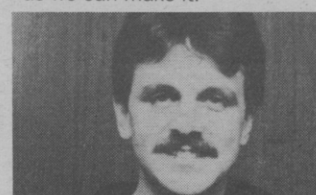


Kiwi A&R

Recent staff changes at CBS Records could be good news for New Zealand music. Gilbert Egde, formerly product manager, has been appointed director of A&R (Artists and Repertoire) — which means he is directly responsible for looking after local artists on the label.

His appointment is significant as it is a statement of commitment to New Zealand music by a major label. It is many years since a New Zealand major has had a person solely responsible for A&R, a position traditionally regarded as being the "ears" of a record company. Egde will be responsible for expenditure on local artists, scheduling their releases and promoting them here and overseas.

"I see it as an acknowledgement of what has already been done in that area," says Egde, referring to CBS's work with Dave McArtney, the Narcs and Peking Man. "Everyone else's job is geared towards making money. In my job, we're spending it as fast as we can make it."



Gilbert Egde, CBS A&R.

"It's what I want to do, I have a personal interest in that side of the record business," says Egde. "In business terms, it reflects a real commitment to spend a substantial part of the company's earnings in a fairly speculative area. It's easy to spend \$50,000 on a Dire Straits record — you'll get a return. But to spend the same amount recording a local album — that's a much bigger act of faith."

"The hard part for a company going into this area is knowing that not everything is going to be successful. It's being prepared to take the risks. Not all CBS regions have A&R sections — that means we see there is potential for growth." CB

FROM PAGE 8

"For so long they've been holding the torch high for Maori and Polynesian music," says Ngahiwi Apanui, back on stage as MC. "New Zealand's premiere band: Herbs!"

To a dry ice entrance, and a beautifully rich, delicate, colourful sound (as always), and a message for all: "Fighting together, Aotearoa, we're all one. Brotherhood and sisterhood ... together, we'll stand; together, we've got the power."

It's the softest of sells, a political theme achieved through musical hypnosis. And since the last time I saw Herbs, the message has been brought home: "We're fighting for land at Orakei / We're fighting for power in Parliament ..." All to a cruisey rhythm and lilting melody. "French Letter" is as seductive as a warm bath, and especially pertinent in the week our French visitors flew off to Club Hao after their colonisation, 1985-style. "Nuclear free, yeah! Nuclear free, yeah! Nuclear free, yeah!"

On 'Jah's Son' ("is coming your way") the keyboardist, playing his hometown, is assisted by five others; six glorious voices at once, with the new bass-player Charlie Tumahai tossing his head about like a funky rag-doll, radiating happiness in his singing. 'Long Ago' was brooding and moving with its karanaga opening, but it was 'Reggae's Doing Fine' that was the real vocal

showpiece, Tumahai showing more cross-pollination as he worried a line, Otis-style, perfecting the pitch with his finger in his ear.

The crowd grooved, relaxed and appreciative, to the familiar Herbs refrains — "Angola, Mozambique, Zimbabwe, Azania," "In the Ghetto-o-o" — but by this time, they were a bit worn out; it had been five hours since the concert began. "In the Ghetto" developed into a percussion festival, timbales, cymbals, toms, congas, with Ryan Monga and Tony Nogotautama from Ardijah joining in. And on it went, with references to 'God Defend New Zealand' cleverly turning into 'Nuclear Waste', with its delightful understatement: "Nuclear waste is coming down / And it's coming down on you ..."

The whole cast was on stage by now, 30 people crowding for a microphone, with Herbs' lead singer Willie Hona encouraging a young relative to sing with him and breakdance.

"We'd like to end with a tribute to Prince Tui Teke," said Hona. The song was 'E Hine', a Maori ballad which, with 'Pokare Kare Ana' and 'Now is the Hour', is familiar to all New Zealanders. It was a moving gesture to a loved and respected Maori entertainer from New Zealand's most loved and respected band, and a powerful finale to a remarkable tour.

Chris Bourke

Women Make Music

More than 60 women musicians, artists and performers will meet in Wellington this month for the first ever Women Performer's Festival.

The festival, to be held at the Electric Ballroom and Neon Cafe from August 22-24, will feature performances by bands, theatre groups and poets. Film and video makers will also be present to show and discuss their work.

Among those appearing at the festival are Eek and the Snork Maidens, the Dolphins, Kim Blackburn, Sandra Bell, and the Pikelets from Auckland. Putty in Her Hands, Anne Jones, Janet Potiki, the Tombolas' Martha and Anne, and Ginny Were (ex-Marie and the Atom) from Wellington; and the Thunderbirds, Tracey Huirama, Jay Clarkson, and the Women's Action Theatre from Christchurch.

Gaylene Preston, director of the acclaimed feature *Mr Wong*, will video the festival, which will also be taped for possible release later. Preston, together with other filmmakers such as Kathy Dudding, Stephanie Beth and Pat Murphy, will speak at daytime workshops.

The festival is being organised by Julie Reidy and Judi McCallum,

producers of Radio Active's *Women Make Music* programme. They say there is a lot of impetus in the women's community at present for the performance arts; several new groups have recently formed from such past projects as Wayward Witches, the Freudian Slips and Mamata. It will be an opportunity for the performers and their audience to get together and discover what's happening in other parts of the country.

"Doing the radio show, we were really confident there were plenty of women's acts around to support such a festival," says McCallum. "They're all bubbling away, with their heads down, working at it. This festival will highlight the fact that women are active and successful in all areas of the arts."

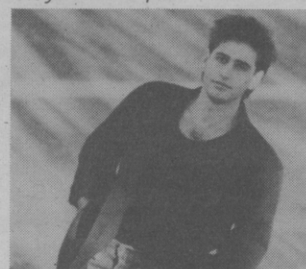
While men are welcome at the festival, the last night will be for women only and will begin with a shared dinner. CB

New Sound Gillespie

Wayne Gillespie featured prominently in the 1984 Music Awards, as a finalist for the best album (*Wayward Son*) and most promising male vocalist.

This attracted the attention of an Australian record producer, Trevor Lucas, and Gillespie found he spent much of 1985 travelling between New Zealand and Australia recording an album with Lucas.

Wayne Gillespie



That album, *New Locations*, is to be released in October on CBS, but two songs from it will appear this month as a single: 'This Place' and 'Wrong Way'. The music has a tougher, more electric sound, in contrast to the acoustic flavour of *Wayward Son*.

New Locations was recorded at the Music Farm in New South Wales, where Lucas could be comfortable with Australian musicians and a studio he knew. "I was keen to do it in New Zealand," says Gillespie, "but it was too hard trying to get New Zealand musicians to commit themselves to the five weeks of recording."

Gillespie is currently rehearsing with a band which will perform once the single comes out on August 22. In the band are Denny Stenway backing vocals, Steve Garden drums, Nigel Gavin guitar, Bob Shepherd bass, and Brendon Power on harp and sax. Gillespie can't wait: "It's frustrating just hanging about waiting for things to happen, for the album to come out and the band to start playing."



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