrote a lot of them just by gut — because my gut told me to write them — and they usually don't work so good as the years go on. A lot of them do work. With those, there's some truth about every one of them. And I don't think I'd be singing if I weren't writing you know. I would have no reason or purpose to be out there singing. I don't consider myself the life of the party.

Along the way Dylan tells that his favourite singers are Om Kalthoum and Nana Mouskouri, that Jimmy Carter is a buddy and when asked for a final message, Dylan comes up with: "Love will conquer everything — I suppose."

At a press conference held on his arrival in Japan, Dylan stated that he'd come to Japan to see the mountain people. He also pointed out that, "I am not a God." After dropping these pearls of information, Bob made his way to his hotel room where he spent most of his stay, venturing out to visit Kyoto, Japan's ancient capital, to take in a traditional Japanese play and also to see ELO after they'd been to see him.

Dylan and his 12 piece band played 11 shows in Japan to a total of over 100,000 people. The basic repertoire of the shows was, according to reports, similar to the shows seen in Auckland. And the best news of all is that the Tokyo shows were recorded for a live album destined for release in Japan only.

The musicians Dylan used on the tour came from an interesting range of backgrounds. Former Rolling Thunder members Steve Soles (acoustic guitar) and David Mansfield (mandolin, guitar, violin, pedal steel and dobro) have more recently been associated with the Alpha Band; another Rolling Thunder old boy, bassist Rob Stoner, brought along two members of his usual band, Topaz — guitarist Billy Cross and keyboard player Alan Tasqua; drummer Ian Wallace is perhaps best remembered for his stint with King Crimson; while sax player Steve Douglas' credentials extend back to his days as resident sax player for Phil Spector in the mid 60's and more recently he worked on the Mink de Ville album. Resident percussionist for the tour, Bobbye Hall, comes from an equally impressive background as one-time Motown staff member and now a LA session musician. The vocal trio of Debbi Douglas, Joanne Harris and Helena Springs come from unknown backgrounds (to us anyway) unless we're to believe Dylan's assertion, made on stage in Auckland, that one is his next-door neighbour while another was his childhood sweetheart.

In Auckland, Dylan's activities remain somewhat mysterious. On his first day here it appears he went for a dawn run in Albert Park and thereafter disappeared for the remainder of that day. On the following day Dylan went out with friends in a rental car. The exciting life of the rock 'n' roll star indeed.

Extracts from March *Playboy* reprinted with permission. All rights reserved.

ANY 2 OF THESE NEW ALBUMS FOR \$3

Lenny White Big City
 Pretty Things Silk Torpedo
 Average White Band Person to Person
 Jimmy Cliff Follow My Mind
 Seals and Crofts Sudan Village
 Deaf School Don't Stop the World
 Arlo Guthrie Amigo
 John Sebastian Welcome Back
 Pratt & McClain Pratt & McClain
 Robbin Thompson Robbin Thompson
 Staples Family Tree
 Mama's Pride Uptown and Lowdown
 Stephen Stills Stephen Stills
 Stephen Stills Stephen Stills II
 Led Zeppelin Presence
 Ray Stevens Feel the Music
 Foghat Night Shift

Nancy Sinatra Nancy's Greatest Hits
 J. Gells Band Nightmares and Other Tales
 From the Vinyl Jungle
 John Prine Common Sense
 Billy Cobham A Funky Thide of Sings
 Chris Squire Fish out of Water
 The Don Harrison Band The Don
 Harrison Band
 Billy Cobham/George Duke
 The Billy Cobham/George Duke Band
 John Prine Prime Prine/Best of...
 Don Cherry Hear And Now
 The Don Harrison Band Red Hot
 Larry Coryell/Alphonse Mouzon
 Back Together Again
 Spinners Spinners Live
 James Gang Jesse Come Home

Wing & A Prayer File & Drum Babyface
 George Carlin An Evening With
 Wally Londo
 Various All This & World War II
 Orleans Let There be Music
 Carly Simon Playing Possum
 Joni Mitchell The Hissing of Summer
 Lawns
 Sammi Smith As Long as There's a Sunday
 Carly Simon Another Passenger
 Eddie Rabbit Rocky Mountain Music
 Keith Carridine I'm Easy
 Tom Waits Small Change
 Blondie Chaplain Blondie Chaplain
 Jelly A True Story
 Foghat Rock 'n' Roll Outlaws
 Paul Butterfield Put it in Your Ear

James Taylor One Man Dog
 Tower of Power Tower of Power
 Osibisa Osibirock
 Various Dr Dementos Delights
 Graham Central Station Ain't No Doubt
 About It
 Dionne Warwick Track of the Cat
 Ray Stevens Just for the Record
 Donna Fargo On the Move
 Hank Williams Jr One Night Stands
 Staples Pass it On
 Original Soundtrack Ode to Billy Joe
 Liverpool Express Tracks
 Dave Greenlade Cactus Choir
 Deaf School Don't Stop the World
 Malcolm McCallum The Things We Need
 Scott Joplin Piano Rag Played by
 Joshua Rifkin
 David Gates First
 Spinners Pick of the Litter
 J. Gells Band Hot Line
 Carly Simon Hotcakes
 David Gates Never Let Her Go
 On the Road Jesse Colin Young
 Jeff Beck/Jan Hammer Live
 Rod Stewart & The Faces Snakes and
 Ladders
 Bill Wyman Stone Alone
 Curtis Mayfield Never Say You Can't
 Survive
 Attitudes Good News
 Splinter Two Man Band
 James Taylor Walking Man

RECORD EXCHANGE

15 St. Kevin's Arcade, Karangahape Road
 Phone 370-812



There's No Business Like Show Business

1978 looks like being that the rock'n'roll biz finally ties the knot with the Hollywood film moguls. Film producers have woken up to the fact that big profits can result from the tie in between movies and music. Soundtrack albums and successful singles from films are, of course, extremely effective promotion for the film, and the movie itself naturally boosts sales of the soundtrack.

Rock impresario Robert Stigwood has been perhaps the swiftest to move in on this scene. As a producer his first screen musical was *Jesus Christ, Superstar*, which he followed with Ken Russell's production of *The Who's Tommy*. This year Stigwood has three rock musicals in production and more in the planning stages.

The first to get NZ release will be *Saturday Night Fever* which will hit Auckland cinemas in early April and the other centres in May. *Saturday Night Fever* stars John Travolta as a paint store attendant who comes to life on Saturday nights at the hottest disco of the moment. It's based on a magazine article by well-known rock writer Nik Cohn, "Tribal Rites of the New Saturday Night", in which Cohn wrote: "The new generation, takes few risks; it graduates, looks for a job, endures. And once a week, on Saturday night, it explodes."

