



Mi-Sex, after making a substantial impact on hometown audiences, and then laying waste to Australia, have just produced their debut album, *Graffiti Crimes*.

It was recorded in 10 sessions, lasting a bit over three weeks, in EMI's new computer-operated 301 studios in Sydney. At the desk was CBS house producer Peter Dawkins.

Guitarist Kevin Stanton spoke to *Rip It Up* about the album from Sydney, on the eve of a backbreaking promotional tour.

"We attacked it very much the way we do in a live situation," he says. "It took us a little while to get used to the studio, it's picked up a lot of good criticism from overseas artists like Smokie. Eddie Money is coming to record an album there, and so are a few other big names."

Mi-Sex took a slightly different approach to recording from most other acts, in that they were in the studio the whole time, rather than laying down a track, going away, then coming back and criticising later.

"We had a lot more control," says Kevin, "and if anything isn't right, then we've only got ourselves to blame."

The album was done with the minimum of overdubs, so that nothing is lacking in stage reproduction.

It lives up to all expectations. There is no spare flesh, no filler. The tracks flow into one another, and retain all the punch of the live performance. Echo and double tracking are used sparsely, and the sound mix is kept crisp and sparkling.

Most of the tracks will be familiar to those who caught Mi-Sex on their last tour here. Everyone has done his share of composing, though Kevin wrote most of the lyrics.

The title track, which opens the album, has Steve Gilpin playing the yobbo with a spraycan, expressing himself on a handy wall.

"When we first came over here, I lived in Darlinghurst, which is virtually the graffiti capital of Australia," says Kevin. "It's quite an awesome place to live, because the graffiti you see there is quite genuine. The title has nothing

to do with 50's graffiti, it's 1979-1980's graffiti. It's the only way people can get their message out. They can't talk to a newspaper or on a radio station to get their message out to the world, so they write it in the biggest letters they can. I can walk around there for ages, it's a very inspiring place, and quite a heavy place, I guess."

"What Do You Want" talks about the transition the band made, from playing 25-minute epics, to tightening themselves up for the Sydney rock and roll audiences.

"But You Don't Care", the first single, started off as a guitar lick and was changed to a keyboard line. It's charted well in Australia, and the film clip, which we've already seen, has been heavily played as well. Kevin describes it as a "love song with a difference."

Standout track is the devastating "Stills", which went down a storm on the New Zealand tour and is the band's favourite track.

"It's a Year 2000 epic sort of a song, it relates to modern-day life and romanticises futuristic events. I'd like to do a film clip of that one."

"2120", which opens side two, continues the futuristic theme, with a vision of street life in the years to come. It was substituted for "Burning Up", which went on the B side of the single.

"I Wanna Be With You" was written by Colin Bayley, who used to play in Red Rose with Mi-Sex's keyboards man, Murray Burns. Bayley now plays in Short Story. It's a high point in the show for pogo freaks.

"Kamera Kazi", an old stage favourite, has evolved into its most mature form on the album. Kevin has been playing the song for three years now. It was written by Rob Wynch, whom he used to play with in the Christchurch band Brigade.

"Rob built up the original theme, and we expanded it by putting the monologues in the middle. It's been everything from a 10-minute song which was played on the radio in Christchurch, to a 30-minute epic with songs from movies in the middle."

"I get really involved in it because I'm a bit of a movie freak myself, and Rob really captured the feelings of being sucked in by movies."

"Not Such A Bad Boy", another good pogo spot, will probably be the next single. The title track is also very hot, but airplay may be a problem, due to the use of a certain so-called offensive word in the lyrics.

Mi-Sex are now well into their first national tour, taking in all major venues. They started out doing a live broadcast over the 2SM network, to a prospective audience of five million, on 31 radio stations.

The Australian tour takes them through till early October, when they return to New Zealand for a quick tour. Expect them about October 8th. Judging by the album, it'll be a must see.

Duncan Campbell

MAGAZINE & IGGY RESULTS



The three winners of the RTC Magazine competition are N. Orange of Takapuna, John Gorrie of Grey Lynn and Kevin Robertson of Takapuna. Unlike the Iggy Pop competition, all the winners are Auckland readers. Winners receive a copy of the two Magazine albums — *Real Life* and *Secondhand Daylight* and a poster. 70 other readers (every third correct entry) receive a copy of the *Secondhand Daylight* poster.

The band Howard Devoto left to form Magazine was the Buzzcocks. Magazine's classic debut single was "Shot By Both Sides" and Magazine's record company is

Virgin Records. Magazine and other Virgin recordings are marketed by RTC in NZ.

Autographed copies of Iggy Pop's *New Values* have been won by Alex Wilson (Te Puke), Tony Renouf (R.D.1 Hamilton), W.G. Fenner (Christchurch) and Gina Hona (Rotorua). Iggy's real name is James Osterburg, the fine mag is *Rip It Up* (of course) and Glen Matlock is the ex-Sex Pistol who is performing with Iggy.

The latest news on the Ian Dury *Do It Yourself* cover competition is elsewhere in this issue.

Graffiti Crimes

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