



BANDFIL

HISTORY

Formed in April 1976, a five piece to play jazz based music in the 1860 Hotel. The band had no name but became known as the 1860 Band, so we stayed with it. In late 1978, became a six piece by adding guitarist Martin Winch. The first bass guitarist, Dave Pearson was replaced by Rob Winch mid 1977.

RECORDS

Albums — *The 1860 Band*, Ode Records, 1978. Produced by Terence O'Neill-Joyce. Singles — "That's the Kind of Love I've Got for You"/"Us", Ode Records, 1978.

MANAGEMENT

Terence O'Neill-Joyce, Auckland 370-007.

While hardly meteoric, Short Story's rapid ascent up the rocky road to success since inception December last has seen them established as Wellington's top group and one of NZ's more promising outfits.

Leader and mentor Kevin Bayley is modest when approached on the subject, but manager Danny Ryan admits that "Short Story is a vehicle for Kevin's songs." The 29-year-old guitarist/singer/songwriter has a ten-year history in NZ rock which includes time with such seminal early 70s groups as Chaptal, Taylor, Luther and most importantly Rockinghorse. His influence is dominant on the *Grande Affaire* album from 1976.

Rockinghorse dis-integrated mid-1978, and after a well-earned six month rest, Kevin decided the time had come to get back into rock and roll.

"We initially came together to record a tape for 2ZM's *Band Of The Month*", says Kevin of the band's formation. Brother Colin Bayley, similarly a guitarist/singer/songwriter (with a track of *Misex* debut album to his credit), drummer Steve Garden, keyboardist Gary Taylor and bassist Leon Keil complete the line-up.

Leon is a former Red Rose, Steve played briefly with Rocking Horse, Rough Justice and Bamboo, and Gary Taylor was previously with a Christchurch group called Shannon.

The first single "Julia", an infectious yet unrepresentative sample of Kevin's material, appeared in April before most radio stations and record shops had become aware of the

groups pedigree. It got generous airplay but low sales.

The next feather in SS's caps was a three-day stint at Wellington's Marmalade Studios in July (the group are managed by Marmalade Records) with visiting American producer Jay Lewis. Besides astounding local musos and setting the biz in a buzz, Lewis produced a creditable future single, slotted for release later this year, in "Halfway To Paradise".

Kevin comments on the sessions: "It was an amazing week. Everyone was just so enthusiastic. I think everyone learned quite a lot from that week."

He enthuses: "A lot of it has to do with attitude. His attitude was just so positive. We just came into the studio, jammed for awhile, did two takes and that was it. He wasn't concerned with bad notes or whatever. He was into performance, into capturing something on tape."

SS are considerably better at 'capturing something on tape' than yours truly the journalist, whose cassette recorder chooses a marathon one and a half hour interview with Kevin Bayley and amiable manager Danny Ryan, to cease proper functioning.

A rainy Wednesday late in July. Short Story, (minus Kevin, who is having his toothache exhumed at the dentist) are in Marmalade studios in rarely achieved relaxed circumstances, recording at their leisure rough takes of "possibilities" for the debut album, which they take two months off the road to record starting early October.

Being contracted to Marmalade has its advantages, not least in free studio time, and the group are using these privileges to good effect. This afternoon they record three of Gary's tunes, and the results are remarkably polished. The previous day, no less than ten of Kevin's songs had been recorded.

In contrast to the norm, audiences (or at least the audience at Wellington's relaxed, low-key Last Resort cafe) show appreciation more for original Short Story songs than for covers, however good they may be. "Whole Lotta Lookin'", "Don't Stop", and "Halfway to Paradise" get particularly good audience response, the band and audience feed off one another, and Short Story turn in an exemplary performance.

A couple of tunes from Rockinghorse days are featured — "Jamaica" and "Operator". Their covers are carefully selected lesser-known songs by artists as diverse as Cheap Trick, Roy Wood and Little Feat, apart from the grossly over-used "Rocky Mountain Way" which caps off the evenings entertainment.

Short Story's support for The Knack in the Wellington Town Hall burned bright despite the dire sound acoustics. The band stormed aggressively through a short, impressive set which nearly earned them an encore.