The enormous success of the film in America has been spurred on by the even greater success of the soundtrack album. The three Gibb's brothers put together many of the songs to tie in with the script of the movie. Besides this original material as performed by the Bee Gees, Yvonne Elliman and Tavares, the album also features established disco favourites from KC and the Sunshine Band, Walter Murphy, the Trammps and Kool and the Gang.

The soundtrack album is currently Number 1 on the US album charts, while tracks from the album hold a total of 6 spots on the American Top 100 — "Staying Alive" at No. 3 and "Night Fever" at No. 4 and significantly Bee Gees produced product occupies the top two slots with Samantha Sang at No 1 with "Emotions" and little brother Andy Gibb at No 2 with "Thicker Than Water".

Later in the year, the Bee Gees them-

selves hold down the starring roles in another Stigwood film — *Sergeant Pepper's Lonely Hearts Club Band*. The Bee Gees take the part of Sgt. Pepper's band, while Peter Frampton plays Billy Shears and Frankie Howerd takes the role of Mean Mr Mustard. There are also appearances from Aerosmith, Linda Ronstadt, Eric Clapton, Alice Cooper, Chicago, Earth, Wind and Fire, and Nils Lofgren. The whole shebang is directed by Michael Schultz of *Car Wash* fame.

It'll surprise no one to learn that there will be a sound track album of 30 Beatles songs assembled under the direction of Beatles' producer, George Martin.

Other rock connected films on the way include *FM* a look at the behind-the-scenes activities at an American FM radio station. The film includes acting performances from Linda Ronstadt and Joe Smith (chairman of WEA records) and boasts a theme song written by Steely Dan.

Another disco film is also in production. This one is a comedy entitled *Thank God It's Friday* and features the Commodores and Donna Summer.

Films of the lives of Buddy Holly and Janis Joplin are under way, while Milos Forman, director of *One Flew Over the Cuckoo's Nest*, is filming *Hair*; John Travolta and Olivia Newton-John star in the movie version of the Broadway hit *Grease*; and Motown Industries are making a black version of *The Wizard of Oz* entitled *The Wiz*. Diana Ross lands the Judy Garland role and Michael Jackson and Richard Pryor also have major roles.

Abba - The Movie is a film based around the group's Australian tour and Martin Scorsese's *The Last Waltz* features The Band's farewell concert in San Francisco. Unfortunately *The Last Waltz* has been delayed to avoid clashing with Dylan's film, *Renaldo and Clara*, and *The Last Waltz* should now see NZ release in August.

And if that's not enough for you — the film rights to *Rock Follies* have been bought, the rock opera *Evita* is to be filmed and Neil Diamond is believed to be considering a remake of the first talkie of all, *The Jazz Singer*, with Diamond in Al Jolson's role.



NILS LOFGREN
NIGHT AFTER NIGHT

produced by GARY BURKE

TRIP Festival

On A&M records and tapes
Recorded live in London,
Glasgow, and Hollywood.



AIREDALE ARTISTS

Alastair Riddell
& The Wonderones
Bamboo
Beaver & Co.
Bruce Morley
Little Big Band
Citizen Band
Cohesion
Hard Jazz
Hello Sailor
Limbs
Living Force

Ratz Theatrix
Rick Steele
& Heavy Friends
Rocking Horse
Rough Justice
Scavengers
Schtung
Spatz
Suburban Reptiles
Tama's Band
Th' Dudes
Urban Road

For the Best in NZ Rock.

PHONE CHARLEY GRAY 31-797 or 768-154
PO BOX 6537, WELLESLEY ST, AUCKLAND

records



Nils Lofgren Night After Night A & M

Nils Lofgren is the kind of person you'd expect to make a great live album. He has a recording history that extends back over eight years and includes a wealth of strong material to draw on and, equally, he has a reputation as a live performer of great energy and flash.

That *Night After Night* is not the killer collection that I'd hoped for speaks of the difference between the concert situation and the recorded medium. Devices that are used to maintain excitement in the live show — flashy guitar parts, lengthy solos etc — merely drain the energy from any of the excellent songs Lofgren features here.

On his solo studio album, Lofgren has had trouble in setting the correct balance between his considerable skill as a guitarist and his even greater skill as a songwriter. The tunes often got buried under the riffs.

On the first two sides of *Night After Night*, the balance is mostly neatly held. Of the seven tracks there, only the Grin favourite "Like Rain" suffers from heavy handed guitar work, while "Going Back" and "Your'e the Weight" are taut examples of Lofgren at his best.

But on Sides 3 and 4, when the concert should be cooking to its climax, it slips away. Performances are overly long — "Moon Tears" that in its original 2 minutes 16 seconds form was ferocious, when stretched to over 5 minutes is merely flabby. It's symptomatic of the lack of focus that is the problem here — the razzle of the show overcomes the power and intensity of the music.

As a live album *Night After Night* has its flaws, but there is a single album of high points contained within its double cover. But if it serves to introduce one tenth of the people who bought, say, *Frampton Comes Alive* to the strengths of Nils Lofgren as a songwriter and performer and causes them to investigate his excellent solo albums, I'll be well pleased.

Alastair Dougal.

Darts Magnet

Darts are one of the current darlings of the London pub and club scene. Even punkers find it acceptable to be seen bobbing to the loving fifties sound of the Darts, and they give a few aging critics a change to come out of their rock and roll closets.

On the strength of this record it is easy to

Excitable Boy Warren Zevon Asylum

Warren Zevon's debut could hardly have been more auspicious. His first album was almost universally praised as the most promising to come from the whole L.A. circus since that of his mentor and producer, Jackson Browne. Even Linda Ronstadt, however questionable her taste otherwise, knew a good thing when she saw it, and made a few million more out of cover versions of "Hasten Down The Wind" and "Poor, Poor Pitiful Me".

The news of long delays and re-recording for his second album gave rise to visions of an over-produced and over-wrought follow up. The gothic inclinations of songs like "The French Inhaler" could easily have been taken to maudlin extremes. Instead, *Excitable Boy* fits much more comfortably into the mainstream of Los Angeles A.M. rock hyperstardom than ever seemed possible.

With a sound completely dominated by Ms Ronstadt's current one-man-band, Waddy Wachtel, Warren Zevon rattles off a nice little mixture of tunes, often with a winning taste for the grotesque. At times, as in "Werewolves of London", he can reach heights of deranged genius, but, sadly, the rest of the time he is not much more than cute.

