

'ORDER' FROM PAGE 4

vision, they're referring to Ian's lyrics. If you do take Ian's lyrics on an imbecile's level, they're doomy and gloomy, but if you listen to him, he's obviously got a few problems and it's very sad. Imagine though, if you went to a psychiatrist and he said, 'Well, my diagnosis of you sir is that you're doomy and gloomy ...' I'm putting this point very badly, but it's ignoring the point of the record.

"The whole point of New Order and Joy Division is it's not what things look like on the surface. You've got to look a bit, and it's never what it first appears to be, or what you think it is either ..."

Miner Issue

So is there a covert political stance being taken? After all, New Order did play in the first miners' benefit concert.

"No political motivation. I suppose we did the miners' benefit cos we're all working class really, and the money went indirectly to the miners — it was for a video to put their case across. Basically we were helping

give them a chance to speak."

New Order set off for a seven week tour of the United States this month, and then after Christmas, they head for Japan and probably Australasia.

"I don't like Brisbane though. We got called poofs cos we were drinking Pernod and orange, not beer. I'll practice my swearing next time I go there ..."

Is there a favourite song you'd like to cover?

"I think 'Caroline Says' by Lou Reed. It's a real tear-jerker."

And what would New Order do if they walked onstage to find the only things working were guitars and drums — no Emulator, synthesisers, drum machine or sequencers ...

"Ha! We've had that happen so many times! First of all, we'd shit ourselves, and secondly, we'd pretend we weren't shitting ourselves. Then we'd jam until one of our roadies came on and tried to fix it all. We'd watch him, he'd look at us and shit himself. Then he'd realise he couldn't fix it, so then I'd lean over to Hooky and say 'What're we gonna play?' and he'd say 'Ceremo-

ny', and we'd play an all-acoustic song. And I'd look over to Steve and say 'Well what're we gonna play now?' and he'd say something else. We'd play all the old acoustic songs, that's what we'd do. But the equipment we've got now hasn't broken down in two years. Not bad going, eh?"

You could just see them — New Order always looked a bit confused, a bit drunk and a bit lost on stage. They can be painfully honest, but it's infuriating how they can be satisfied not pushing harder still at musical boundaries. However, they can justify it for themselves and what's more, they have pushed back our conceptions of popular music before. Let's just hope that one afternoon, Barney wakes up feeling really "wacky" and stretches this whole New Order thing to the absolute limit. That is gonna be one helluva day, and I'm prepared to wait, cos you've gotta have faith in these people, doncha?

Paul McKessar

Peking & Pagan Swamp Awards

As expected, Peking Man romped home at this year's Music Awards, held in Auckland on November 2. They won all but one of the categories they were nominated in, only missing out on the video of the year.

If it seems that every year one band has a clean sweep of the awards, that's mainly because each year so few bands receive radio play, and therefore commercial success. So each year that radio exposure causes one band to dominate — DD Smash (1983), Dance Exponents (1984), Netherworld Dancing Toys (1985) and this year, Peking Man. Nevertheless, at this year's awards, there was plenty of good news for New Zealand music.

Presenting the award for top international performer to Herbs, Minister of Broadcasting Jonathan Hunt told the radio and music industries to watch out — a local quota was on its way. "At least 10 percent." Ironically, a special award for services to NZ music was presented to Johnny Douglas, head of Radio New Zealand's commercial stations. Douglas introduced pop music to staid New

Zealand radio with the *Sunset Show* in the early 60s. "We're making progress on New Zealand music," he said, "the latest survey says NZ content on RNZ stations has risen from 6 percent to 11 percent."

Special mention must be made of the achievement of Pagan Records, who received 12 nominations — second only to CBS, Peking Man's company, and remarkable for an independent company in operation for less than two years. It will be interesting to see where the nominations lie next year, as more major companies prepare for the arrival of a New Zealand music quota. CB

And the winners were:

Single of the Year: 'Room That Echoes', Peking Man. Album: *Peking Man*.

Male Vocalist: Pat Ulrich, Peking Man. Female Vocalist: Margaret Ulrich, Peking Man. Top Group: Peking Man.

Jazz Record: *Iris*, Phil Broadhurst Trio. Country Record: *Patsy Riggir Country*, Patsy Riggir. Classical Record: *A Song of Islands* (Douglas Lilburn) NZSO. Polynesian Record (award shared): *Flower of Samoa*, Five Stars, and *Little Tui*, Mahia Blackmore. Folk Record: *Send the Boats Away*, various artists. Gospel Record: *Matou Te Fia*

Sauna, Christian Church Choir. Most Promising Group: Ardijah. Most Promising Male Vocalist: Tex Pistol (Ian Morris). Most Promising Female Vocalist: Tania Rowles.

Producer: Bruce Lynch *Peking Man*. Engineer: Graham Myhre, *Peking Man*. Sleeve Design: Phil O'Reilly, *Peking Man*. Video: Kerry Brown, 'As the Sun Goes Down' (Everything that Flies).

Special Awards: John Douglas, Radio NZ; the BNZ 'Sailing Away' team. Top International Performer: Herbs. Song of the Year: 'Slice of Heaven', Dave Dobbyn and Herbs.

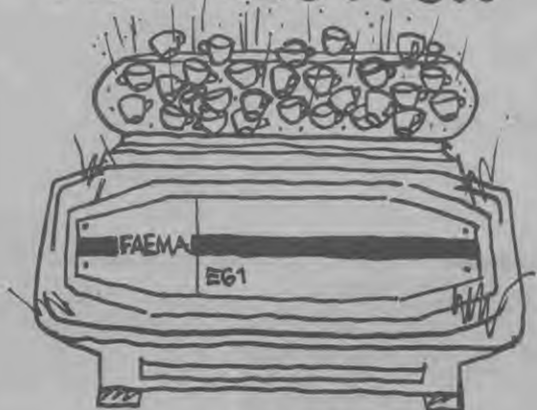
Forthcoming Videos

Several releases shine from the bunch this month. From *Premiere* comes the acclaimed *Letter to Brezhnev* about love in decaying Liverpool to the beat of the Bronskis.

CIC release last year's crowd pleaser *Back to the Future* in which Michael J Fox imitates Eddie Van Halen; the classic saccharine bio-pic *The Glenn Miller Story*, in which some facts have been "re-arranged," plus, for Clint Eastwood voters, *The Beguiled* directed by Don (Dirty Harry) Siegel.

Just as clever and witty as *Repo Man* is *Pee-wee's Big Adventure*, this month's classiest comedy from *Warner's*; there's also *Spies Like Us*.

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