

REVIEWS

All records kindly supplied by Colin Morris Records, 54 The Terrace.



HOW DARE YOU - 10cc

10cc's latest album release *How Dare You* should have disappointed me. It does not compare with the group's previous effort *The Original Sound Track* (which I feel is par excellence). However 10cc have continued their tradition of combining musical quality with lyrical genius, so the album succeeded for me, after I had played it a few times.

The record's worth lies in the variety of musical styles employed to reflect the satirical attitude prevalent in the lyrics. Favourite topics parodied on the album range from musical styles and the values those styles reflected to the business world and the ladder of success aspirations associated with it.

Side one of the album comprises a number of tracks which differ in the tone of their satire. This puzzled me initially as I was unable to work out when the group was satirizing and when they were serious. However, if the music was sometimes subtle they lyrics left me in no doubt that the record is a send up. 10cc are the music; answer to Monty Python.

This is most apparent on the track 'I Wanna Rule the World'. It begins with regimented oppressive drum beats to match the lyrics which go as follows.

*I wanna be a boss
I wanna be a big boss
I wanna boss the world around
I wanna be the biggest boss that
ever bossed the world around'*

Throughout this track 10cc employ various voices (which is so characteristic of their work) to present the parental and political pressures on the individual in many western societies. Although it lacks subtlety its an amazing composition both lyrically and musically.

Directly following this track comes a number called 'I'm Mandy Fly me' which is a subtle attack in comparison. It parodies an American airline advert (I'm 'Bleep' Fly Me). In it, 10cc expose the phynyness the advertising world creates, and moreover attacks a sexist piece of advertising. Thus the track deserves consideration - as does the rest of the album.

The music itself as I have already said varies quite a lot stylistically. 10cc use percussion well and moreover the vocal tacking, which is so distinctive in their music is found on various tracks. All in all *How Dare You* is an album well worth listening to if not buying (unless of course you get it for free for reviewing it!).

— Ann Elborn

THE HISSING OF SUMMER LAUNDS : JONI MITCHELL

Asylum Records, 1976

Joni Mitchell and her particular style have long been quite enigmatic features of the Los Angeles rock scene.

She is a remarkably talented lady and a long series of successful albums bear witness to this fact. Her latest record would probably be her best as it seems unrivalled in its beauty and perceptive approach and it should, according to the artist herself, be constituted graphically musically, lyrically and 'accidentally' as a whole.

She had put a great amount of work into this album as the lay-out and graphics are hers, the songs are entirely her own composition and she and drummer John Guerin mixed and produced the final tapes.

As with previous albums, this one is a 'family affair' where every big name in the music business just happens to drop by to play guitar

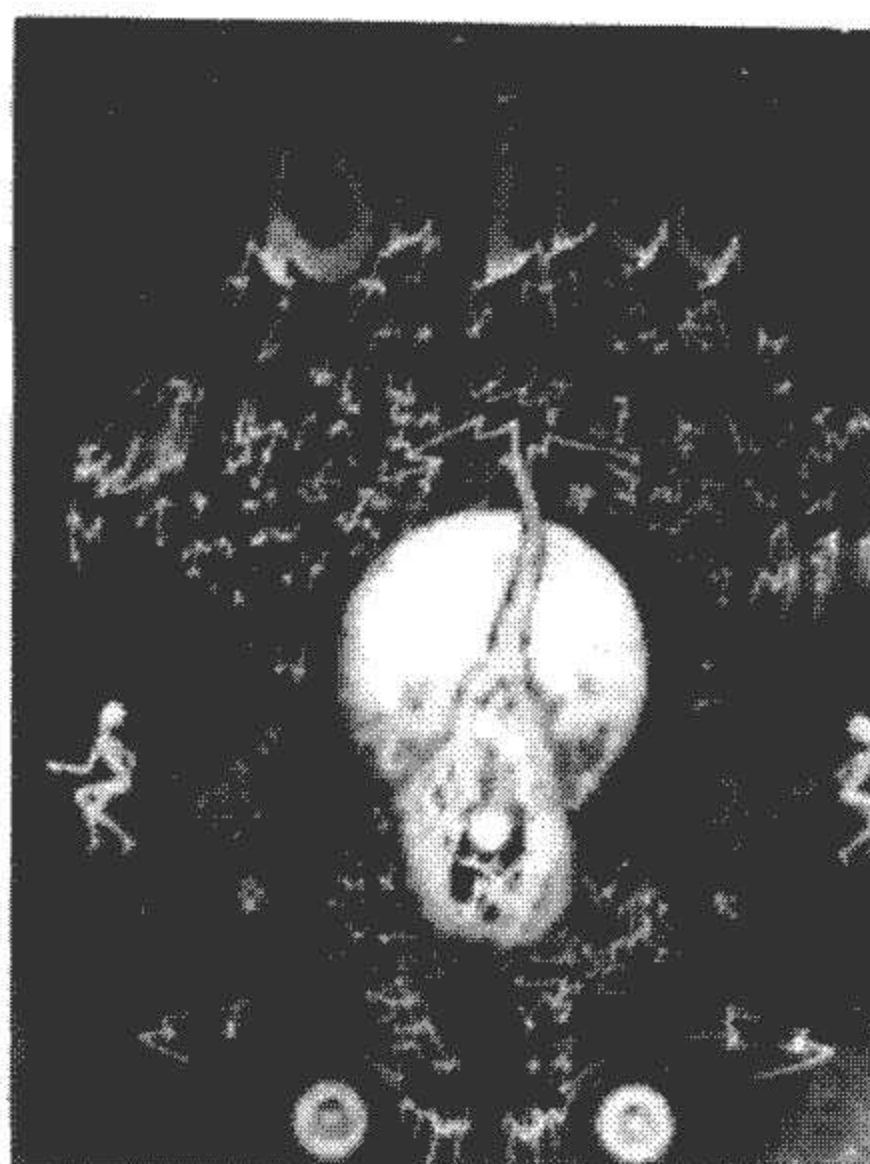
or sing harmonies with her. James Taylor is present on two tracks playing acoustic guitar while Dave Crosby and Graham Nash do some good background vocals on *In France They Kiss on Main Street*. Jeff 'Skunk' Baxter does electric pieces on that same track and old Mitchell Favourites Victor Feldman and Max Bennett play electric piano and bass respectively.