It seems that Zevon saved up and polished the songs for his debut album for years, and confronted with the necessity for a second so soon, was forced into a much less substantial offering. Jackson Browne has released only five albums in the last seven or more years and his greater discipline shows in the more even quality of his output.

That first album had Zevon fighting it out for a place in Neil Young/Jackson Browne/Joni Mitchell territory. Now he looks more destined for the Andrew Gold/J.D. Souther stakes.

Francis Stark

Genesis Freak Loves them Live

Seconds Out Genesis Charisma

This, I fear, will not be an objective review.

Having been a confirmed Genesis freak for a number of years, and suffering for it, I feel duty bound to say this is one of the finest live albums ever recorded, and certainly one of my picks for Album Of The Year.

And believe me, Genesis fans do suffer for their faith. They are followers of one of the world's most underrated and maligned bands. Detractors' comments range from "technoflash rubbish" to "boring and self-indulgent."

Mention the name and you're bound to hear someone say "Oh God, you don't like them, do you?"

Whether it's the heavily keyboard-dominated sound, the Elizabethan eccentricities of the lyrics, or the length and complexity of the numbers that turns people off Genesis, I'm not sure. Whatever it is, I've found much of it to be a product of ignorance and a simple lack of application.

Genesis do require some thought and concentration on the part of the listener. But I'll take one of their albums to a dozen Pink Floyds any day.

They play with tremendous drive and skill, and their compositions are small masterpieces. No better display of their talents can be found than on this live album.

Genesis live are an aural experience

without equal, and anyone who saw the film of one of their concerts that came through town recently will have no doubts about their visual appeal.

The production alone on this album would leave many recent studio efforts at the starting gate. It's crisp and superbly balanced, and the tracks have been selected with great care, to show all the facets of the band.

There'd be little point in giving individual credits here, as the overall quality is so high, but mention should be made of the splendid renderings of "Squonk" and "Carpet Crawl", not to mention a masterful "Supper's Ready", which has a physical potency that leaves the listener staggering.

The musicianship is never less than excellent, and often sublime. There is nothing leaden about Genesis, with the combined talents of three of the world's finest drummers (Chester Thompson, Bill Bruford and Phil Collins), and a marvellously inventive bass player in Mike Rutherford.

Collins is an admirable vocalist and frontman, and Tony Banks pisses all over Rick Wakeman and Keith Emerson.

The best way to judge a live album is to ask yourself "Would I have paid money to see this concert?"

Yes, yes, yes, a thousand times over. Play this album to a cynic. If he doesn't fall breathless against the wall, then he must have cloth ears.

Duncan Campbell



Hi!! We're the Jam. If you don't buy our album Paul, Bruce and I will be around with our mates, the Clash!!

The Clash CBS The Jam In The City Polydor

"We ain't ashamed to fight," says The Clash's Mick Jones, and The Clash set out to do this with a vengeance.

Jones, Joe Strummer and Paul Simonon make ugly, angry music to come out with guns blazing to. No smile on your face when you're smashing the system with these songs in your heart:

"In 1977, there's knives in West Eleven,

ain't so lucky to be rich, Sten guns in Knightsbridge ..."

The Clash hate the country that raised them, and their relationship with each other functions on a strange love-hate basis that manifests itself in their recorded and on stage brand of aggro.

Jones is a violent manic depressive with the potential to be a true rock casualty. Sort of a New Wave Keith Richard. Strummer is arrogant, self-confident and in control. Simonon is in love with rock 'n' roll because it gets him laid a lot.

Between them, they produce concise sputs of breakneck energy, conjuring up a

nightmare, 1984-type vision of Blighty that is frightening in its intensity:

"All across the town, all across the night ... everybody's driving with four headlights ... black or white, turn it on, face the new religion ... everybody's drowning in a sea of television ... London's burning ..."

At the same time, their sincerity shines through as well. They're determined not to prostitute themselves or the sake of success.

"I don't want to compromise," says Strummer. "I think people will come round in time, but if they don't, it's too bad."

The only song on this album over two minutes long is the band's astounding version of Junior Murvin's classic reggae song, "Police And Thieves". Like many New Wavers, The Clash are reggae fans, but so far, they're the only band with the guts to record a number, and succeed in making it their own.

With the Pistols now defunct, the Clash move into the front of the New Wave stakes. Latest reports indicate they've lost none of the impetus created by this first album. Catch them if you can.

The Jam describe themselves as the black sheep of the New Wave. They drape the Union Jack behind the bandstand when they play. They love their Queen and country. Paul Weller says he votes Conservative.

"I don't see any point in going against your country," says Weller. "Chaos is not really a positive thought."

This attitude is carried on in Weller's songwriting. He doesn't advocate burning down buildings or rioting in the streets. Life, to him, is what you yourself make of it. Don't be so ready to blame everyone else for your own problems.

Image-wise, The Jam came across like Mods of the '60s. In their natty mohair suits and two-tone winklepicker shoes, they look a bit like the Yardbirds did when they played R & B.

Their sound is pure Shepherds bush. Weller doesn't like the comparisons drawn with The Who, but admits to being first turned on by "My Generation." He plays immaculate Townshend power chords, and even copies Townshend's stage moves.

But don't be too ready to write The Jam off as mere plagiarists. Weller's ability to construct a song transcends that. He's already written a perfect teen anthem in "In The City", and "Away From The Numbers" easily takes its place alongside numbers like (sorry Paul) "Won't Get Fooled Again."

Bruce Foxton and Rick Buckler make up a rhythm section of immense, but controlled drive that kicks you right where it hurts. The Jam, in short, are a power trio with a capital P.

Listen, both these albums are seminal New Wave. Aw hell, reject that tag. All tags stink. Mick Jones says so. These albums are seminal 1970's rock 'n' roll, and after a too-long wait, they're now on general release. If you ain't listening, you're way out of touch.

Duncan Campbell.

The World of John Martyn

see why Darts might doo-wop up a storm in such an environment. However, short of inviting thirty people into my living room, and turning the lights off, I can't really think of any way to get much out of them on my turntable.

Unlike Sha Na Na, Darts seem to have an appreciation of doo-wop as living music, and not just a variety act. They write a fair proportion of the material on the record, and seem less wrapped in kitsch. At the same time, like Sha Na Na, they must be a party band. It just seems so silly to sit in an armchair reading the paper when they are rocking and rolling away.

