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NZ Top 40 Album Chart

- | | |
|--|--|
| 1. Grease Various Artists | 21. To The Limit Joan Armatrading |
| 2. Dire Straits Dire Straits | 22. Saturday Night Fever Bee Gees/VA |
| 3. Bloody Tourists 10cc | 23. Songs Of New Zealand Maori Chorale |
| 4. War of the Worlds Various Artists | 24. Wavelength Van Morrison |
| 5. Bat Out of Hell Meatloaf | 25. Some Girls The Rolling Stones |
| 6. Night Flight to Venus Boney M | 26. The Kick Inside Kate Bush |
| 7. Stage David Bowie | 27. City to City Gerry Rafferty |
| 8. The Stranger Billy Joel | 28. Live Manhattan Transfer |
| 9. Kaya Bob Marley & the Wailers | 29. Parallel Lines Blondie |
| 10. Comes a Time Neil Young | 30. The Cars The Cars |
| 11. Living in the USA Linda Ronstadt | 31. The Sound of Bread |
| 12. Blondes Have More Fun Rod Stewart | 32. Bursting Out Live Jethro Tull |
| 13. Greatest Hits Steely Dan | 33. Silk Degrees Boz Scaggs |
| 14. The Story of Star Wars Soundtrack | 34. Stranger in Town Bob Seger |
| 15. Greatest Hits Commodores | 35. Street Legal Bob Dylan |
| 16. Sgt. Peppers Frampton/Bee Gees/VA | 36. Rumours Fleetwood Mac |
| 17. A Single Man Elton John | 37. Don't Look Back Boston |
| 18. Greatest Hits Little River Band | 38. Live and Dangerous Thin Lizzy |
| 19. Let's Keep It That Way Anne Murray | 39. O Zambesi Dragon |
| 20. Who Are You The Who | 40. Luxury You Can Afford Joe Cocker |
- (Nat. Sales Chart No. 168 December 3, 1978.)



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the Spoonful's "Do You Believe in Magic?" (I'd like to hear Dion tackle "Summer in the City"). The other songs are Dion's compositions, written with members of his seamless Streetheart Band (kudos to Lee Foy for his heartbreak saxophone). The bitter-sweet "(I Used to be a Brooklyn Dodger" says it all —
*I Used to be a Brooklyn Dodger
But I ain't a hitter anymore
You know I had a reputation
I loved to hear the home crowd roar*
I'm happy to say The Wanderer is well and truly back.
Ken Williams

**Santana
Inner Secrets
CBS**

An old Zombies song recently proved Santana's first top 20 single in five years so it's understandable that more gems of yesteryear should be sought for repolishing. Here material from the Four Tops, Classics IV, Traffic and Buddy Holly is given that smooth, straightforward treatment, continuing the band's aim at mass accessibility.

Devadip's guitar is less dominant now. Those sustained single-note lines are still present but often it is Greg Walker's singing which characterizes the sound. (His similarity to Steve Winwood is emphasized by the inclusion of two numbers Winwood has recorded.)

Production is no longer under Santana's control but in the veteran hands of Lambert & Potter, a team with a reputation for making jaded or specialist acts sound commercial. The duo also contributes half the song-writing.

It seems the leader (and only original member) has submerged his role in the interests of popular success.

Yet it would be simplistic to regard *Inner Secrets* as a sell-out. The possibility of spiritual interplay with Mahavishnu no longer exists and the Caravanserai has long since passed by. Santana has become a soulful, somewhat laid-back band seeking hits. On the strength of the performances here it deserves them.
Peter Thomson

**Peter Tosh
Bush Doctor**

Rolling Stones Records

Bush Doctor is Peter Tosh's third album since his departure from the Wailers and his first for Rolling Stones Records.

For the Stones it's a particularly good omen, as *Bush Doctor* is thoroughly excellent and represents their label's first major acquisition.

Peter Tosh is quite outrageous, Rasta sophisticated, literate and a true roots musician and songwriter. He now has to be the leading contender for the heavyweight crown of Bob Marley.

Bush Doctor, produced by Robbie Shakespeare and Jagger/Richards as the Glimmer Twins, features Keith's guitar on several cuts and Jagger on vocals for the single "Don't Look Back". (Tosh supported the Stones on their recent American tour as the cover, 'Tosh is such a punk girls', testifies).

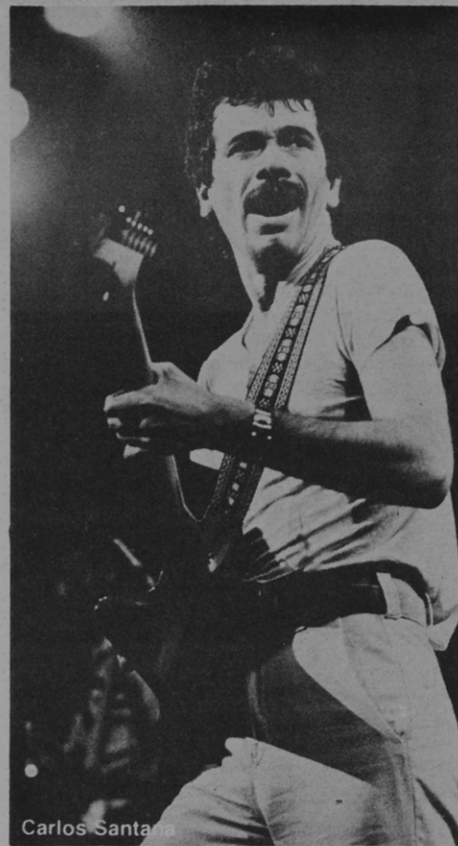
To cut it short, *Bush Doctor* creates just the right ambience — Rolling Stones association, Tosh in great voice, some of the best musicians currently playing, great songs — an unreserved buy.

Now if only the Stones will pick up Culture and Winston Rodney. Rasta fari!
Roger Jarrett

**Rod Stewart
Blondes Have More Fun**

Warner Bros

It's getting hard to remember but there was a time when Rod Stewart was an important songwriter. But more and more Stewart today has defined his territory and refuses to move



Carlos Santana

outside. The titles of most of the songs here make his stance clear — combination stud and hooker on "Da Ya Think I'm Sexy", "Attractive Female Wanted" and "Dirty Weekend" and heart-broken fool on "Ain't Love a Bitch", "Is That the Thanks I Get" and "The Best Days of My Life".

Yet while his taste for innovation may have disappeared, Stewart's melodic gifts have not deserted him. Many of the most lightweight songs here still ride along on attractive melodies. And there are successes: the venomous, Dylanesque "Is That the Thanks I Get", the rocking "Blondes Have More Fun" and the flashes of humour on "Attractive Female Wanted" where Rod confesses "I may not be Warren Beatty or Muhammed Ali" and that "All of my family think I'm gay".

But there are unforgivable lapses too. A totally hamfisted version of the Four Tops' "Standing in the Shadows of Love" and the rowdy, plodding rock'n'roll of "Dirty Weekend" expose the deficiencies of Stewart's band.

In the end though it's inevitable that the constant publicity given to Stewart as the carousing playboy of the Western world (publicity which Stewart exploits in his songs and on the cover of this album) colours one's reaction to *Blondes Have More Fun*. But to me, what once was affecting now seems affected, and what once was natural seems to have developed into a pose.
Alastair Dougal

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