She moves through the *Hissing of Summer Lawns* with an effortless style of warmth and grace. What she sees in her subject she has painted as a spectrum of diverse human experience which permeates every song and pulls it into a sequence with the others. *The Boho Dance, Edith and The King Pin, and Harry's House - Centerpiece* are excellent tracks to name only a few and the theme seems to be the disappointment and emptiness at the American middle class ethos.

Her songs stare at the deception at close relationships, the battalion's of paper-minded men with their paper-minded wives, affected women in Parisien dresses sporting ladders in their stockings, and the ambivalent nature at love in a chic and fancy world.

This record is a valuable one to have, showing this very classy lady unravelling a mystery and giving faint clues in her poetry and music.

— Philip Hay



DR TREE (EMI Records)

Dr Tree are an Auckland based contemporary Jazz-Rock group whose members all hold a wealth of experience in studio work and in a jazz back-ground.

This is their first record and as such represents a milestone in New Zealand's recording History. It is an album rich in texture, tight in control and standard of ensemble, playing here is definitely the best I have yet to hear executed

by an antipodean group.

The six members who make up the group display influences ranging from Solf Machine and the Mahavishnu Orchestra, through to Miles Davis.

The album gets off with 'Twilight Zone' which, in its brevity, sets the pace for what is to follow. 'Vulcan Worlds' follows and is immediately notable for its brisk cleverly structured percussion. John Banks (percussion) and Frank Gibson Jr. combine well to drive along the pace. The whole work is methodical yet highly inventive.

Side One is then brought to a close by 'Transition', a number composed by Martin Winch the group's guitarist. Overall the piece is remarkably quiet in aura despite the very moving pace and tempo of it. The highlight is a most inventive guitar lead by Martin Winch, an amazingly well mixed piece, which uses the speaker range to its fullest extent. The interplay between keyboards and guitar evokes a strong comparison with some of John McLaughlin and Jon Hammer's work for the Mahavishnu Orchestra's 'Birds of Fire' album

Side two brings even better things and after 'Eugino D' (a more traditional jazz number with the conga being used to produce an almost rumba effect).

'Affirmation' is certainly a fine track. Once again the guitar is impressive and the short dabbling runs along the fretboard come out as sparks over a smooth rhythm that builds from a serene sound into a vigorously controlled piece of percussion. This track is most important in that it signals to the listener that Dr Tree are a group capable of tight control.

Highlighting this point is the closing track 'One for Dianne' written by drummer and leader Frank Gibson Jr. 'Dianne' perfectly illustrates his highly refined Jazz drumming technique, the opening instrumental drum break is tight, never self-indulgent and inventive. While so many drum solos seem to be put in because a group needs to fill up record space, the solo that starts 'One for Dianne' is never that.

Dr Tree have shown on this record that not only are they fine musicians but in a field where New Zealand groups have never traditionally 'made it' we have a group here who have shattered that theory.

This is a specialist album but it is highly recommended to those of you who think that apart from Split Enz New Zealand has nothing for the musicians here are so fitted to the concept of Dr Tree that we can't help but hear more of them.

— Grant Cairncross

DOWNSTAGE



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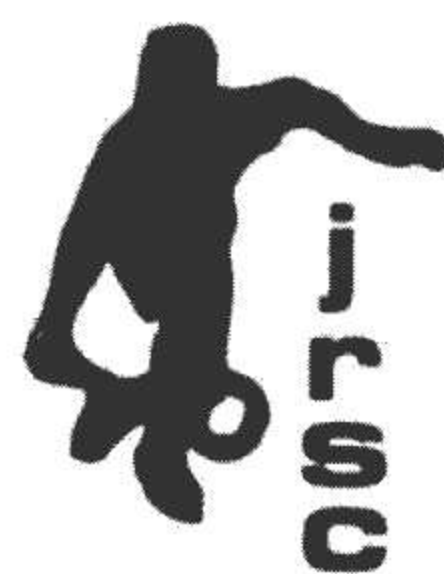
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