Francis Stark

Dennis Wilson Pacific Ocean Blue Caribou

Dennis Wilson has always seemed the lightweight of the Beach Boys. True, he's the one who suggested surfing as a theme to brother Brian but his contribution appears slight.

Pacific Ocean Blue rights the wrong. This first and so far only solo project by a Beach Boy is quite outstanding. It's certainly steps ahead of any recent Beach Boys album.

Dennis Wilson has next to no voice, something between foghorn and fragility. He immerses himself in backings of orchestral density; the background vocalists are legion. But it works. The poignancy of Wilson's delivery slashes through the monumental arrangements and the near-banal of the lyrics. Teetering on the brink of bathos Dennis Wilson makes art.

Wilson co-wrote the 12 songs, with, among others, his wife and brother Carl and Mike Love, but the songs are all Dennis. His croaking, *real* voice makes it *his*.

Pacific Ocean Blue is a very personal document, its unexpectedness making it even more a pleasure. It's as if Ringo suddenly became John Lennon.

Ken Williams

Little Feat Waiting For Columbus Warner Bros.

Where I live, El Feats have provided the main musical accompaniment to rave-ups and get-downs for at least five years. Many's the time I'd affix some poor soul with my glazed eye and demand that he/she



John Martyn One World Island

John Martyn may play concerts with just his voice and an acoustic guitar but the man is no run-of-the-mill singer-songwriter. From his folk background, Martyn has moved progressively towards a loosely jazz-flavoured approach. His voice, a whisky-besotted Scots croak, is a sensuous instrument that he uses as an integral part of the sound, with the emphasis more on establishing a mood than on enunciating verbal content.

One World moves from the comparatively simple folk-song of its title track to the reggae influenced rhythms of "Big Muff". But its most impressive moments are Martyn's most overtly jazz influenced songs. "Sweet Certain Surprise" slips across over a sensuous bossa-nova with an appropriately boozed trombone solo, while

"Small Hours" rides on a synthesised heart beat effect to which Martyn contributes echoplex guitar parts that wash dreamily across gently percussion and tasteful synthesiser from Steve Winwood. It's a portrait of the early morning, stunning in its sensitivity and feel.

This is John Martyn's first album in over two years and he maintains a constant progression from his earlier work — he's a total original and owes no recognisable debts of anyone else.

One World is his most accomplished work to date. At times the electronic effects Martyn uses threaten to submerge his material, but such slips are rare and his humanity, taste and originality shine through.

If you thought the idea of the unique artist unfolding his work according to his own judgement was some kind of record company hype, check out John Martyn.

Alastair Dougal.

acknowledge the Feat as the world's premier group. Friends and I awaited each new album in the hope that *this* would be the masterpiece we all knew they were capable of — the one that would convert everybody. The N.Z. concert tour in '76 won many believers — it not only boogied our

sneakers away but displayed the band as having enormous energy, a fact not always evident in that foot-shufflin', finger-poppin', backbone-slippin', funky chicken we heard on the hi-fi at home. Perhaps, then, the masterpiece would be a live album?

Well this sure ain't it. Oh, it's a good live LP by normal criteria but this is the Feats fergrifsake! I'm trying to overcome my disappointment and figure out what's gone wrong.

Commercial factors aside, there seem to be three main reasons for making a live album. The first is to present new material, or, more commonly, numbers that are part of a stage act but would not otherwise be recorded. (Van Morrison did this.) Well, apart from a 57 second throwaway of "Don't Bogart That Joint", there are no new songs on the four sides offered here. So that rules that one out.

The second reason for a live album is to present rearrangements of old material. (Joni Mitchell did this and we hope Dylan will too, after his current tour.) The Feat rearrange a few numbers, but they rarely come across as improvements. "Sailin' Shoes" is slow and heavy, thus losing its original delicate charm. "Apolitical Blues" is simply overdone: its humour is spoiled. Only the extended "Dixie Chicken" is a real success: Payne has some witty piano noodling and there's a New Orleans horn sequence.

The third reason for recording material live is to do it better. And Little Feat don't. With the exception of Side 3, where Payne's keyboard prowess highlights tight, swaggering performances, the energy they displayed in Auckland seems to have dissipated. Numbers seem just run through, and at times that glorious lurching funk is almost flattened out. On "Willin'" Ken Gradney sounds plain bored.

The poor quality of both performance and sound fail to make this set an acceptable introductory sampler. Almost any of the previous albums would serve better.

Is the title significant? Who/what is Columbus: Lowell George's departed muse, the missing spirit of live performance, or simply a contract to be fulfilled? Maybe the rationale for issuing this sad L.P. is purely economic. After all, George sings "It's a mercenary territory." But that still doesn't explain what went wrong with the performances. Perhaps further lyrics from the same song suggest the answer. Little Feat might have been touring too hard, and we know there has been internal feuding.

*is it the days into nights
or the 'I'm sorry's' into lights?
whatever it was, I sure hope they fix it.*
Peter Thomson

FOREIGNER

ALBUM OUT NOW



VOTED BEST NEW GROUP OF THE YEAR - 1977.

AL GREENWOOD. Keyboards: Ex-Storm.

MICK JONES. Lead Guitar, Vocals: Ex-Spooky Tooth, Gary Wright, Frampton sessions etc.

LOU GRAMM. Lead Vocals: Ex-Black Sheep.

IAN McDONALD. Guitars, Keyboards, Horns, Vocals: Ex-King Crimson, McDonald & Giles etc.

ED GAGLIARDI. Bass, Vocals: Various New York Bands.

DENNIS ELLIOT. Drums: Ex-Hunter/Ronson, If, Roy Young etc.



records

Saturday Night Fever Various RSO

If you've not already heard, *Saturday Night Fever* is the mass pressed, mass promoted, money spinning, double album of the soundtrack of the film of the same name. And if you don't wind up buying it your next door neighbour is bound to, for this is disco, and disco is designed to sell — in units measured by the million.

Saturday Night Fever is one third a Bee Gees album, incorporating those several singles you can hear so regularly on the American Top Forty. The remaining two thirds is assorted disco, ranging from Tavares, a slick and nearly soulful black group, to Walter Murphy's and David Shire's incidental funk. The latter includes boogie re-arrangements of Beethoven's fifth, and Mussorgsky's "Night on Bald (Disco) Mountain" (I wonder, do we breathlessly await Mozart crafted into "Eine Kleine Funkmusik" and Sibelius wrought into "Finlandia Boogie").

