

Ultravox

Richard Daley & Stephen Coore of Third World.

It's not an unqualified success, but can be equated with the often maligned, but, I feel, misunderstood *There's One in Every Crowd*.

The band does occasionally lurch towards a group slumber, but more often than of late there's some real fire. Two Bob Dylan songs, "Walk Out In The Rain" and "If I Don't Be There By Morning," help enormously. They're not great Dylan, but Dylan himself isn't always great Dylan. A slow blues, "Early in the Morning," finds Clapton in good voice, and the acoustic "Promises" swings along nicely, although it's exasperatingly close to an old Eric Andersen song.

Clapton is continuing in his efforts to lay to rest his guitar hero legend. Mostly he plays a muted slide or acoustic and what solos there are are mixed well down.

Backless won't rank with Clapton's greater achievements, but it is proof he's still out there.
Ken Williams

**Third World
Journey to Addis
Island**

Hey, white boy, wanna bend your pearly shells around the hottest band Jah Children got right now? You come to the right place.

What's more, these boys' time has come. They paid their dues as a dance band back in Kingston more than six years back, and in those places, if you couldn't get the punters moving, you paid your dues in blood.

Addis, their third vinyl offering on Island, but the first to see the light of day here, should find immediate favour with disco fans for its immediacy as dance floor soul shaker.

The opener, "One Cold Vibe" has a groove that few Boggie Chillun could resist. Play it instead of K.C. sometime and impress your friends. Third World's sterling rendition of the old O'Jays hit "Now That We Have Found Love" is another one to create a little paarty joy.

Roots fans will seek consolation in "Cold Sweat" and "Cool Meditation". The title track is an instrumental that will again find followers on the dance floor.

For this outing, Third World made the trip to Compass Point in Nassau, and the unmatched abilities of producer Alex Sadkin. This worthy collaboration has produced a crossover album that purists and casual followers of Jah Music will find rewarding.
Duncan Campbell

**Blue Oyster Cult
Some Enchanted Evening
CBS**

Blue Oyster Cult helped keep the spirit of real rock and roll alive in the early '70's with three well-honed dynamic albums, *Blue Oyster Cult*, *Tyranny and Mutation* and *Secret Treaties* which formed their early live act chronicled on the two-thirds successful double live *On Your*



Blue Oyster Cult



Feet Or On Your Knees.

A shift in direction to more melodic softer arranged songs on *Agents of Fortune* had Lester Bangs wailing that they had sold out on their heavy metal origins. He was right but their songs were so damned good and yet still retained their theatrical obsession with darkness, evil and chaos. All the nice things in life. *Spectres* was more of the same, and now billed as the Fleetwood Macs of heavy metal, BOC had, it seemed, achieved the big breakthrough.

Some Enchanted Evening should help as it is an excellent single live album featuring the three aspects of their present live performance: (a) their gift for re-hashing old standards particularly in a beautifully paced reading of "We Gotta Get Out of This Place" (b) songs from their pre-*Agent's* days represented by "Astronomy" which conclusively proves that Donald Roeser is one helluva guitarist if you didn't know already, and (c) material from



their last two albums, especially "Don't Fear the Reaper" which is sooooo good and a rejuvenated "R.U. Ready 2 Rock".

There's no flab on *Some Enchanted Evening*, it's proof positive that BOC are fighting fit and still one of THE American bands in there punching.

George Kay

**Ultravox
Systems of Romance
Island**

Much as I hate to criticize a band for being adventurous, the new album by Ultravox does seem to suffer as a result of the band being too clever for their own good. On their two previous albums Ultravox demonstrated their aptitude for both Eno-style electronic experimentalism and fairly orthodox hard rock. Where they come a little unstuck this time is in attempting

to employ the two elements simultaneously.

To put it in a nutshell, some of the most promising tunes on the album sink under the weight of synthesiser and rhythm machine decoration. Outstanding cuts like "Slow Motion", "Some of Them" and "When You Walk Through Me" would have benefited from a more straightforward delivery. So the real pity is that the promise the band genuinely displays fails to be realized on this album.

Ultravox fans will doubtlessly consider the album has enough merit to be worth collecting but personally I can't help feeling that the band have let their ambitions, in the direction of art rock and futurism, get the better of them. If you get the distinction, it's a case of a disappointment rather than a failure.

Dominic Free

**Various Artists
Auckland Music
RTC**

A noble attempt by Mascot to put six Auckland bands on vinyl has only moderate success. There's certainly a lot of variety, which is partly responsible for the album's shortcomings. We have here a splattering of rock & roll, New Wave, MOR and even straight cabaret. Lip Service, Urban Road, Rock Candy, Woody, Red McKelvie and Kingsize are the bands represented with Lip Service taking the honours. Opening the album with "Zig Zag Stroll" and closing with "Letter", it's on the latter that the boys really shine, by far the best track here.

Out of the others I would be hard-pressed to give second prize. All perform adequately although their choice of material is questionable. Beaver, representing Woody on vocals, is in fine voice as always, Rock Candy's John Parker gives a nice guitar solo on "Whispers", Urban Road utilise their brass section well... yes, all have redeeming factors. I'm all in favour of encouraging local product, including the efforts of our own recording outfits. But the truth is this album doesn't quite gel — it's poorly mixed and the production too restrained. Radio Windy are shortly releasing a similar album in Wellington. It will be interesting to compare it.

