

'THE SCORE' FROM PAGE 6 the playing is superb but collectively it still didn't quite come together. An unexpected treat was Phil Judd's 'Magic Hour', which came across better than some of the originals.

AC SIMPLE MINDS: Jim Kerr jumped! ran! crouched! dancel! talked! sang! had fun! He did all these things and the rest of Simple Minds joined in to make this a concert of express good humour. Said good humour wasn't achieved at the expense of hardness, though. 'The American' and 'Love Song' were surging examples of the biggest in Big Dance music and 'New Gold Dream' and 'Someone, Somewhere in Summertime' were rousing and graceful. Perhaps the only reason this performance wasn't truly brilliant was the sound — all scratch and no boom. But Simple Minds proved that they deserve better than to be lined up alongside the pale Bowiephiles who make much "modern music." The moves are derived from enthusiasm, not cool. And one more thing — the audience contact was quite phenomenal. OK? RB ROSE TATTOO ensured that Sweetwaters '84 ended with a bang rather than a whimper. Marred only by Angry Anderson's prattish verbosity, the Tatts wall of noise riffing and guitar solos that stunned even the most hardened eardrums. Ideal festival fare. AC/DC next year perhaps? CC

MOCKER: "my my"

The Mockers used to be an unassuming band who played likeable pop songs. Singer Andrew Fagan wore baggy shirts, bare feet



Andrew Fagan

and tousled hair.

Then there was a lineup change. In the new Mockers, Fagan took the stage with heavy makeup, tall hair... and a bright pink feathered suit. Some people liked it, some people got upset, some people thought it was funny. Why did he do it?

"We'd just done the 'Alvison Park' tour, I was pissed off with doing the pubs again, I felt like a prostitute. I dressed like a prostitute."

Were you pleased with the reaction?

"Well, there wasn't much aggro, which was a bit of a let down in a way. I thought guys would abuse me and call me a queer, make it interesting..."

"But seriously, a lot of people misconstrued it, I felt. They took it on face value, that it was just someone jumping round in a chicken suit, they didn't really appreciate why I was doing it, because I felt that way."

With hindsight, would you do it again?

"Yes, it was what I wanted to do at the time. But I'd make it a lot more clear as to why I was doing



Jordan Luck

it. I thought people would take that in but obviously they didn't."

Do you like the idea of intimidating an audience a bit?

"Yeah, I enjoy it. It's good to stir them up. For me, we play the same songs every weekend and I enjoy playing but it can get a bit boring. The part that interests me is getting a reaction."

Russell Brown

EXPONENT: "my hair"

In that sounding board of social action, that very focus of radical youth culture, the *Rip It Up* letters column, one issue last year dominated all others. More letters than we could print streamed in on this hot topic. And what was it that our readers felt so strongly about?

The Jordan Luck Haircut.

We bailed up Jordan in the backstage bar at Sweetwaters to quiz him on the controversial coiffure. Did he anticipate the reaction to the new style?

"I never really expected the out-



Angry Anderson

rage that was sparked off, I just grew my hair really..."

Has this made you reluctant to experiment further with your hair?

"Well, no it's actually given me the motivation to carry it on, just take over..."

And how has the reaction been live?

"In a live sense, basically the hysteria it's created is phenomenal. I just never anticipated it..."

How did the haircut actually evolve? It obviously grew during the hiatus in the band's career last year?

"Yes, it was mainly in Australia. It was sort of a mixture of influences... skiing, surfing, boots, an amalgam of all those different things."

So you did have the surfie idea in mind?

"Oh, yes, I mean seeing surfies in Sydney and of course the Timaru influence — there are a lot of surfies in Timaru. Of course, I mixed that with the ski set from Mt Hutt thing..."

Ski set? Was that an attempt to go upmarket?

"Yes, a definite move on our part."

Heading for the Metro crowd? "Exactly."

And what is the actual hair process? What was the secret?

"Let me tell you, it was quite hard really. I started off with a growth tonic, Williams I think it was called... no, McWilliams, and I mixed that with Free and Lovely and a new dressing based on kangaroo shit that I was introduced to by some Melbournites. It took a long, long time and I was very proud of it. But I think it's reached its peak."

So where does the hair go next? "I think, perhaps a 1967-68 look, a little longer perhaps..."

Perhaps dropping the bleach? "Perhaps dropping the bleach... but if I go back to black I'll look like Ron Wood."

So you're a natural brunette? "Rat brown, rat brown..."

And finally, Jordan, how do you see your hair in terms of Rock's Rich Tapestry?

"Oh, right up there with Solomon as far as influence is concerned. I think it was a wealth of talent. I have very talented hair."

Thank you Jordan. A nation of schoolgirls awaits you. Russell Brown

ROSE TATTOO

Thinking and drinking

Rose Tattoo were quite outrageous at Sweetwaters.

They were twice as loud as anyone else for a start. The Eurythmics, Talking Heads and Simple Minds coped with the size of the event with power tempered with intellect, dynamics, pacing... the Tatts turned the fuckin' amps up.

But still more excessive than the sheer wonderful noise was the behaviour of singer Angry Anderson. Beginning — appropriately — by coming out and telling a joke, he went on to raves about drink and drugs, repeatedly drank to our health and told us if we didn't like rock'n'roll we could fuck off. He just couldn't shut up. Quite the behaviour of a man doing what he bloody well wanted and to hell with restraint.