One point emerges more strongly than most from *Saturday Night Fever*, and that is the growing predominance of white bands

with a stranglehold on the disco market. The Bee Gees rule here, while on the charts bands like Wild Cherry and Player have outstripped their black opposition. This is accurately reflected in a record like *Saturday Night Fever* which has developed a long way from its roots in soul music and become part of a white American commercial machine. It's all here — the packaging, the sleek production, the hard sell, the predictability and the inevitable popularity of a top line commercial venture.

Bruce Belsham

The Original Animals Before We Were So Rudely Interrupted Barn

It is perhaps appropriate at a time when we are assailed by a seemingly endless proliferation of re-makes of mid-sixties chart toppers that this gem should happen along.

This "Son of the Animals" outing arrives nearly 12 years after the original Animals splintered. A social get together resulted in the recording reunion of Eric Burdon, Alan

Price, Hilton Valentine, Chas Chandler and John Steel. Nik Cohn called them the best British R&B group. Inarguable proof here as they work through the blues ("Just a Little Bit," "Please Send Me Someone to Love," "As the Crow Flies"). Dylan's "It's All Over Now, Baby Blue" gets Burdon's dramatic treatment. Jimmy Cliff's "Many Rivers to Cross" suffers from a certain stiffness, but it's the only less-than-convincing note.

What is startling is that after the time lapse and only limited rehearsal, the Animals' basic approach is unchanged. Emphasis is on Burdon's singing and Price's keyboards, Hilton Valentine can be relied on to turn in a brief and tasty solo, but otherwise the guitar is part of the ever-solid rhythm section.

There's a "live" feel about the recording and Eric Burdon is in confident voice. An album that started as a joke get together for old friends is for me one of the least pretentious and most compelling records of the year. Recommended to those who understand why Leroy Gomez sucks.

Ken Williams

Various Guillotine Virgin

Guillotine was a ten-inch new wave compilation record in Britain; only in New Zealand is it a 12-inch LP with five extra tracks and one different track. That of course makes it a collectors' item.

The additional tracks are Roogalator's "Love and the Single Girl", the Gladiators' "Pocket Money", Magazine's "My Mind Ain't So Open", the Motors' "Phoney Heaven" and two from XTC: "Dance Band" and "Hang On To the Night". "Phoney Heaven" appeared on the Motors' album while "My Mind Ain't So Open" and "Hang On To the Night" are both B-sides to singles released here. The rest of the additional tracks were unavailable for review.

The Motors' "Phoney Heaven" was one of the debut album's strongest tracks. "You Beat the Hell Outta Me" hasn't been released here before and is funnier. The Motors aren't as good as Status Quo because they aren't as boring.



Howard Devoto, Magazine

Penetration: The lead vocalist sounds like Grace Slick on amphetamines. "Don't Dictate" could be punk rock for secretaries. Ten points.

The Table: "My bedroom is full of dead bodies/Doing the Standing Still". Nearly redeemed with some frantic guitar play two minutes into the song.

Avant Gardner: Moronic.

Howard Devoto's Magazine: Devoto was originally in the Buzzcocks; "Shot By Both Sides" deserves to be a hit of enormous proportions but never will be. "My Mind Ain't So Open" is the B-side of that single; not nearly as good, more in the tradition of the Motors and XTC.

XTC: Ditto to "Hang On to the Night". "Statue of Liberty" is the better song because it's more clever.

Roky Erickson: Don't know anything about him but "Bermuda" is good and also psychedelic. Mick Jones likes this one too.

Poet and the Roots: Pseudo-reggae. Don't need this.

X-Ray Spex: "Oh Bondage Up Yours!" is Poly Styrene's chant. Ignore her, little girls shouldn't be heard.

Six out of ten is okay if you haven't already got the Motors, XTC and Magazine tracks. And you can cut into the vinyl with a sharp blade so that the stylus skips X-Ray Spex' "Oh Bondage" and Avant Gardner's "Strange Girl in Clothes".

Jeremy Templar

Kate Bush The Kick Inside

The Bitch Is Back
I can bitch, I can bitch
Cause I'm better than you
It's the way that I move
The things that I do.



Meet the Bitch, the Pinball Wizard and Bennie & The Jets, on —

ELTON JOHN'S GREATEST HITS VOLUME II



On Record and Tape Thru' Festival Records



CHEAPO CHEAPO RECORDS

The Corner Village, Corner Queen & Victoria Sts
Ph 370-820

Listed below are just some of the rare and wonderful records we stock for your delight!

GRIN — Grin
GRIN — All Out
IGGY POP — Raw Power
STOOGES — Funhouse
PRETTY THINGS — Get the Picture
DAVE EDMONDS — Rock Pile
VELVET UNDERGROUND — 1969
EDDIE & THE HOTRODS — Life on the Line
NASTY POP — Nasty Pop
KINKS — Kontroversy
KINKS — Village Green
preservation Society
KINKS — Arthur (or the decline & fall of the British Empire)
CRAZY HORSE — Crazy Horse
JACKSON HEIGHTS — Jackson Heights

PHIL OCHS — I aint Marching Anymore
PHIL OCHS — All the News that Fits
PHIL OCHS — In Concert
TOM RUSH — Take a Little Walk with Me
TOM RUSH — Tom Rush
QUICKSILVER MESSENGER SERVICE — Happy Trails
THE BAND — Music from the Big Pink
RANDY PIE — Highway Driver
BOZ SCAGGS — 1964
LITTLE FEAT — Electrify Lycanthrope
LITTLE FEAT — Rampart Synchopatio
TUBES — Darted in My Own Armchair
ROXY MUSIC — Foolproof (1975 USA Tour)

These are just a few, come and see the rest for yourself. Remember we pay up to \$4 for good used LP's & Cassettes (More for rare delicacies).

Country Outlaw at his Best records



Waylon Jennings
The Best of Waylon Jennings
 R.C.A.

Waylon Jennings is one of the bad-men of C & W. Like collaborator and friend Willie Nelson, Jennings spent his youth learning and playing country styles, rising to eminence as a Nashville songwriting regular. Similarly like Nelson, Waylon Jennings

became disenchanted with the levelling slickness of country capital style and broke ties with mother Nashville. The result was the so called "outlaw" country movement which turned its back upon the two dollar cigar and rhinestone suit image. As Jennings put it in his 1976 U.S. chart hit:

*Somebody told me when I came to Nashville,
 Son you've finally got it made,
 Old Hank made it here,
 We're all sure you will -
 But I don't think Hank done it this way.*

The Best of Waylon Jennings, an Australian RCA compilation, gives a fair indication of the direction that this singer and writer has preferred. The selection conveys the rugged, live feel that Jennings champions. Some tracks ("Good Hearted Woman", with Willie Nelson; and "Bob Wills is still the King") are concert recordings. But even the studio takes have a rawness and natural echo that give them the loose charm of basement recording. Listeners unfamiliar with Jennings may be particularly surprised by tougher than usual renditions of standards like "Suspicious Minds" and "Me and Bobby McGee". Jennings' deep, bruised voice and his chunky arrangements put tired songs back into shape.

