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RIP IT UP No. 23 JUNE '79

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Chris Knox, Toy Love.



Letters

POST LETTERS TO RIU PO BOX 5689, AUCKLAND 1.

While watching TV recently, my ears were numb to hear Tracy on *Good Time Sounds* speak of Cheap Trick as a new band, "just formed". That, plus two Olivia Newton-John *Specials* and a recent John Denver *Special* has ended with my distrust of TV music policy.

Congratulations to Dr Rock on *Radio With Pictures* for sticking to his guns, and letting some people know that new wave does exist, even though it has caused programme organisers to place it in a late slot. Please note that *Ready to Roll* disco zombies get the choice spot of the evening. *Ready to Roll* makes me ready-to-chuck.

K. Barry Tauranga
P.S. Somebody tell TV about us!

In May Auckland *Rumours* column there is piece about Toy Love in New Plymouth and bottles that were thrown at them on Saturday night. The thing is only one or two bottles were thrown, the rest of the audience on all four nights really enjoyed Toy Love, and would have them here a lot more often if we could.

That little piece of writing could be just enough to stop any more good bands coming down here, and we don't want that.

More Toy Love please.
Brian Wafer New Plymouth

Dear *Rip It Up* (except Kay and Tannock)
My friend and I work in a factory. It's boring. We saw Toy Love about a month and a half ago. Since then we've filled in time discussing

their virtues, without hesitation, deviation or repetition. We're still going strong.

Toy Love are alone in NZ in doing original songs of such brilliance and melodic intensity that they are a world-class band. If the rest of the world don't know it, that's their stiff cheese. "No pacing" whine Dunedin's answer to Parsons and Burchill. True, it's rock'n'roll from start to climax, no shit added, adrenalin music right through. If you can't take it, go listen to Supertramp.

The Big T Christchurch

I wonder why Dominic Free should write such a good review for your magazine about Electrabeat. Could it be that guitarist (Ben Michael) is also one of Mrs Free's lovely little boys.

This review should not have been printed! I mean if I was to write a review on my brother's band could you print it knowing that my brother was the bass guitarist? (If it was a slugging it would be alright).

Also Free reviewed Mi-Sex and Th'Dudes at the Maidment Theatre. Myself and a few others indulged in heckling Th'Dudes. The *Auckland Star* and *Craccum* mentioned us but Free did not. He was sitting right next to us, perhaps he figures that it was immature behaviour by people less intelligent than Dominic Free.

If he classes that as immature, how does he class writing a rave review on a crappy band like Electrabeat, just because his brother plays in them.

Harry Ratbag Auckland

George Kay in his singles column seems to have enjoyed McCartney's and Spark's latest pallid, plastic outings, while describing Parliament and Dan Hartman (and presumably Earth, Wind and Fire, Commodores, Ohio Players, Emotions, Jacksons, Rose Royce and War?) as

CONTINUED ON PAGE 19

1860

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Phil Lynott, Thin Lizzy



Pride of place this month goes to **Thin Lizzy's** "Waiting For An Alibi." Recorded in Paris under the watchful eye of producer Tony Visconti, Lynott's muscular romantics and the band's aggressive performance recalls the great days of *Jailbreak*.

Meanwhile label mates **Graham Parker and the Rumour** lift "Protection" from *Sparks*, a cutting rocker but it lacks killer instinct. New English four piece, **No Dice** brashly invite us to "Come Dancing", no thanks, and I ain't keen on **April Wine's** everyday Heavy Metal Zeppelin tinged "Roller", but Aussie band **Mondo Rock** fronted by Ross Wilson (remember Daddy Cool) have a neat single in "Fugitive Kind."

Patti Smith, not content with having received and benefitted from stolen goods ("Because the Night"), now copies the Springsteen genius on "Frederick" — derivative but moving, which can't be said for persistent **Livingstone Taylor** who can't even raise sweat on a harmless, jaunty "I'll Come Running."

Elvis Costello knows how to use fifties pop moods and phrasing for his own benefit as he proves this time on the tuneful "Oliver's Army" lifted from *Armed Forces*, and **Roxy Music** prove that re-union was worthwhile as Ferry, still the loser-in-love, sighs classily over Manzanera's shimmering guitar lines on "Dance Away." **Bad Company** let fly with customary macho heavy-handedness on "Rock'n'Roll Fantasy" and **Manfred Mann** is still chasing another cover version success to equal "Blinded By The Light", but Dylan's "You Angel You" isn't it. Wilko Johnson's **Solid Senders** prove they can play bluesy smoothly arranged songs on "First Thing In The Morning", but **Jerry Lee Lewis** sticks to his no-messin' rock'n'roll side on "Rockin' My Life Away". Who isn't? Well **Orleans** aren't on very bland Hollywood rock of "Isn't It Easy" and maudlin old C&W Outlaw **Willie Nelson** isn't on the heavily sentimental "September Song". But **Art Garfunkel** takes this month's prize for the gushing overkill of

Mike Batt's (remember you're a Womble?) "Bright Eyes".

Chicago never give up, no wonder with the money they're making, but the easy, forgettable "Gone Long Gone" won't win any converts, but **Sammy Hagar** turns in a polite guitar beefed version of "Sittin' On the Dock of the Bay".

DOWN AT THE DISCO

And the **Beachboys** are on the floor man harmonising above brisk get-down rhythms on the 7 and 12 inch Brian Wilson/Mike Love song "Here Comes The Night". Dinosaurs trying to survive but at least they have style. **Gary's Gang** on "Keep On Dancin'" try to do just that with more clearasil funk. When will it end?

Donna Summer breaks out of her satin disco gear on the punchy "Hot Stuff" but **Chrome's** silly "Fly on UFO" and **Gianno Soccio's** dance lesson "Dancer" fall well short of inspirational. Philly producers **McFadden and Whitehead** make a promising start "Ain't No Stoppin' Us Now" and the **Isley Brothers**, one time masters of funk, and pioneers, (3 + 3) deliver their usual professionalism on "I Wanna Be With You". Predictable though, as is the we're-all-havin'-a-good-time-mood of **Nicolette Larson's** "Rhumba Girl" and **Undisputed Truth's** "Show Time". **Cher** finds time between visits to the beauty parlour to do the cosmetic disco on "Take Me Home" as **Judy Collins** wails that it's a "Hard Time For Lovers". At least it's not poor disco.

HOMEGROWN

Th'Dudes have yet to make a mistake in their brief but surefooted rise to fame. "Right First Time" is an intelligent and irresistible follow-up to "Be Mine Tonight", and both songs are worthy contenders (along with Street Talk's "Street Music" and Enz's "I See Red") for Colonial Song of the Year So Far.

"Julia" is a popular name as both **Short Story** and **Citizen Band** come up with measured and dewey-eyed ballads of that title. Pleasant. **Cockroach** have been drawing attention for their interpretation of sixties standards, but on their limited edition cover of the Beatles' "And I Love Her" they sound incongruously like Santana meets Bunny Walters. Old hat and not a good start.

Max Merritt serves a very palatable version of the Steely Dan classic single-that-never-was-but-should-have-been, "Dirty Work", but Australian **Phil Manning** comes a shade too close to "Sweet Jane" for comfort on "Just the Way It Goes". **Mike Harvey**, after having written the excellent "Hangin' On" last year, takes a wrong turn right into Jean Michael Jarre on "Cauldron". Good tune, but destined to be a TV ad.

In a (lower) class of its own is **Ray Stevens'** cringing mickey-take "I Need Your Help Barry Manilow". Enough said.

Stage street demonstrations for release of new **Clash EP**.
GEORGE KAY