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INDUSTRY

Though both **Supercharge** and **Wilko Johnson** have left Virgin Records, both acts will still be distributed locally by RTC. Supercharge is now on Criminal Records and ex-Feelgood guitarist Wilko Johnson is with Rocksburch, both labels distributed in New Zealand by RTC.

New CBS Australia appointment is **Nigel Sandiford** as Product Manager. Sandiford left Phonogram NZ, mid 1979 and worked as Polydor Label Manager in Australia prior to joining CBS. Part of his role will be in A&R (signings and artist liaison), working with Peter Dawkins, ace producer of Dragon and Mi-sex fame.

New Managing Director for EMI NZ is **David Snell**. He has been Technical Director for four years. Ex-chief, **Peter Jamieson** has taken up his appointment as Managing Director of EMI Australia.

Notable departures from the record industry in 1979 include Promotions Managers, **Kevin Williams** from Festival and **John Potter** from EMI Records. Thanks are due from *Rip It Up* to both gentlemen for many a fine press conference.

MC

LIVE

**THE SOBS, THE FEATURES
LIBERTY STAGE — 16 FEB.**

With the third wave of post-77 bands, the differences of style, approach and ambition have become more obvious. The division between the straight-down-the-line dance bands, and the more ambitious 'new pop' bands (who at times sound almost neo psychedelic) has seldom been more obvious than on this night at the Edinburgh Castle.

The Sobs fall into the former group, and played covers ranging from the obscure (ATV) to the obvious (Archies), and included the best cover of DDBM&T's "Hold Tight" I've yet to hear. Of the originals the best were the bounce-along "Surf Reporter", and the token reggae, "Trenchtown Breakdown."

Everyone's proficient, with special mention of Hunt (drums) and Hoffman (guitar). Little is left to the imagination, but they are a great dance band, and what more can you ask for in a pub?

The Features, more or less in the latter category, are one of the most interesting and inventive bands Auckland has seen for some

Skeats and Carl, Mainstreet, March 4.



time. They play original material and a few drastically rewritten covers. Jed's guitar style is jarring, but uncannily melodic. Pinker and Orange provide a very effective rhythm section. High points were the originals, "City Scenes", with its "Day Tripper" riff, "Victim", "You're Gonna Get Done" (from the Primmers on AK.79, but with more panache), "Do You Want To Know A Secret", and Tommy James "Crimson and Clover".

The only drawback was the vocals. Carl von Bergen's style was appropriate in the Primmers, but becomes a little monotonous in the Features. He treats all songs the same way, and even if his singing is meant to mock Lydon copyists, it's a little dull. His voice shone on "Crimson and Clover" and "You're Gonna Get Done," but often the songs were only saved by the band's instrumental attack. The rest of the band are unwise to accept his style as their own.

Simon Grigg, Yvette Trezevante

**REEL TO REAL
WILLY'S WINE BAR — 26 FEB.**

Reel to Real have been around, in various forms, for a couple of years now, and I for one had safely pigeon holed them as "just another pub band," — too competent to be offensive, but in no way remarkable or distinguished.

However the current line-up seem quite suddenly to have kicked themselves out of the 'cover band' syndrome and begun to come right in a big way. Even before a limp Tuesday night crowd at an uninspired venue like Willy's. RtoR put on possibly the most satisfying all-round performance I've seen from a Wellington band in recent years.

The cover/original ratio in the set runs around 50/50. The covers, Parker, Costello, Thorogood etc, are strong numbers, played well, and set a pretty tough standard for the band's original material to live up to. But it

does. Songs to impress especially were "Building On Sand" and "Who Paints The Signs", tunes that rock, lyrics which make sense, and spot on harmonies.

The danger bands of this sort risk is a tendency to bland precision (c.f. Rockylox) although so far RtoR are playing with sufficient urgency to avoid this. If they do have a problem it could be that their whole approach is supremely unfashionable, though given the current state of fashion this is hardly a fault. Their stage presence tends to be a trifle low key with a conspicuous absence of the "Love me cos I'm ugly" theatrics and arty posturings which are endemic in the wake of the no-longer-so-new wave.

But what's wrong with good rock, playing well sans extraneous bullshit? Well worth seeing.

R. Soley

**TOY LOVE, ANDROIDSS, THE COMICS
BREVET CLUB — 24 FEB.**

All week, they were selling tickets in the pubs, and on Sunday night, several hundred notables filled the Brevet Club to hear the last Christchurch gigs of Toy Love and the Androidss.

Also on the bill were the Comics and an opening group which was made up of Jane Walker (drums), Paul Keen (bass), Mark Wilson, and Jeanine (guitars), and Nicky (vocals). With slight variations in line-up this band ("call us what you like") ran through some familiar material like "Gloria", and created what could be called an air of informality.

The Androidss were next up, and it is sad to see them leave town. Between the pleas for petrol, they ran through a typically infectious set. They may have a rugged sound, but with so much to watch, they do the city proud.

Toy Love were everything expected of them — Christchurch loves them.

JW

**THE CROCODILES, THE PUSH
KICKS, SHORE CITY — 15 FEB**

Playing rock'n'roll in a cabaret setting is no easy task. But Wellington band, the Crocodiles, braved the decor at the Kicks nightclub, opening their set with confidence.

They're a six-piece band with tons of individual experience. They play lightweight pop with the emphasis on vocal harmonies, and refuse to take themselves seriously. These days, that's a rare commodity.

At first, the Kicks crowd packed the dance floor as the Crocodiles snapped out their sixties rhythms.

Lead singer, Jenny Morris, with her onstage sex appeal, and quality vocals would probably give Debbie Harry a run for her money. And with covers of "Denis" and "Bluebeat", the image is re-inforced.

The guys in the band have all clocked-up a fair share of experience with Wellington bands, and bassist Tina Matthews and Jenny Morris have come to the Crocodiles from the Wide Mouthed Frogs.

The Crocodiles put a lot of effort into their live performance, especially their vocals. But those vocals cry out for solid musical support and, at this gig, the sound deprived the audience of hearing all that accumulated musical experience.

The Push opened for the Crocodiles, playing faithful cover versions of songs by Costello, the Cars, the Knack and the Records. The audience reacted to the sound-like tunes by packing the dance floor. With aggressive playing, power and volume, and a tight precise sound, the Push could do well for themselves.

All they need now is some original tunes and the Windsor on a Friday night.

Jim Parker

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