King Shag Column

Award

Chris Knox

way' Award

Award

Award

Mike Corless

Bliss' Award

me go' Award

Peter Urlich

Chris Knox

'ARRY

Robin Lambert

Frank Stark

Roger Shepherd

The 'I think I'll have a

The 'Drink Yourself More

The 'I got an ego won't let

Entrepreneur of the Year

The 'I'll get what I want to Number One' Award

All awards can be collected

at the Press Bar next Monday

night, as long as you buy me

one. Next – 'Arry goes to Antarctica – obviously.

Tony Drumm/Mike O'Neill

moustache this week'

Well, after being run out of town by the Meemees screaming blue murder, I spent a week holed up in Turangi. Now the nightlife down this end of the island is a bit shithouse, in fact very shithouse, so since it's been award month, 'ow about the 'Arry Awards. 'Ere they are:

The Best Dressed Award Paul Rose

The Best Undressed Award The Gurlz

The 'Aircut 100 Award Simon Grigg

The Beergut 100 Award Dave McLean

The 'I don't take drugs, I just get arrested for them' Award

Graham Brazier

The 'Let's be on a permanent go-slow Award

The bar staff at A Certain Bar

The 'Let's go out for a pint and a punch-up, just as long as we don't get into a fight' Award Andrew Boak

DI of the Year Murray Cammick

The 'I'll never be sure, but I'll always be certain Award **Mark Phillips**

CONTINUED FROM PAGE 21

knew nothing about him."

Icehouse will tour here shortly, starting off in Dunedin on the 25th of this month. But it's a very different band from the previous two tours, the only familiar face being drummer John Lloyd. Apart from him and Davies, there are four others. Michael Hoste was the first keyboards player in Flowers and his name appears in the credits for the *Icehouse* LP. Bob Kretschner, a well-known Melbourne guitarist, will also be on the tour. Davies says Kretschner was playing screaming feedback long before Adrian Belew. Two Englishmen have been imported, bassist Guy Pratt, who's played with Killing Joke and Funkapolitan and keyboardsman Andy Quinter, ex-Hazel O'Connor and Cockney Rebel.

The whole structure of Icehouse has been a farily loose one It's basically the trading name we go under and other than that there are very few rules. There have probably been about ten members of Icehouse since the first album came out." Talk of that tour concludes the interview with an interesting

footnote. Late last year, a single entitled 'Love In Motion' appeared, seemingly out of the blue. It got a lot of airplay, even if some people compared it heavily with David Essex's 'Rock On'. As it turns out, it was one of those instant compositions. "When we arrived in London, we were meant to do three showcase dates to start our world tour. We arrived there and we had a week to organise our equipment and make sure it

we had a week to organise our equipment and make sure it

Billy Joel

The Laugh of The Year, The Nylon Curtain (CBS) Billy Joel is still trying very hard to convey himself as 'a regular guy', despite all those platinum albums and millions of dollars. It's tough at the top. The Nylon Curtain is another attempt to exorcise his guilt about being a success. It's filled with angst, from industrial wastelands to suburbia and even Vietnam (he evidently The T'll always look at a read 'Dispatches' or saw Apo-calypse Now). It's all wrapped in bottle of whisky the same his MOR piano-based arrange-ments, and doesn't even have the benefit of a pretty single. If I sound cynical it is because this man The 'I know more about music than fish — really

sounds insincere. Do Rick Springfield Success Hasn't Spoiled Me Yet

(Wizard)

It's probably got the year's worst sleeve but if, like me, you were seduced by 'Jesse's Girl' then Success seems a pretty neat album. Lots of pimply pop-rock riffs as Rick keeps pumping that guitar (just like we've seen him on *Solid Gold*) and getting all adolescent anguished over girls. 'Don't Talk To Strangers' is another boffo single and the whole album goes great with my morning muesli.PT The Who, It's Hard (Polydor) With Pate Tamachend

With Pete Townshend you can bet the title song will be more about coping with *life* than that usual male preoccupation. Trouble is, Roger Daltrey remains the archetype macho rocksinger. The whole band in fact, brilliant musicians though they remain, seem trapped in an increasingly arthritic approach. Hardly sur-prising that the best tracks – first and last on Side One – are those where the sound is least traditional Who. Maybe for some long-time

CROSSWORD ANSWERS ACROSS 1 FOR YOUR PLEASURE 6 TONY 8 CAPTAIN SENSIBLE 11 NDT (Netherworld Dancing Toys) 12 FOREVER NOW. 13 ACID. 14 YAZOO. 16 CAT PEOPLE. 17 OIL. 19 IM DOWN. 20 CLEAN. 24 ENEMY. 25 AGAR. 26 BOW WOW WOW. 29 ANT. 30 SIMPLE MINDS. 32 SUBS 36 PETER GABRIEL. 39 SUNNY. 41 ELP. 42 A.K.A. 44 APE. 45 MINDS. 47 WELLER. 49 NOW. 50 ELVIS COSTELLO. 51 TRAVEL.

