

LIVE

The Troggs
Mainstreet, April 28.

Well, it seems I'm in a minority, I loved the Troggs, even with the light metal guitar solos and non-existent bass. These four old sods with sagging skin and awful taste in stage clothes, lumber onstage and crank out the same set they do every night, ancient songs they've done a million times, everyone a cliché, everyone a gem (well, almost). And except for the new bass player (he's only clocked up 13 years) they all enjoy themselves and put venom into what they're doing and don't hesitate to giggle at themselves.

Didn't Reg Costello (oops!) sweat a lot? It's a real problem. Nice to see a real human on stage. Stacks of Brut roll-on after the gig (I went backstage as a cub reporter for *Rip It Up*) and disgusting scents.

You don't want to know all that. So, they played most of their hits and other people's including 'Peggy Sue' that made Toy Love sound like the Knobz, and a 'Satisfaction' that made the Stones sound pretty good. 'Love is All Around' was absurdly good. The first version of 'Wild Thing' was all you could expect and for a 16 year old song, played every gig for as long as some of you have been alive, absolutely remarkable. Elvis (oops!) even played the ocarina break (flutey sound) dead right.

Apparently the onstage monitor sound was awful to the point of anger and frustration and certainly the out front sound was abysmal, the stage was oppressively hot,

snare and strings broke, and stupid, fuckin' skinheads insisted on beating each other up and showering Presley (right!) with the first gob he'd ever encountered. He didn't mind the beer though.

Next time, they'll bring their own soundman, I hope. Next time, they'll play 'Anyway That You Want Me' and 'Our Love Will Still Be There' I insisted.

They're really nice guys. Tony Murray (bass) used to be in Plastic Penny ('Everything I Am' and an awful version of 'Strawberry Fields Forever') and played on Elton John's first album. Chris Britton (guitar) left the band in 1972, opened a nightclub in Portugal, got bored, and joined again in 1980, "cos it's exciting". Ronnie Bond (drums) still knows the words to songs they haven't played at all since 1966, and Reg Presley is *exactly* like you'd expect him to be.

The Blue Flames fulfilled their function as support without offending anybody, but, somebody, do something about the colourless, inadequate, ineptly controlled sound system at Mainstreet. It's killed far too many bands and maimed everyone who's played there.
Chris Knox

Swingers
Danse Macabre, Gurlz
Mainstreet, April 25.

The Gurlz had a bad start soundwise, with that song about a certain someone, but picked up on the Blondiesque 'Living By the Hour'. Kim's a lady with a voice and a stage presence. Kim and Shelley (keyboards, vocals) present some beautiful harmonies particularly with 'Sad Song'. Drummer Carol does vocals on

'Shark', while Greg provides a taut guitar. Songs are natty and humorous. It's not often you walk away remembering tunes these days.

Danse Macabre moved into a truly danceable set with a very cool, casual Nigel walking among the people cabaret style. These boys are creating some superb rhythmic music, which Nigel occasionally stands back and observes, when he's not on synthesiser or singing.

Fronting Swingers dressed in a serge coat, Andrew Snoid talked his way into 'Don't Ever Let Go'. A sparse and dramatic start. His stage movements are economic, he adds keyboards and percussion.

Phil Judd appears more comfortable on stage - having been released from the pressure of fronting, he can now concentrate on his guitar. Bones is not having to cover for Judd in the front line and Ian Gilroy still plugs away conscientiously.

The material is all new this time, except for 'Counting The Beat', and the closer 'Cocktails'. Songs such as 'Demon Man', 'Forbidden Places' and the excellent 'Magic Hour' are more like Swingers of old - neat, with pointed lyrics. But they're almost buried in a full-on, monotonous barage.

After 'Only Human' Andrew spoke a terse goodnight. They returned for 'Punch and Judy' and finally 'Cocktails' with Judd drumming, Bones on guitar, Snoid on bass and Ian as front man - bewildering everybody.
Ann Louise Martin

KOTTKE FROM PAGE 8
similar vein to yourself?

Wyndham Hills Records provides about the only outlet for solo guitarists. With the economic downturn, the risks are not being taken. Takoma has been bought by Chrysalis and they're prepared to record new bands, but not solo performers. It would be most unlikely that I would get a record contract if I was starting out now.

What plans do you have for a new album?
"The new album will contain a lot of slide guitar and vocal, with a minimal production. Bass notes will be extended whole notes or muted ones, and there will be no metal in the drum sound, just skins.

Above all, the album will have an arrangement for the accompanying instruments."
David Perkins



4 5 s

Human League
Don't You Want Me (Virgin 12")

This is the song that has broken Human League in America. The most commercial track from *Dare* becomes its fourth single. Coupled with 'Seconds' and an extended dub version of 'Don't You Want Me', this is a record everyone in the world should own.

The Fun Boy Three
with Bananarama
It Ain't What You Do (Chrysalis)

The Fun Boys, with three girls, dust off a real old song. After 'Lunatics' this is a dull ditty about nothing. The flip, 'Funarama Theme', is an instrumental dub workout, a bit inane.

Playthings
Birds Eye View

Great guitar sound, luscious vocals. This should have been a 12-inch extended version. At two minutes 40, it hardly wets the appetite. Other side has two songs, 'Dumb' and 'Pure Frost'.
25 Cents

Don't Deceive Me (Flying Nun)

25 Cents are an all-girl, Christchurch five-piece. This is a standard thrash-along with a reasonably vague sort of tune. Flip is 'The Witch' - a pop song resurrected from the sixties.