Just perhaps, with the vent of this new-wave, back-to-basics fad, the timing of this release may mean that Waylon Jennings will be more acceptable to public taste here than ever before.

Bruce Belsham

Libby Titus

CBS

There was a time when Libby Titus was merely a small pocket of expressive esoterica in the vast panorama of American rock music. Lillian Roxon characterised her as "one third ingenue, one third socialite, one third hippie, with a head full of Medusa hair, like a thousand snakes". She made one album on Hot Biscuit label in the late sixties, and her appearances were subsequently limited to guest stints on albums by the likes of Martin Mull.

A friendship with Robbie Robertson of

The Band led to more self-confidence in her own writing, and with Eric Kaz she wrote that lovely song "Love Has No Pride" which was subsequently recorded by Bonnie Raitt, Linda Ronstadt and Tracy Nelson.

Libby includes it on her first C.B.S. album, although after Bonnie Raitt's recording of the song, all others seem unnecessary. Libby's reading of Cole Porter's "Miss Otis Regrets" somehow doesn't click with me either, but it is always good to see people putting these songs before a new audience.

One highlight is the lovely "Yellow Beach Umbrella" by the great writing team of Judy Henske and Craig Doerge (what ever happened to Judy Henske?). Another is "Darkness 'til Dawn" a Carly Simon song in which James Taylor and Carly Simon assist with backing vocals. Two new Libby Titus compositions "Fool That I Am" (co-written with Hirth Martinez) show her as an accomplished songwriter.

I hope this album makes an impact. Libby Titus is a lady of musical discretion and, she could prove quite a force in the musical scene.

William Dart

Kate Bush The Kick Inside



"the fan club"
 photographs by jeremy templer
 snaps gallery, 30 airedale st.
 april 24-may 7, mon-sat 11am-2pm

ZWINE\$
 the new wave nite club
 durham lane behind Babe's
 Resident Band - **THE SCAVENGERS**
 With guests APRIL 5 HELLO SAILOR
 Fridays & Saturdays 10pm to 5am
 Open some Thursday nights. Imported punk 45s

In 1978, you can take your music anywhere,
 and Radio 1ZM will keep you in tuneeverywhere.



Peter Everatt



Peter MacIlwaine



Alan Beagle



Warren Thomas



Gerard Smith



Alan Ferris



Doug Harvey



Bryan Staff

MUSIC PEOPLE.... LISTENING TO



The Undeveloped Under-ground

By W. Dart

There it was, written on the programme in bold capital letters — SOME DAY ALL THEATRE WILL BE LIKE THIS! A statement with rather fascist overtones for a theatre group whose sympathies would seem to lie basically to the left. Anyway, after enduring years of trad. theatre round the city, I thought it might be interesting to sample what the 'others' have to offer. And first on the list was Red Mole's *Ghost Rite*.

The programme started with the legendary Neville Purvis with an opening routine that was so loosely written that some good ideas never made the impact they should have. Then half an hour of thoroughly professional playing from Beaver and the Country Flyers. And finally the big moment — *Ghost Rite*.

It was probably my fault. Perhaps I should have been studying the 'story' of the show in the programme instead of appreciating the ambience of the Maidment, but after the first hour I was desperately studying the programme in the half-light to calculate just how much more one had to



Ratz Theatre are from left to right are Miles McKane, Sandra Reid, Lindy Hatherly and Derek Ward.

endure. Let's face it, if you are going to have a ninety minute show, there is the major problem of sustaining the audience's interest. And anyone but the most fervent sycophant is going to require some semblance of plot and construction. And not a plot that has to be explained first with a large chunk of writing in the programme. To me, anyway, this shows some weakness in the visual presentation of the actual show.

There were undeniably effective pieces here and there, but at times it seemed uncomfortably like a huge pot-pourri with everything thrown in from Stravinsky's *Rite of Spring* to Felliniesque images. Right on target were Jan Preston and her band with some of the most vivid theatrical music I have heard in this country, including some effective songs. All of which made me wonder why they didn't include more songs. And the masks were also extremely effective. All in all, I got the impression of half-an-hour's material stretched into a ninety minute show.

And now only a few days ago, Limbs and Ratz Theatre were on at the State in Symonds Street. But the State, my dear, that's where they show those d-r-e-a-d-f-u-l Kung-Fu films to the ... um, chuckle, chortle and general ho-hum. Wouldn't it be a super idea to hire it and take our new theatre to the people. Well, the Kung Fu crowds seemed to stay away but a couple of hundred enthusiasts turned up and moulded their bottoms into classic P.T.A. meeting design chairs.

In a programme that could have been subtitled "50 ways to polish a floor" Limbs made us realise that housemaid's knee could be contracted on any portion of the

body. Some of the dances seemed to be like Martha Graham's ideas filtering through to Montana in the mid fifties. Their finger-snapping, eye-popping, toe-tapping numbers were more like an Ann-Margret TV special come to life. All this was supported by the rather trite music they chose.

Okay, they have talent and there was a few minutes of a pas de deux that I thought 'clicked' but talent should be the start of something and not an end in itself. And yet some of these groups get such immediate approval from some quarters that it can effectively stifle the important need for self-criticism. The Herald critic, for example, was so enthusiastic he couldn't even remember how many dancers there were.

Onto the Ratz. A colourful melange of Rocky Horror Show, plasticophobia and a Selwyn Toogoods poof. Good unpretentious "fun" cabaret theatre, with some social comment but not this over-blown *Ghost Rite* stuff. Their songs were integrated so well into the production that one only wished they had had the services of Jan Preston and her band of musicians. But even Ratz could perhaps write some of their material more closely. A follow-up to their Hamburger Bar sketch that I originally saw last year somehow got a bit lost in verbiage at times. But I like Ratz and there is a place for their type of theatre in our crumbling cultural scene.

So will all theatre be like this one day? Possibly, but I seem to remember that the Italian futurist painters were advocating throwing baby and bathwater out in the twenties. And how many people today can name three Italian Futurist painters? P.S. Sorry for the printing mistake. William Dart

who's where

Scavengers Friday & Saturday nights at Zwines, Durham Lane. April 11-15, 18-22 & 25-29, The Globe.

