

Harry (ex) Exponent

In a surprise move the Dance Exponents have parted company with drummer Michael Harrilambi.

The decision, apparently a mutual one, was made after the Music Awards. Guitarist Brian Jones said a full explanation would be offered in the band's next press release but was prepared to offer his own thoughts on the matter:

"All I can really say about Harry leaving is that he had noticed what was happening himself, he was pretty disillusioned with it all, so it was a mutual agreement. We didn't ask him to leave the band, we just weren't happy and neither was he. Being in the band together there was too much pressure to be friends as well and over the last six months things have been pretty tough living together, cramped in the one space (in Melbourne). And it seemed that Harry wasn't



quite fitting into what we were doing at the time. It's definitely worked out the better for our relationship, we're much better friends than we were a month ago; it's getting to be like the old days!"

Harry will play on at least some of the songs on the Exponents' new album, for which recording will begin in Auckland early in the new year. The album will contain mainly songs heard on the band's last NZ tour ("we've got to get them

out before they get too old!"). It will be produced by American Ian Taylor, who produced Romeo Void's *Never Say Never* and prior to that worked as engineer for the extremely famous Roy Thomas Baker.

Meanwhile, Brian himself has plans to record. Never one to remain idle, he's been practising with former Exponent Martin Morris, working on four songs to record at Nightshift of 32M studios in Christchurch.

"It's just gonna be a few friends making a record, basically. I was gonna get a few Wastrels along as well, just anyone who wants to have a go. I mean we've got a great producer for it in Dave Gent!"

"I just hope someone will release it," he grinned.

It was confirmed recently that Stephen Birss, drummer for last year's Christchurch Band War winners, the White Boys, will play on some of the album tracks and will also tour with the band during the summer, although no dates have been confirmed yet.

Alister Cain

EUROGLIDERS



Eurogliders, Bernie Lynch at rear.

Eurogliders wasn't much more than a funny name on this side of the Tasman until the release of the single 'Heaven'. Then, all of a sudden, they were that Aussie band with the catchy song ...

The story was similar in the band's home territory. It had been a full two years since the single 'Without You' from their first album *Pink Suit Blue Day* had gone Top 10, their old record company had dropped them and the new one, CBS, was pinning all its hopes on the album being recorded in England with Police producer Nigel Gray. The rest, as they say, is history.

Guitar/synth player and chief songwriter Bernie Lynch cheerfully agrees that things are going well for the band since the release of the second album, *This Island*. But it's not as if success was by any means a foregone conclusion during the recording. For one, they didn't get on particularly well with Gray ...

"Eurogliders seem to live and learn and I think we're fast learning that we're never going to be completely happy with any one producer and I think in the future we're going to have to maintain as much control as we can over every-

thing, including the recording process. I think a fair percentage of the album is the result of our input rather than sitting back and relying on Nigel to come up with the goods."

So would he consider doing away with a producer completely for the next album?

"No, but I think from the start we will establish ground rules — that the band does not sit back and be told what to do. Which is not quite what Nigel did but producers can tend to just take over the whole process. That's particularly true in England, where in the past few years producers have just taken the whole business over, the musicians are secondary. It's not the case in Australia."

Not satisfied with the final product from Gray, the band took the tapes to Australian producer Mark Moffat for remixing. The main changes were in replacing the drum machine tracks with real sampled drum sounds from an AMS digital machine.

"That makes the whole thing sound more live and Eurogliders are a very live band."

Did that make it sound more specifically Australian?

"I guess so, yeah. The Australian

producers do tend to record with a much more live sound than you'd get from producers in England, or more particularly America. I personally think and I very much hope that it does have some Australian flavour to it. We are Australian and I hope we continue to be considered as such."

Lynch warms to a comment that *This Island* is a pretty varied bunch of songs.

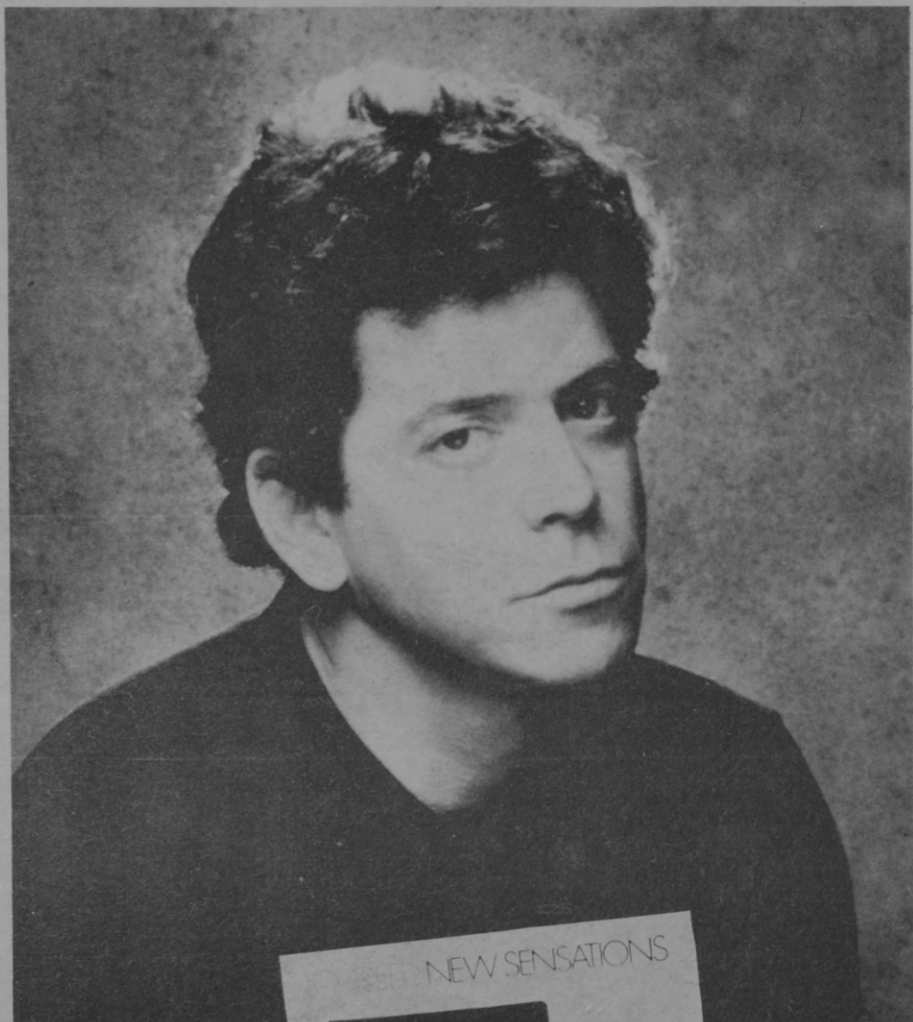
"Yeah — as people we like records with variety and that's also the way we write. Our first album was the same and it will continue I hope."

Eurogliders are nearing the end of a 16-week tour of Australia, one that has seen 80 per cent of gigs in under-age venues.

"We now very much enjoy playing to receptive kids rather than drunk adults — playing pubs and clubs you come on around midnight and the people there have been drinking since eight o'clock."

Next come some dates in this country early in December and Eurogliders next turn their attention to America. They intend to attack the States as much the same way as Midnight Oil did, in a publicity-orientated way, with lots of club

CONTINUED ON PAGE 40



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