Ritchie Venus and the Blue Beatles
Bleeding Heart (Flying Nun)

Nothing new here. More from Christchurch, this time without much to offer. Boring rock n' roll that sounds as old as Ritchie Venus is rumoured to be. 'Josephine' on the flip side is a poor re-tread of the 'Taxman'/'Start' riff.
OMITD

Maid of Orleans (Dindisc 12")

Part two of the 'Joan of Arc' story from *Architecture and Morality*. Imitation bagpipes over a steady beat and lush melodies. B-side has 'Navigation' and 'Experiments In Vertical Take-Off'.

New Order
Procession/Everything's Gone Green (Factory)

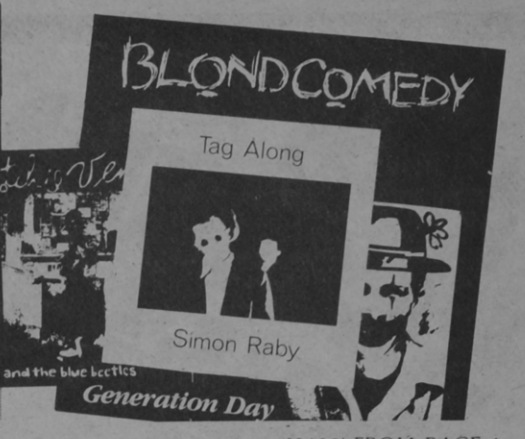
It's a hard task to shake free the memory of Ian Curtis, but New Order are not letting that stand in their way. These two songs leap at you with a new-found vigour, and are almost, dare I say it, danceable.

Simon Raby
Tag Along (Ferret)

Simon Raby is from Auckland and this was recorded at Harlequin. Apart from that, I know nothing about it. Very catchy synth-pop song with a piano piece in the middle. It could be a surprise hit, if there was a radio station to play it. B-side is 'The Observers', also very clever.

Holly & Joey
I Got You Babe (Virgin)

Holly Vincent and her Italians run through the old Sonny and Cher standard with help from Joey Ramone and ABC producer Steve



Brown. True to the original except for the heavy metal guitar. Nostalgia we don't need.

Pin Group
Go To Town (Flying Nun 12")

A five song EP from Christchurch's Pin Group. Songs are 'Power', 'Long Night', 'When I Tell You', 'A Thousand Sins' and the single 'Ambivalence'. Unfortunately, the Joy Division-Velvet Underground influences overwhelm the vocals and guitar respectively, though 'Long Night' is a haunting, tasty lament.

The Builders
EP (Flying Nun)

Bill Direen and his tradesmen with a seven-inch that plays at 33rpm. Four songs, 'Girl At Night', 'I Thought I Knew You', 'Starry Day' and 'Rug'. First side has that Velvets sound again, this time circa third album. Second side is a little more adventurous, particularly 'Russian Rug' with its intoxicating keyboards.

Swingers
Starstruck (Mushroom)

The title track from the movie and by all accounts the best thing about it. Recorded prior to Andrew joining, this features Phil on vocals, coming on like a latter-day Marc Bolan. Lots of brass and very heavyweight. B-side is 'Starstruck Theme', an instrumental and very un-Swingers.

Blond Comedy
Generation Day (Mandrill 12")

Four songs from the ex-New Entrants. London-born Tony Johns has never managed to get around his poor-man's-Paul Weller vocal problem. Couple that with songs that go on about 'King And Country' and you end up with a recording top close to *Setting Sons*.

The Church
Un-guarded Moment (Stunn)

The Church are currently the hottest thing in Sydney, and have achieved success in Canada. 'Un-guarded Moment' is a catchy, clichéd, riff-filled rock tune. What's all the fuss about?
Mark Phillips

'HALL' FROM PAGE 4
conversation slips to their version of the Righteous Brothers milestone, 'You've Lost That Lovin' Feeling'. The Hall and Oates cover struck me as unnecessary and exploitive, so what was the reason for choosing it?

"We had finished the album, *Voices*, but we needed one more song and I happened to hear 'Lovin' Feeling' on a jukebox and we went into the studio the next day and cut it in about two hours. I had a feeling, knowing American radio, that they would gravitate towards it and I proved right and it paved the way for 'Kiss On My List'."

And so to *Private Eyes*, a megabuster, already the source of two neat top ten monsters and also an album containing a couple of vaguely political songs in 'Mano A Mano' and 'Some Men'.

"A lot of our approach is very political in a personal politics way which for me is the basis of all politics. It has to do with self-realisation and taking each situation and looking at it as being unique. It's a problem in America where people are bombarded with easy answers that they don't see each situation as it is. They tend to generalise and think in categories and that's the subject of just about every song we've written. They may sound like love songs but they're really about social politics, about how to keep your individualism in a romantic situation."

And finally Daryl since you live in New York you must have contact with the Ze movement?

"Yeah, I'm very good friends with Augie Darnell and we're thinking of doing a record together. I'm very much involved with these people and I love it. In urban areas racial integration is a day-to-day reality and American music should reflect that and that's what we do and that's what a lot of people like Darnell and Prince are doing now as well. It's universally oriented music."

George Kay

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