Citizen Band April 7 & 8, Island of Real. April 12-15, Gluepot, Ponsonby Hotel. April 9 on *The Entertainers* on Television One. April 16, His Majesty's Theatre.

Golden Harvest April 3-8, The Trees, Tokoroa. April 10-15, Te Rapa Tavern. April 17-22, Glenfield Tavern, Auckland.

Rocking Horse April 5-8 & 12-15, Royal Tiger, Wellington. Winter Show, Wellington.

Hello Sailor April 5, Founders Theatre, Hamilton. April 6, Auckland University, April 7, Victoria University. April 8, Canterbury University. April 9, Regent Theatre, Dunedin. April 12, Opera House, Wellington. April 14, Massey University. April 16, His Majesty's Theatre, Auckland. April 27, Trillo's, Auckland. May 1, Recreation Centre, Auckland University. April 15, Zwines, Durham Lane, Auckland.

Suburban Reptiles April 6, Massey University. April 7 & 8, Awapuni Hotel, Palmerston North.

Schtung Tuesday, Wed & Thurs nights at the Cascade Bar, Royal International Hotel, Auckland. April 21 & 22, 8pm Maidment Theatre, Auckland University.

Bruce Morley Little Big Band Saturday afternoons, Windsor Castle.

Hard Jazz April 12, Island of Real.

Panacea April 19, Island of Real.

Herman Gladwin, Russell Haley & Jon Adams April 26, Island of Real.

Rough Justice April 5-8, Cricketers' Arms, Wellington. April 13-15, Island of Real, Auckland. April 16-22, Windsor Castle. April 26-29, Gluepot, Ponsonby.

Urban Road April 3-8, Grand Hotel, Whangarei. April 10-15, Globe, Auckland. April 19-22, Lady Hamilton. April 26-29, Gluepot, Ponsonby Hotel.

Andy Newbury April 1, 7-8, 14-15, 21-22 and 28-29, Durham Lane Arts Centre, Auck.

Red Mole April 5 & 6, Island of Real. April 9, Sunday Club, Peter Pan Cabaret. May 8-12, Winter Show, Wellington.

KINGSLEY SMITH
for top band gear
26 Customs St. Auck. Telephone: 360-354

Thirty-three & a third
Second hand records
Hall's Corner Arcade
Takapuna

Best Selection
Rock, Soul Jazz,
Popular and Country
Top prices paid
for good used records
Hall's Corner Arcade
Takapuna

RECORD EXCHANGE

15 ST KEVIN'S ARCADE, KARANGAHAPE RD, AUCKLAND. PH 370-812

ALBUMS WANTED

Brown Pete The Art School Dance Goes on Forever
Beach Boys Party
Byrds Younger than Yesterday
Baker, George Greatest Hits Vol. 1
Buckley Lord Anything
Capaldi Jim Oh How we Danced
Dion Lovers Who Wander
Dylan, Bob The Other side of
Domino Fats Anything
Fogelberg D. Home Free
Freeman Kooky & Orch More Love in Velvet
Mayall J. Plays Mayall
Miller Steve Children of the Future
McKee Parker A Little Love and Understanding
Newman Randy 12 songs
Pomeranz David Time to Fly
Renelance Prologue
Rundgren Todd The Ballad of Todd Rundgren
Sopwith Camel
Split Enz Great Divide
Status Quo Wildside of Life
Soundtrack Calamity Jane
Wilson Jackie Any
Withers Bill Live
Zappa F. Just Another Band from L.A.
Norman, Larry Streetlevel
Norman Larry So Long Ago the Garden
T Rex Dandy in the Underworld
Parker, McKee A Little Love and Understanding
Soundtrack Calamity Jane
SIT Plight of the Redman
McKee, Parker A Little Love and Understanding

ALBUMS FOR SALE

Area Code 615 Area Code 615
Beck, Jeff Truth

Booker T & MG's Greatest Hits
Burdon, Eric Mad Man
Burdon, Eric & Animals Every one of us
Byrd, Donald Places and Spaces
Caravan In the Land of the Grey and Pink
Doors The Soft Parade
Drake, Nick Bryter Later
Earland, Charles Intensity
Earth, Wind and Fire Last Days and Time
Fleetwood Mac Fleetwood Mac (Peter Green)
Genesis Genesis Collection Vol. 1
Grateful Dead Europe '72 (With Clear Vinyl Single)
Hot Tuna Hot Tuna
Jazz Crusaders Best of
Iggy & The Stooges Raw Power
Richards, Emil Spirit of '76
Savoy Brown Blue Matter
Small Faces Ogdens Nutgone Flake (Import)
Small Faces From the Beginning
Spencer Davis Group Gluggo
Spirit Twelve Dreams of Dr. Sardonicus
Split Enz Mental Notes
Springsteen, Bruce Greetings from Asbury Park
Strawberry Alarm Clock Incense & Peppermints
Turrentine, Stanley In the Pocket
Various Jamming with Edward
Vinegar Joe Rock 'n Roll Gypsies
Velvet Underground Andy Warhol's Velvet Underground Featuring Nico
War Deliver the Word
War All Day Music
War Why can't we be Friends
Crazy Horse Crazy Horse
Savoy Brown Street Corner talking
Clark, Gene No Other
Renhardt, Django The Legendary Django
John Lennon & Yoko Ono Unfinished Music No. 2 Life with the Lions

ALMOST EVERY RECORD YOU'VE EVER WANTED BUT CAN'T GET

You remember all those *Gems* from the golden days of youth? The ones you still hum, or wish you could? The ones that you never actually got around to buying?

For a paltry **FIFTY CENTS** per item listed we are offering you the opportunity to advertise nationwide and perhaps turn up a bonanza buried somewhere in somebody's reject record collection!

FIFTY CENTS (in cash, postal note, money order or stamps) per album **ARTIST** and **TITLE** listed on the coupon and we guarantee to advertise each item for one month, nationwide in **RIP IT UP**.

Do you have any rare or valuable albums that you would like us to sell on your behalf or negotiate a sale for you?

We will pay cash for any good used records for up to **\$3.00 EACH** (more for rarities) or trade them in on new ones. We will also evaluate individual items for you should you wish to sell a collection of records. Something you have may be worth real money. Don't make the mistake of selling good albums for ridiculously low prices just because they are old!

Remember to complete your name and address and the maximum amount you are prepared to pay for each album or the amount you want for your own discs. Negotiation will be carried out by us on your behalf.

Should we obtain all or any of your requirements, your fifty cent investment per title will be deducted from the purchase price.