He's not much different on the phone from Sydney. Getting answers is no problem — asking questions is.

"I sometimes can't keep my mouth shut," he admits. "But that's just a natural fact of life."

So that's the way you always act?

"Yeah. Well, I've always believed in the old 'no business like show business' and a lot of things that I hold as truth I learned from movies and biographies. I've been to Las Vegas, New York and all the supposedly hip places and the real pros I've seen knew not to change the basic realities of the business, the rules that were established years ago in theatre and vaudeville."

"I think once you stop talking to an audience on an intimate level, an affectionate level, you've lost not only part of yourself but a really, really lovely thing."

Not everyone can get away with it the way I can. Some guys have to almost barter with the audience before they can establish some kind of rapport. Whereas I can go out and verbally bludgeon someone into listening or abuse them into paying attention. People accept that — that it's partly the bravado of the image and partly my good-natured bully way of getting them to warm up to the situation."

You talked about drug laws during your Sweetwaters gig — is that something that concerns you?

"Oh yeah — well I smoke drugs. There's a lot of things like social welfare, national funding for cancer and leukaemia research,

national funding for sending our teams away, the hypocrisy of the courts and the law that concern me personally."

"I'm lucky in that I can write about it if I want to, in precisely the kind of language I want to use. But I don't profess to be spokesman for everybody, I just write what I feel. Like we got criticised over 'Revenge' on the last album, which people said was bigoted and abused Asian culture but I can only write what I think."

Do you think the way you express your feelings might stop you becoming as big as, say, AC/DC?

"Well you've just got to accept the fact that I can't shut up sometimes. But we do look at the lyrics when the album demos are finished and prune out the odd 'shit' or 'fuck' that gets into it. I always say 'okay, okay' and change the word or the outright false accusation or whatever for the sake of the rest of the band or the management or the publishers or the record company... or the sensitivity of the whole race."

"But what you've got to be able to do is live with what you've recorded. If I've got to compromise a little and not say some of the things I want to because I want the rest of the band to eat for the next few years then that's not selling out or being a coward. That's being realistic and practical."

People have predicted very big things for Rose Tattoo if you can crack it. Do you think there's such a thing as becoming too big?

"Yeah, I've talked about this at length and I think you'll never really know until you experience it. I think megastardom would certainly destroy a part of what makes Rose Tattoo tick at the moment but I think if it happens gradually you can accommodate the changes. But I'm a little bit old now to change my values and the way I feel about the world and people — that'll never change."

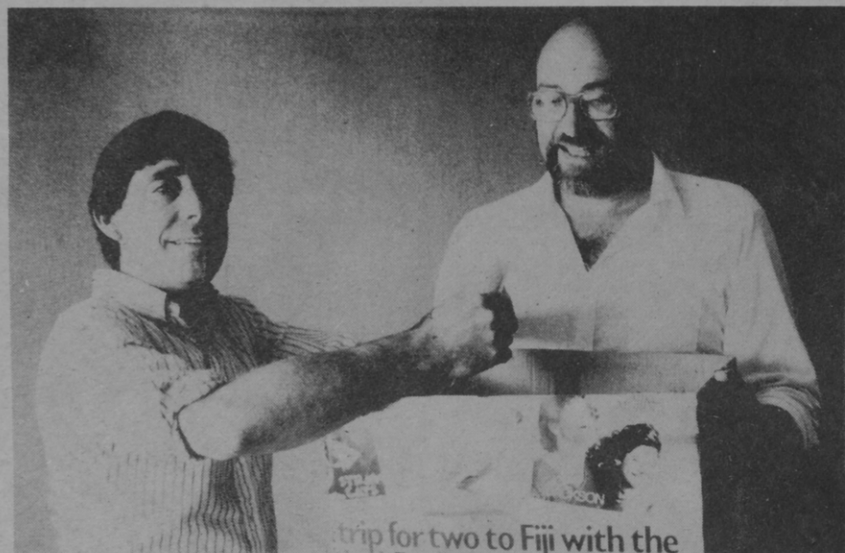
"But I think if it happens your friends should allow you the room to become a bit obnoxious for a while and buy an expensive house and two cars and a boat you don't really need and throw ridiculous parties and flaunt your wealth. I mean, if you get \$500,000, so long as you keep your head about you, you've got a right to act like a two bob laird — you owe it to yourself. You've taken years of obscurity and hardly any money."

What stage do you think you're at now?

"We're in that really scary transition from being a total cult band, loved and revered by the people who reject all that kind of thing because they've never had it. They find in their own consciousness and values that they can still like Rose Tattoo because they've never made a cracker. They're a famous band, everyone knows Rose Tattoo, but they're still struggling."

"When we do get more than comfortably off, which people are saying is going to happen, I think most of those people are going to turn around and say we weren't much good anyway. But I think the kids who've stayed with us

CONTINUED ON PAGE 31



Top NZ racing driver **David Oxtan** and a representative of **Festival** records draw the three lucky winners in the **Festival Passport Collection** competition.

Congratulations to: **S. Delgaizo**, Papatoetoe
T. Fitzgerald, Moerewa
S. Moseley, Nelson



Who each won a trip for two with **Air Pacific** to Fiji plus accommodation.



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