DOWN: 1 FRENZY, 2 YOH, 3 POP. 4 SENSIBLE, 5 RIFF, 6 TAKE IT TO THE LIMIT, 7 YOUR ACCENT, 9 AVALON, 10 AC/DC, 15 ORDER, 18 TOYAH, 21 LOW, 22 NEW, 23 DANSE MACABRE, 26 BREW, 27 WAS, 28 WASTRELS, 31 MARSDEN, 33 PEOPLE, 34 TO THE, 35 THE WAIT, 37 PAUL, 38 GABRIEL, 40 NOT WAS, 43 LIMIT, 46 DULL, 47 WAIT.

was all working. But when I arrived there, I was told that in two days' time we had two days booked at Air Studios, and the idea was to write a single. So at that point I did one of my panic sessions and wrote 'Love In Motion' in the space of a day. I remember looking at my watch one morning and discovering that I was still writing the lyrics half an hour after I was due in the studio to sing them. I must admit it's still one of my favourite songs. I don't know whether it was because it was done so quickly, or what. It just turned out well.' Despite the David Essex comparison?

(Laughter) "That's very interesting. I haven't received that comparison outside of Australasia. I'm convinced there's a conspiracy in the Southern Hemisphere." Duncan Campbell

fans it's hard to accept that the Who has outlived its use. They should check out Townshend's very fine, recent, solo set and meet he new boss. Kim Carnes Voyeur (EMI America)

When you score America's big-

gest selling single of 1981 then the record company is more than willing to spend big bucks on your follow-up album. And considering the bleating wimps that so often dominate the US Top 10, it's to Carnes' credit that she's made an album that leans to big beefy rock Oh, it's conservative stuff for sure but it also has compensations such as tolerable lyrics, discernable tunes and a general lack of pre-tension. Trouble is, all the swathes of synth and punchy production can't stave off the awareness that it's all just very expensive com-petence. Perhaps that's what makes the ballad 'Does It Make You Remember' stand out from the pack

Seven original numbers, five covers: drummer Hughie Flint's gone; Dave Kelly now gets as many vocal spots as Paul Jones; there's some sure supplementing from brass and keyboards – but basically it's business as usual More blues and boogie from Britain's supremo's of the Midge Marsden/Willie Dayson circuit.

call himself a Middle Class White call himself a Middle Class white Boy but most would regard him as a living legend. Born in 1927 in the Mississippi Delta, his cool distillation of boogie woogie, country blues and city bebop made him one of the icons of 50s boatoiks. Then in the 60s he was beatniks. Then in the 60s he was an important influence on British rock with such as the Who, the Animals and Georgie Fame recording his songs. Ben Sidran, recently in Auckland, reverred Allison as the William Faulkner of American Music

'JAZZ' FROM PAGE 29

Nonetheless, the evidence here on his first recording in six years suggests that Allison's heritage may lie more in an established style and mode of writing than in performance. His voice, unchanged much over the interim, still sounds capable, if a might characterless, his piano playing very proficient though hardly dis-tinguished. Middle Class White Boy contains six new originals and five covers (including his usual Duke Ellington, a Muddy Waters and a snappy Tennessee Waltz' in 4/4) Joe Farrell and Phil Upchurch provide impeccable support al-though Allison's electric piano is sometimes too clipped for his ripp-ling, cruisy style.

Clifford Brown/Max Roach Pure Genius Vol. 1 Woody Shaw Master of the Art Elektra Musician

Peter Thomson

Clifford Brown, widely regardas the definitive hard bop trumpeter, was the antithesis of the common conception of bop era jazzmen. Shy and retiring, a family man not given to the ex-cesses of so many of his peers. His career was cut short by a car crash in 1956. He was 26 years old. That crash also killed Bud Powell's brother Richie, a gifted pianist, who also features on this set, recorded shortly before the crash and only just released from the private collection of Brown's widow.

