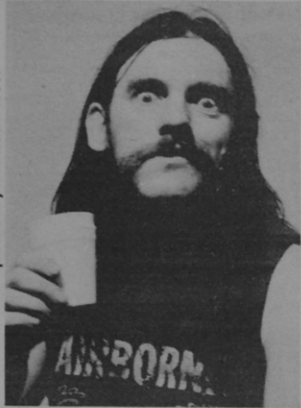


rip it up's believe it or NOt

photo by William West



"It's like if they don't want you to do 100 miles per hour in a car why does it have 100 on the speedo? Why does it do 100 miles per hour? Why not just plan 'em to 60? But they keep putting it there and people keep driving at it..."
Lemmy of Motorhead explaining why Motorhead set their amplifiers on '10', August 84.

"What ...?"
Lemmy again, same issue, on being asked if he ever worried about his hearing.

"What's the matter with feeling good? Is feeling good not hip?"
Joni Mitchell on the state of things, April 1980.

"They're the best band in the world. Our ambition is to have them support us."
The Stones on the Clean, April 1982.

"Bloody awful job. You'd go around and knock on some geezer's door. He'd come out. 'Wot you want?' 'I got a petition for your divorce' He'd hit you. Makes working in a band seem pretty tame."

Lee Brilleaux, singer for Dr Feelgood, talking about his days as a private detective, August 1979.

"One person's melodrama is another person's housework."
Howard Devoto of Magazine, Sept 1980.

"I would actually like to be able to find something I like because Jim Kerr is a football fan and when the band warmed up at a festival in Holland a couple of years back they played me and my wife at football. My wife is very hard on the tackle and she goes in with every expectation of leaving the bugger crippled but I was really impressed with the way Jim Kerr rode her tackles."

Legendary English DJ John Peel on Simple Minds, March 1984.



So why did you come to New Zealand?
"Money."

Is that why most people come to New Zealand?
"Well looking around here, I'd have to say yes."

Lou Reed at his jolly press conference, Nov 1977.

"Neil, as you know, is a very talented young lad, only 18 years old, who we are going to mould and lovingly shape. He is playing mainly rhythm and acoustic guitars, mandolin and he's also singing a lot to thicken out Tim's slightly poppish voice. Good lad that."

Eddie Rayner in RIU No.1, June 1977, writing home about Neil Finn, who had just joined Split Enz.

"Primarily both left for the same reason — they both wanted to be able to spend more time with their wives and children. They also both were tired of touring and its trappings. You can probably understand how tiring it can become after virtually two and a half years on the road. I could also mention other factors such as the punch-up between Tim and Phil in Atlanta but I won't."

Eddie again, same article, on Phil Judd and Mike Chunn's reasons for leaving the band.

"I loved working with inexperienced musicians. The whole Swingers thing has been far more stimulating than Enz. A lot for that reason. You'd be surprised how frustrating it was, working with Enz. We were all paranoid. Practises would be devastating. We'd end practises nervous wrecks and not talk to each other for days. Working as a three-piece is plain sailing."

Phil Judd talking about working with the Suburban Reptiles, the Enemy and then the Swingers, Feb 1980.

In the right light, Dave McCartney looks like Willy DeVille.

Jeremy Templar on Dave McCartney, with Hello Sailor in LA, Oct 1978.

John: "In Aussie, a rage is when you're all at a party, standing around trying to be cool. And some fuckwit rips open a bag of Cheezels and throws them all over the room. Everyone goes 'let's have a rage. Rip the place to bits'."

Des: "Yeah, smash chairs and hippies. The skinheads come and the police come and everyone gets dragged away. That's a rage."

Whenever we haven't got enough food, we go to a Melbourne party where there's supposed to be a rage and while everyone's smashing things, we slip out the back with all the food."

John: "Yeah, trays of steaks, loaves of bread and wine." Johnny Cook and Des Hefner defining the Aussie concept of a "rage", April 1980.



photo by Murray Cammick

"I think he's a prick, hate his music, can't stand his phony stance. I'm sure when he goes to bed at night with his third-rate groupie and his money that he's thinking about wars in Johannesburg. He's another one selling a bill of fake goods if ever I saw somebody — phony bastard."

Iggy Pop on Elvis Costello, Aug 1979.



photo by Alister Cain

"I don't think in terms of money anymore. I used to, y'know, we all have our master plan. The Dance Exponents lived mine and did it so well, the big bite from Mushroom ... a big bite would have made it so much easier for us. But if we persevere, things will definitely happen. Split Enz are the great example, you just have to keep believing your day will come."

Andrew Fagan, Mockers, April 1984.

"I see myself as a victory for the mediocre singer."
Andrew Fagan, Aug 1984.

"Morley's just the press officer. He uses our ideas for the advertising and we tell him what to do."

The impression I've gained is that he's the tactician behind every move.

"You must be joking. He's too drunk and asleep in the corner of the office to be guiding us."

So what does he do exactly?

"Gets drunk a lot. Lies on the office floor in pools of vomit."

He must be getting very rich?

"No, he's just getting very dirty."

Frankie singer Holly Johnson on Paul Morley, Dec 1984.

"I just don't think rock music gets people anywhere or progresses at all. There are limitations to pop music but rock even more so and I don't think it has got any politics at all. You know, for all it professes to be, I think it is quite apolitical and liberal as well and I don't like all that liberal shit. It doesn't advance people and the attitude is just so traditional and a lot of time it is quite reactionary as well. Rock has a habit of institutionalising people. Bands like U2 had the 70s to learn from and they learned fuck all."

Paul Weller, July 1984.



photo by Murray Cammick

"Why am I so fucking angry? Because I have to put up with a bunch of idiots all the fucking time. You are so fucking caught up in the fucking hip world, you make me sick! Well dressed? You wouldn't know well dressed if it bit you on the dick! You fucking read something. You obviously haven't given any thought yourself. I am sure every record you have in your collection, you wouldn't have a clue what it was about!"

Megastar Johnny Cougar in NZ on a "promotional tour", answering Murray Cammick's question "Why is this well-dressed man angry?" in reference to the picture on the cover of his album, Sept 1978.

The Live Double Album with colour booklet

Features new single 'Running Free'
Plus live versions of all the hits:
'The Trooper'
'Run to the Hills'
'2 Minutes to Midnight'
'Number of the Beast'

on record & tape

IRON MAIDEN

LIVE AFTER DEATH