Please be specific as to the **ARTIST** and **TITLE** required. We will fill in any gaps for you and will query any inconsistency prior to publication. Don't forget your **NAME & ADDRESS!** The deadline for receipt of your listing is the **20th OF THE MONTH PRIOR TO PUBLICATION**. The listing will be held over to the following month should it arrive late.

ARTIST/TITLE

NAME

ADDRESS

SEND TO: RECORD EXCHANGE, 15 ST KEVIN'S ARCADE
KARANGAHAPE RD, AUCKLAND 1.

NEVILLE'S COLUMN



NEVILLE PURVIS AT YOUR SERVICE

After my meteoric rise in ShowBiz (from Mt Crawford Finishing School to the Max Cryer show) comes the Neville Purvis Rock Column. Holding this kid back is like trying to muzzle Muldoon.

ONE REASON I agreed to write this column is to help stop all this NEW WAVE shit that's polluting the RockPress and the AirWaves.

INTELLECTUAL PUNK is what it is — the sooner it goes the way of hula-hoops the better.

TWO VEGIES in two weeks: the BOB DYLAN concert was a farce... if I'd dug up a rock band I could've done better myself. A confessed drug-user from the sick-o-delic 60's, DYLAN was so brain-damaged he'd forgotten all his early songs and had to make up totally new tunes.

Earlier in the month Beach Bum BRIAN WILSON came on stage and the Speedway and did nothing but play Zombie. Brother CARL WILSON got so pissed at their Perth gig he couldn't remember the concert. The ANZAC-JAP rock circuit seems to be turning into a hospital trip.

THIS WILL KILL all the rumours around town about why Neville Purvis has left RED MOLE. They've moved into a different kind of theatre and Neville has "crossed over" into Rock Music (that's in addition to be a



Ian Morris, Peter Ulrich, Th'Dudes

social commentator, art critic, stand-up comic and so forth). I'm hoping there's a bit more money in RockBiz.

THE OTHER BIG SPLIT signals in the end of The Country Flyers. One of the best live groups in the country, the band will continue as THE FLYERS without Midge Marsden who is going trans-tasman to join the strong Kangaroo line-up THE PHIL MANNING BAND.

The Flyers with Midge are to be in the Kiwi soft-core movie SKIN DEEP for which they're also writing the music.

Hutt group BULLDOZER who last year changed their name to M.O.W. have dropped their second drummer and got a synthesiser. In future they'll be known as WORLD WAR FOUR.

Well that's about it for this month kids. I'd like to thank me cousin Cheryl for typing this up.

STOP PRESS!!! NEVILLE PURVIS TO SIGN RECORD DEAL WITH PHONOGRAM! IT HAD TO HAPPEN — SEE NEXT MONTH'S COLUMN.

ON THE LEVEL

Neville

Th'Dudes

"Modern Music"

One of the reasons I've appreciated the advent of new wave is that I no longer have to rely on the new offerings of my 1960s heroes for listenable music. It's nice to know that the end of the great 1970s drought is at hand, and on the local scene it's much the same. While there have been many good bands doing the circuits previously, 1977 seemed to be something of a boom year, and Th'Dudes are one of the groups that have been kicking the music into shape. Last year saw them consolidate the support they got after their Battle of the Bands victory in '76, and move out into new directions.

There's a real edge to Th'Dudes sound, and an enthusiasm that has been sadly lacking around the town for a while. At times the rough edge verges on the plain messy, but it's easy to overlook this in view of the sheer vitality the music has.

The band is: guitarist Dave Dobbyn and Ian Morris, and vocalist Peter Ulrich, all of whom went to school together, and Peter White (bass) with Bruce Hambling on

drums. They exhibit a professional hostility to their rivals on the circuit, and a firm belief in the virtues of their own music. "We don't want to end up as 'old farts,'" says Dave. "Right now we know that what we are doing is good, but by the time we've been around for a bit we'll have lost that edge. When you're 30 you're finished. Even if we split now and joined other bands, those bands would not be the same or as good as Th'Dudes." A bit arrogant but not totally unjustified.

Most of the group's material still consists of covers, but they are selectively chosen. Two that stick in the mind are their adaptations of John Cale's "Heartbreak Hotel", with its slow grinding rhythm that makes Presley's version sound like "Happy Days are Here Again", and the Tubes strange rendition of The Captain and Tenille's "Love Will Keep Us Together". Any one who has grabbed an earful of these will wonder what's hit them.

There are liberal sprinklings of Graham Parker, the Tubes and new wavers throughout their act, as well as an increasing number of their own songs. Of the latter "Quite Frankly", "On the Rox", and the insistent "Here Comes the Money", are featured most regularly. Dave, Ian, and Peter are the writers, and they claim the Beatles (Revolver era) Bowie, and Frank Sinatra as major influences. Sinatra? It certainly doesn't sound like it. "It's true" says Dave "we're listening to a lot more of that sort of stuff now." Whatever the case, the songs seem to be improving, and they slip into the act without disturbing the feel at all.

1978 promises much, especially after an impressive Albert Park concert early on. If you haven't caught them live yet then keep an eye on Radio with Pictures over the next month or so. You'll see the band doing 3 of their own songs — it'll be "modern music" Dudes-style, and in my biased opinion, well worth watching.

Glenn Barclay

Kate Bush
The Kick Inside



let's hear
it for.....
**DAVID
JONES**



3-7

WORD OF MOUTH.

"One of those exciting, dynamic performers who come along very rarely...this one's a winner."

—Variety

"A sensational debut album." —Soho News

"Brilliant...for sheer variety and romantic energy, it is one of the brightest releases of the year, featuring thoughtful lyrics and perfect instrumentation."

—Cash Box

"Outrage of 1977! Already it's been called the album of the year."

—Aquarian

"A staggering and awesome performance by Meat Loaf...the surprise album smash of '77."

—Power Play

"Excellent, high quality rock and roll...lyrically engrossing...Meat Loaf is an extraordinary vocalist. He has strength, grace and artistic prowess."

—Crawdaddy

"Teenage nostalgia with a vengeance...a masterful production stroke...you'll believe it when you hear it."

—Newsday

"Bat Out of Hell" just may be the *sleeper of the year*...it's a classic!"

—New York Post



Brilliant Vocals by Meatloaf. Classic songs by Jim Steinman. Spectacular Production & Guitars by Todd Rundgen. 'Bat Out of Hell'. The album where Rock 'n Roll Dreams Come True.

Meat Loaf
BAT OUT OF HELL



RECORDS