Roach, who pioneered modern drumming styles, is another player here, and it was he who put this LP together. Sonny Rollins, the big, muscular tenor sax player, finds his feet in this company. Bassist is George Morrow. Listening to this album will tell

you more about jazz than any words can. Brown was a giant, proving it as he spins out one effortless solo after another on 'I'll Remember April'. His breathtak-ing runs on 'What's New' are so aggressive, but still so sweet and full in tone, and the finish to the track, everyone flat out, is pure euphoria. Thankfully this stuff has

finally got out. Woody Shaw (trumpet and fluglehorn) has an honourable background that includes Chick Corea and Horace Silver's bands. This live set was recorded last February in a quintet form, with guest artist Bobby Hutcherson (Dolphy, Shepp) on vibes. This was just an easy jam session, with limited rehearsal time, but turned out some very cool sounds. Shaw's compositions make

Tree

extensive use of Latin and African rhythms, a nod to his younger days. The sound is both reflective and exuberant. Hutcherson steals the show on the respectful revamp of the old standard 'Diane', and Thelonious Monk's 'Mysterioso' features some lovely, lazy blues playing.

A smooth little gig. Duncan Campbell Billy Cobham's **Glass** Menagerie

Elektra/Musician

Billy Cobham has a new band and it is extremely good. Like his last quartet it is electric and com-prises guitar, keyboards, bass and himself on drums. This time though, there are no big names aboard, instead young recruits aboard; instead young recruits who cohere into a superbly tight unit under Cobham's robust propulsion. All concerned play with admirable fire and finesse although perhaps guitarist Dean Brown deserves special mention. Whether swinging like the pro-verbial clappers on 'Observations & Reflections' or getting lowdown dirty on 'Jailbait', he is simply arresting.

As the album title suggests, Cobham's musical forte always been primarily assimilative rather than innovative. To some listeners that may constitute a shortcoming but there must always remain an important place for those artists who consolidate rather than forge new paths. *Observations* explores nothing new yet satisfies because of its very high standards. Peter Thomson

Tom Scott

Desire Elektra Musician

Throughout the 70s Tom Scott gained considerable prestige for his fine work as saxman and bandleader in support of artists such as Joni Mitchell, Steely Dan and the Blues Brothers. His own albums rarely rose above the pedestrian predictable jázzrock for Californ-ian car cassettes.

So what's he doing on a classy new label like Elektra Musician? The deal, a challenge from the label's president, was that Scott's band record an album 'live' in the studio using a two-track, direct-

to-disk digital system. The results demonstrate yet again that: the digital process is a wonder of clarity and precision, these ultra-sessionmen really can play every bit as perfectly as you'd expect and although Scott blows with great gusto, his music is still better utilized as a supporting vehicle.

And so, on a couple of tracks, it is. 'Sure Enough' is a catchy slickfunk vocal number for Richard Page, while 'Meet Somebody is made semi-memorable by Stephanie Sprull. A few of the instrumentals receive virtually big band arrangements and a couple have melodies that rise above a riff. Johnny B Badd', a 50s pastiche, shows a little humour. Overall, another Scott set that is functional but hardly exciting. Peter Thomson

BACK ISSUES AVAILABLE

2 Mark Williams, Joe Cocker, Mike Chunn interview (Split Enz in Europe)
19 Talking Heads, Ramones, Sire label, Steely Dan, Kim Fowley.
24 Talking Heads Part 2, Citizen Band, Swingers bandfile, Dragon.
26 Devo, Knack, Mi-Sex, Wellington Special.
27 Bob Geldof, Kids Are Alright, Sheerlux, Ry Cooder, Radio Radio.
29 Graham Parker, Members, Mother Goose, Radio Radio 2.
30 Sweetwaters Issue programme – John Martyn, Elvis Costello, Renee Gever, No Nukes, Squeäze, NZ Band profiles: Split Enz, roy Love Helio Sailor, Citizen Band, Th' Dudes, Street Talk.
46 Split Enz, Pop Mx, Meemees, Wgtn '81, Class Of '81, Newmatics, Herco Pilots, Swingers, Madness supplement, Madness, Joy Division.
47 Jam in London interview, Reggae/Bob Marley supplement, Madness, Joy Division.
48 Cold Chisel, Blams, Wgtn Zone.
49 Angels, Beat, Lemmy Motorhead and Desmond Dekker interviews.
50 Swingers, Psychedelic Furs and U2 interviews, the Clean.
51 Newmatics, Gramps, Stray Cats, UB40, Blind Date and Gordons interview.
52 Echo & Bunnymen, Danse Macabre, Penknite



The Blues Band Brand Loyalty (Arista)

The Shakin' Pyramids

Celts and Cobras (Virgin)

