ripitup's believE it or NOt

"My original concept when I formed the Sex Pistols was to have them compete with the Bay City Rollers." Malcolm McLaren, Sept 1983.

"Nobody ever asked me anything."

Bill Wyman on being the 'Silent Stone', May 1982.

"To be written about by a magazine like *Time* means you've really penetrated into the heart of America — it is quite an achievement I suppose. But considering our profile there it's not surprising because Americans do that. They like to institutionalise anybody who becomes very successful and makes a lot of money. They make a religion out of success and money."

Andy Summers of the Police on making the cover of *Time*, March 1984.

"We do see all the young girls getting hysterical and a few of them fainting. Perhaps we appear as father figures to them. I feel that old, but Neil does look very young and cute. Unfortunately it does put off older people who I'd feel more comfortable with."

Eddie Rayner on encountering teen hysteria with the Enz in Canada, July 1982.

"The English rock scene, with its punk rock — the 'new wave,' is not well. Punk rock is all about a feeling, that is not enough. A lot of people say feelings and attitudes is where rock is at. Not necessarily. Music has to be where rock is at. There are few that I think are worth it, exceptions being the Stranglers and the New York band Television. Their stuff blows me away. The punk rocker is hard and heavy, not very melodic; certainly the English rocker is this repetitive deal, there is not a hell of a lot in it with its chord after chord."

Barry Jenkin, Sept 1977.

And Mushroom Records?
The contract was too long and boring to read but they trust Mike Chunn. It runs five years and calls for an album and two or three singles a year.

singles a year.

Michael Higgins, writing about Dance Exponents, July 1982.

"Even the big bands realise now they have to make changes. People will only be fooled for so long. The Stones were doing albums with only one good song in 12, and then Some Girls came out and they were in leather jackets against brick walls, which we did four years ago. The new Queen album is the same. On Some Girls the Stones tried to write better songs. I really admire kids in Europe and over here who can see through these people who are trying to take them for a ride. But in America the kids just don't understand there's a lot of money tied up there — like you heard Boston 20 times in one hour and you start thinking maybe Boston

Joey Ramone, RIU Extra, Oct 1980.

"I think the biggest influence on the way I look is that picture of Arthur Rimbaud that Picasso drew, the one on the oval. Biggest influences on image, we'll say Arthur Rimbaud and Jean Shrimpton." John Cooper Clarke, Nov



"They're just the *Playboy* magazine for the cocaine generation, without the added advantage of having any beautiful women in their magazine. they haven't even got any beautiful men." Elvis Costello on *Rolling Stone* mag, Aug 1984.

"Cream re-open. Steinlager price fall. A rooftop bar at Queen's Ferry. The deporting to Australia of any band that plays more than six Gluepot weekends a year. And that silly people stop singing silly songs about yours truly."

Harry Ratbag on his 'Dream for '82', March 1982.

"I always dread doing interviews because I know it ends up talking about drugs. I was a very upstanding, respectable property-owning citizen before, in the first three years of Sailor."

Graham Brazier, August 1982.

"Trends are so dangerous because they blinker you. You get a cynical attitude living in Dunedin. The place looks at the rest of the country in a funny way. You inherit that and apply it to music from a critical point of view, taking the best of what you see."

Terry Moore of the Chills, June 1982.

"It was a bit like shoving a ball of cotton wool up his creative anus"

creative anus."
XTC's Andy Partridge
describes the effect of an
American tour on colleague
Colin Moulding's
songwriting, RIU Extra, Oct
1980.

"Every band I've seen here, all you can fuckin' hear is the bloody bass guitar." Mark E. Smith of the Fall speaking from Australia, August 1982.

"Live gigs are a thing of the past. They were well and fine in the Who's era, in the 60s, it was a good thing, but it isn't no more. They've become too institutionalised. It's a real pain now to go and see a band live. You're forced into your seat, the bouncers can be brutal and it's all at a very high cost. It's just like bad theatre, you have to sit there. You can't really enjoy yourself. There's not enough activity."

John Lydon, May 1981.

"The Beatles were just entertainment. They weren't saying anything, as far as I could see. It was just show biz, and show biz will make it anywhere in the world, probably. We're offering something a little bit different."

Paul Weller on why the Beatles made it big in the USA and the Jam didn't, June 1981.

"You know, Mum would say 'That nice boy Stephen down the road, why don't you go surfing and play rugby like him?' "
Scavengers' Des, on being a pioneer NZ punk, May

"Bands like Sheerlux don't have magic. They can do conjuring tricks, but it's all to a formula. Mi-Sex are an even better example. Steve Gilpin has even admitted that he just looked around for what was happening and then did it. If it had been jazz-rock then he'd be into that now."

Chris Knox on the state of things, April 1979.

"We like playing here. It's like the old days — they hate

Johnny Volume after Scavengers gigs at Slack Alice's in Wellington when glasses and tomatoes were thrown from the audience and his guitar was smashed, July 1978.

"Actually, it's just the cheapest ride we could get over here"

Klaus Flouride of the Dead Kennedys on the group's arrival in NZ at the same time as the US nuclear warship Texas, Aug 1983.

"Herbie was such a fucked drum machine. He was just a Farfisa organ drum machine with eight rhythms. And there were only two we could use — the others

were samba and that sort of thing. We couldn't work out a way to turn it off or anything. A song would end and Wayne would try to kick the Stop button and instead he'd hit another rhythm and it would change or speed up

it would change or speed up ... and it all came through the PA."

Shayne Carter describing

Shayne Carter describing the Doublehappys' first drummer, Herbie Fuckface, Aug 1984.

"It was mainly directed at me, and also at the crowd

the Enemy used to attract. We used to smash a bit of glass and stuff." Chris Knox on the Enemy

Chris Knox on the Enemy being banned from Dunedin's Cook, Nov 1979.

"In Britain a couple of years ago they'd call someone like us pretentious and you'd get someone like Graham Parker or Elvis Costello who weren't called pretentious but to me they were just English guys singing with American accents and we were the ones who were meant to be pretending. Just what we were supposed to be pretending I don't know."

Simple Minds' Jim Kerr, Oct 1982.

"They never liked it, they never made any secret of that. But radio is not necessarily for the people who run it. Our programme was supposed to be for a small section of people who want it, who want to follow something that's current rather than something that's popular, that's

entertainment."
Barry Jenkin after Radio
New Zealand axed his
Allnight show on the ZM
network, Dec 1983.

CONTINUED ON PAGE 19



t was a simple sound born in the cottonfields of the Mississippi delta in the mid 19th century. They called it The Blues and it helped shape popular music for the next 120 years.

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though the music has become more sophisticated, till this day it still retains the unmistakable mark of its southern origins.

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