Steve drums perkily, hard-hitting but swinging, evidence of his jazz leanings, while Leon sloops back and forth plucking out bass figures. Both keep the undertow firmly under control. Gary mostly adds texture on electric piano, and occasionally lets out with ascreaming synth break (without detracting from the music!) Colin plays excellent rhythm and occasional lead and has a quint-essential pop voice, not to mention looks. Kevin though, steals the limelight with his rough full throated vocals and accomplished guitar.

Kevin is a potential guitar hero, but displays remarkable restraint and economy in his playing. He will acknowledge that, though the song format occasionally frustrates his wish to solo, the main idea is to get the song across to the audience. Most of the action goes on in the instrumental texture beneath and within the song structures, and the end result is music worthy of shaking limbs to and bending ears for. The songs are generally longish, which works wonders when the right sort of communication between band and audience is established and the energy level is high, and becomes equally boring and static when this is not the case.

Although to some extent comparison is pointless, the Short Story sound obviously draws from Little Feat's loose limbed rock'n'roll shuffle (done a la Rockinghorse), smooth seventies pop (Cheap Trick, Cars, Police), and new wave aggressiveness.

The immediate future for Short Story will be devoted to recording the first album, and directing efforts towards release overseas.

Says Kevin: "This country has advantages in its size, but also disadvantages, in that over exposure comes very quickly." Like Street Talk, the group are after an international market: a base in NZ, but records released in other countries, and tours in those countries to promote the records.

Kevin's talent and experience combined with the other members' youthful energy (they're in their early 20s) and musical ability, should place them firmly in the running for the kind of success which has so far eluded local groups.

Personnel changes are in the wind for Short Story. It's the usual personnel/musical differences cliché but they will last in one form or another with Kevin Bayley at the helm.

Regardless, we can enjoy their music in the meantime — a mainstream mixture of the best of the old and the new which discards fashion and pretence in favour of good rock'n'roll.

Gary Steel



PETER BLAKE

Keyboards

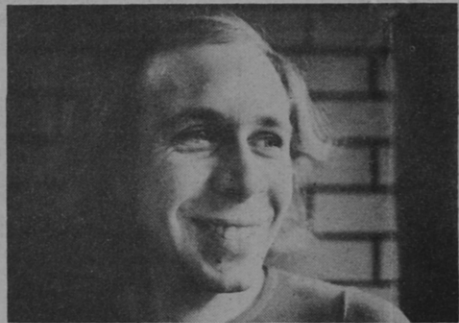
Born May 31, 1952. Education Motueka High. Musical Career Five years of musical theory. Bands — Arkestra, Quincy Conserve and 1860 Band. Other Jobs Television musical director.

FAVOURITES

Albums All George Duke and Jan Hammer. Singles "Rivers Of Babylon" — Boney M. Keyboard player, Musician & Singer George Duke.

EQUIPMENT

Moog synthesiser, B3 Hammond organ, Rhodes electric piano, Leslie 147, Fender Twin, 1000w JBL, Ibanez analog delay, Morley echo pedal and Ibanez flanger



BILLY BROWN

Drums and percussion

Born 1950, Liverpool, England. Education UE. Musical Career Started in '68 with Stamp at the infamous Oracle, Wellington. After 6 months in Aussie Stamp reformed as Freshwater. 1971 rehearsed for 6 months with John O'Connor (guitarist, Redeye & Good Cookin'). Followed by 2 years with Electro-Brass and 3 years at Woolshed Restaurant (playing standards, getting back to some fundamentals and learning how to be subtle). '76 joined Quincy Conserve and saw NZ. Since then in 1860 Band and 2 years (77-79) with the Roger Fox Big Band. Other Jobs 2 years as computer operator

FAVOURITES

Albums *Birds of Fire*, Mahavishnu Orchestra. *Weekend in LA*, George Benson. *Romantic Warrior*, Chick Corea. *Music of My Mind*, Stevie Wonder. *I Am, Earth Wind & Fire*. Singles "How Deep Is Your Love" — Bee Gees. Drummers 'Animal', Narada Michael Walden, Steve



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