A second album of rockabilly and assorted nostalgia from Glasgow's Shakin' Pyramids. Glasgow's Shakin' Pyramids. With an eye to wider appeal they've gone electric, employed Roger Bechirian and Bob they've gone electric, employed Roger Bechirian and Bob Andrews on production chores and included a pretty passable Costello ditty, Just A Memory', on the first side. Self-penned 'Like Me With No-one' and 'Plainsailin' suggest that the Pyramids have a future if they can throw off the rockabilly idiom that unfortunately dominidiom that unfortunately domir ates the rest of the album. GK

otherwise known as U2 can sound like ABC Screaming Meemees The 'I'll never look at a bottle of whisky the same way' Award Stefan Morris

The 'Let's wear a bit thin

Heilo Sailor, Citizen Band, Th' Dudes, Street Talk. 31 Sweetwaters, Swingers, Mi-Sex, 32 Bides, Mockers, Valentinos, Jimmy & Boys, 33 Superstanting Street Stree	MY DOG LIKES THE POSTIE	
 32 Police & Split Enz interviews, Sharon O'Neill. 33 Marching Girls, Crocodiles, Fleetwood Mac, Ellen Foley, Russell Morris. 54 Dave McArtney & Pink Flamingos, Go-Go's 	AT THE LOCAL STORE I TOLD THEM I'M TOO	EXTRA 1 EXTRA 2
34 Tom Petty and Street Talk interviews, Mi-Sex, Virgin supplement, Whizz Kids and Pop Mechanix bandfiles. 55 Clash interview, Sweetwaters, Pop Mechanix, Devo, Sharon O'Neill.	COOL TO READ 'RIP IT UP'	Split Enz 2 page pic history, New Wave dates (75-80), Last
 35 'Quadrophenia', Bob Geldof and Kevin Stanton interviews, Newz and Flight X7 bandfiles. 36 Ray Davies, Cure and Jo Jo Zep interviews, Burgess. 	I MISS OUT ON IT, IT COMES BEFORE LGO AND ITS GONE BEFORE LGET THERE	Cramps, Toy Love (pic, last Weekend in Auckland (New- gig photos, TL by Toy Love), matics, Pop Mx, Penknife Ramones (interview, pic, NZ Glides, Techtones), Kinks pro-
Neil Young supplement. Stones. 37 Magazine, Toy Love in Oz, Newz, Tim Finn interview, Ramones. 57 The Clean, Pretenders, South Island bands, Mental As Anything, Chas Jankel. 58 Blams, Teardrops, Hall & Oates, Bill Wyman,	I LIVE IN PARAPARAUMU	faves), why Spelling Mistakes file, mod Ray Columbus, David split, Zwines Family Tree (2 Bowie pic, UK Scene by
 38 Howard Devoto interview, Flight X7, Tim Finn interview. 39 XTC, Lip Service, Motels. Kottke/Redbone interviews. 59 Human League, Men At Work, Chills, Tim Finn, Motels interviews. Elvis Costello and Furtive 	NONE OF THE ABOVE	page history AK bands 1977- Jeremy Templer, Newtones, 80, by Simon Grigg), Cure, Heavenly Bodies, Chris Knox
40 Martha Davis, David Byrne and Dave McArtney interviews, Doors, Bruce Springsteen, Hammond Gamble. 60 Split Enz in Canada, John Hiatt, Dance Exponents, Narcs, Moving Pictures, Lindsay		XTC, Tom Petty, Life in the pic. Fridge, ChCh band history.
41 Coup D'Etat, Flowers, Clash, John Lennon, Elton John: 61 Graham Brazier & Harry Lyon, Fall, Jim Carroll,	Name	Please send me your FAB mag with NEAT-O pics and
42 Clash interview, Cold Chisel, INXS, Tigers, Jo Daggy & Dickheads, Hip Singles, Dropbears. Jo Zep, Borich/Tilders. 62 Split Enz On Road Part 1, Fall's Mark E. Smith interviewed, Altered Images, Randy Crawford, This Sporting Life, Cold Chisel.	Address	GROOVY stories!
44 Adam Ant, Associates and Police interviews, Stevie Wonder.	Enclosed \$	Address
Circle the numbers of the issues you require and post to RIU Back	□ 1 Year NZ \$6NZ □ 1 Year USA \$18NZ	Enclosed \$ for copies at 75c each.
Issues, PO Box 5689, Auckland 1. Address Send 40c each. If purchasing only one RIU send 60c. city/town	□ 1 Year Aus \$12NZ □ 1 Year UK \$24NZ	EXTRA 1 copies. EXTRA 2 copies. POST TO <i>RIU</i> , PO BOX 5689, AUCKLAND 1.
	POST TO RIU, PO BOX 5689, AUCKLAND 1	1001 10 HIO, 10 BOX 3003, AUORLAND 1.

34 Rip It Up / November 1982