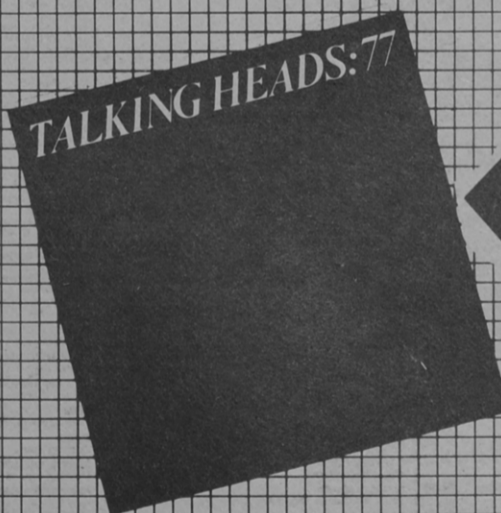
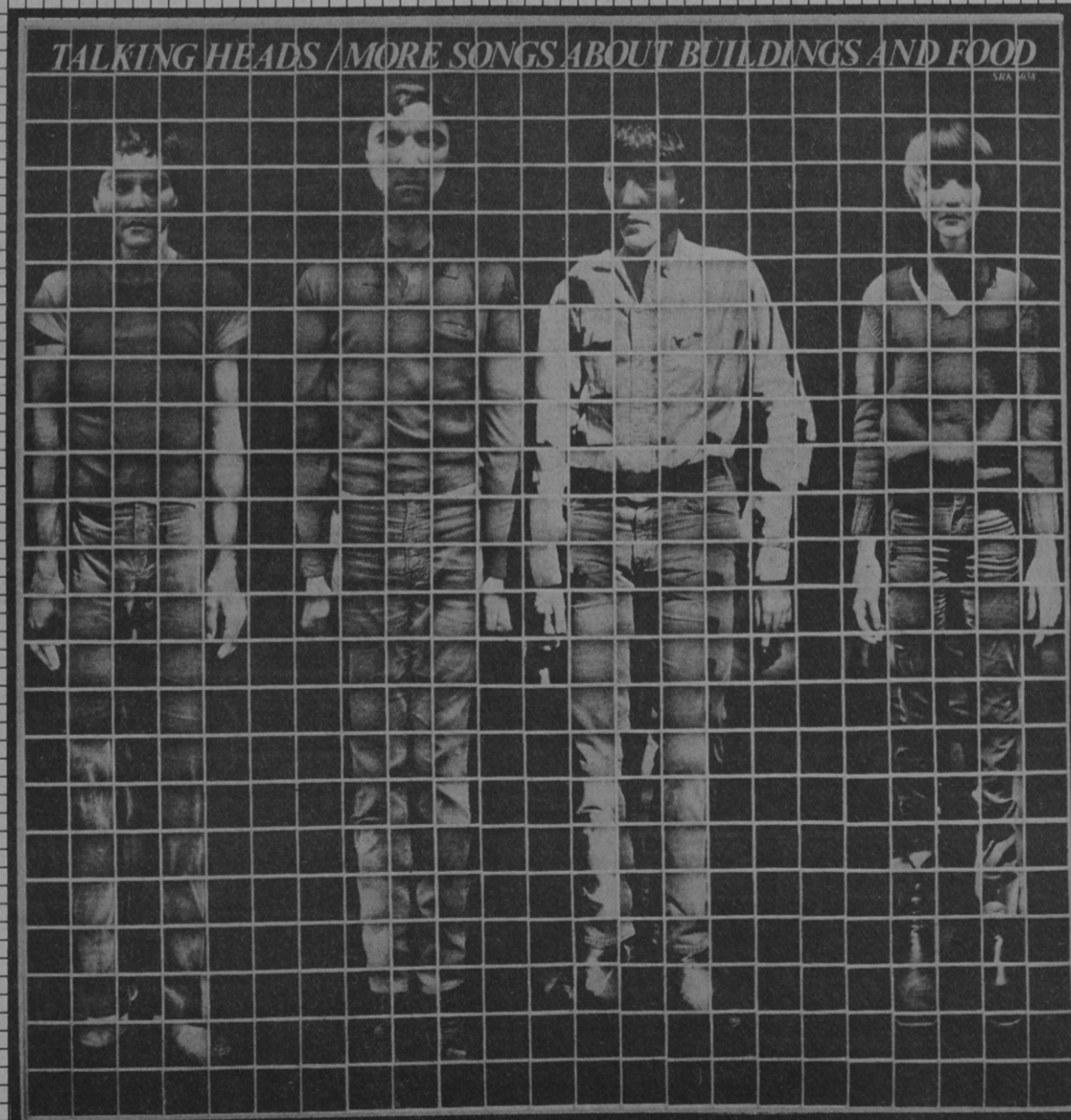
John Dix

**Southside Johnny & Ashbury Jukes
Hearts of Stone
Epic**

On Southside Johnny's first album, Bruce Springsteen introduced him as "the only white kid on the Jersey shore you could stand to hear sing straight R & B five sets a night." For two albums that's exactly what Southside Johnny did. With the Asbury Jukes he pumped out horn based rock'n'roll that relied heavily on the past for style and content.

Well, that's all changed now. With their third album, *Hearts of Stone*, Johnny and the boys

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- RICHARD HELL & THE VOIDOIDS - BLANK GENERATION.
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