

'AOTEAROA' FROM PAGE 10
the most closely related.

"Herbs started off with a kaupapa that was about Pacific unity, with the combination of all these Pacific influences. [At first] I thought they were just another reggae band, like country and western singers singing about Tennessee. But I was dragged along and thought, *Wow* — these guys are neat. I was so inspired. I thought, if we do reggae, we're gonna do New Zealand reggae, which is Herbs. Funny thing is, our first single 'Maranga' was Herbsy, but the recent stuff is very UB40 — and I don't know how that happened!"

Apanui is quick to acknowledge Herbs' role as the leaders of contemporary Maori music.

"They started everything, there's no doubt about that. They're looked at as being *the* black band in New Zealand. That band is loved. Maybe the younger ones have got bored with them, saying they've become commercial. But after six years of bashing their head against a wall they deserve it, I think. Their talent demands it. Them singing with Dave Dobbyn to tell everybody

they're good — I already knew that!"

Aotearoa's LP is to be released in Britain in August. Last year the band won a Commonwealth Youth Secretariat award, for services to Maori youth. It's the first time a band has won such an award, and Apanui is particularly proud of it as it's a reflection from "outside our people" of their impact. The band are yet to actually receive the award — Prince Andrew was supposed to do the presentation ...

"I thought *what!* We'll get our arses kicked! For us to accept it from an institution that for so long has been responsible for the way we are would have been wrong. And political suicide. So I said to Internal Affairs, No way. The symbolism is too strong. It goes against everything we stand for. We said we'll take it off two people — the Maori Queen or Lange. They went away for a while and came back and said, 'What about Peter Tapsell [the Minister of the Arts, a Maori]?' I said, okay, any one, as long as we get the thing ..."

Toi Te Kupu

Apart from the medallions for the

band members ("Wow") the award means two of them can travel overseas to any Commonwealth country. "So we're going to Canada to study the Indian people. Their situation is really peculiar — it's a bilingual country, but their language isn't recognised. Then we'll go to Britain to look at studio techniques, what young people are doing, and to in Wales, where the parallels are so similar to here."

In Wales, the recognition of Gaelic as an official language has meant the survival of the language (a Gaelic television channel recently filmed Aotearoa in concert) and the introduction of Maori media such as radio stations and a television channel is seen by many to be equally essential here. Apanui, although he's been involved in short-term Maori radio projects, is hesitant — "It'll give commercial radio programmers more excuses not to play Maori music." However, say the Maori radio lobbyists, Maori music isn't being played now, so there's nothing to lose.

But Apanui doesn't want another ghetto like the Polynesian prize at the New Zealand Music Awards.

"Herbs' *Long Ago* was the best album to come out that year by a long shot. Instead, it got the darkies' consolation prize. To not even be judged by your peers. It was a joke."

Frustration is understandable. Aotearoa's sweet ballad 'E Hine' was purposely aimed at commercial radio, but Apanui knew it wouldn't be played because it's in Maori — despite foreign language pop like Falco and '99 Luft Balloons' receiving airplay here. "Oh well, I thought, here we go, shall I bash the radio stations again on *Te Karere*?" he says. "It struck home when 'Poi E' wasn't played: the reason was that it was in Maori, and a lot of people were frightened by the resurgence in Maori things."

"What's there to be frightened of? The more that an urge to be resurgent is repressed the more that it'll turn into violence, and I don't think a lot of people realise that."

In the meantime, the status quo remains. Radio continues to ignore local music, or wait until they've been accepted overseas. An indigenous music is growing, however — at home in Aotearoa.

Chris Bourke

Shake Summation

The Trephines

'Ray Columbus' (Sth Indies 7")

The very catchy 'Ray Columbus' goes fine — that's until the Trephines try to work the chorus of 'She's a Mod' into their ode to Ray. Doesn't work — sorry Ray. 'Texan Seagull,' recorded in the Direens' living room, is fine and funny enough too, but the Trephines' tendency for totally incongruous, obtrusive borrowings for choruses lets them down here as well. I mean, "Yodeladeehoo!" shit! Spoil it.

The Wasp Factory

'Hick Hate' (F Star 7")

'Steel Blue Skies' is the anthemic guitar wall opener to the Wasp Factory's second record. 'Hick Hate' and 'Maximum Moist,' — despite that song's feedback overkill beginning and promise to career off most wild-like — I like less. However 'Games We Play,' recorded live at the River Bar, Gisborne, serves notice of the Wasp Factory's live prowess — a daunting prospect, heavy with added Toyah-shrieks from Jackie Clarke. F Star have moved to c/o 110 Stout St, Gisborne. This one, and Steve Simpson's below, is \$4.99.

Steve Simpson

'Not to be Taken Away' (F Star 7")

'Something's Got to Give' opens very Byrdsy, and Steve Simpson gets a sympathetic backing from the Wasp Factory on the best song here. A few of the same gang make up 20" Rude, who recorded two more of Steve's songs, 'Stranger than Fiction' and 'Jokers Wild.' The recording's a bit far back, spoiling particularly the otherwise good 'Stranger ...' Another mutation of the same elements recorded the last track 'Last Forever' as the Planets. Standing out all through the record is the vocals — Steve Simpson and Andrew Schollum alternating throughout.

Pilcrow

'Political Licence'

'Footprints' on side one of this 7" is an odd little tune, airy vocals from Keri Ansley and all instruments played by Mark Airline,

recorded at the Lab. The organ riff gives it that "spooky pop song mood" ... 'Room 101' is denser, professionally recorded, with Labman Andrew Leckie on bass. Kinda neat, but coming across as just too clinical by the end.

Paul McKessar

Jim and Joe

'A Place to Hang His Hat' (Pagan 7")

Two Hamilton musicians enter the studio for the first time and come out with an off-beat, infectious winner. Joe Hoonhout has got an unusual high voice that's instantly appealing, while Jim Segedin has written a charming, delicate song of delightful innocence. Supported by breathy backing vocals, simple, understated percussion, lyrical horns from 'Penny Lane' and Dave Dobbyn even turns up to help Steven McCurdy on Emulator. A wonderful surprise. Student radio, try it out — the commercials are too stupid.

Mana

'Ain't Gonna Stop' (Reaction 12")

The star of Ratana meets the lion of Rastafari. While 'South Africa' is an excellent piece of reggae, with vocal hookline, Specials horns, creeping bass and plenty of percussion, it also reeks of Jamaica. 'Ain't Gonna Stop' redeems things: here is the Pacific sound one would expect from ex-Herbs members — swaying rhythms, smooth melody playing against swinging horn riff. 'Jah Knows' also swings along, an easy-going ballad with high vocal. This record has a great feel to it, and superb engineering by Tim Fields.

Chris Bourke

New Video Releases

Leading this month's releases must be last year's designer porn 9 1/2 Weeks from Roadshow.

BBC Video unveil Eric Clapton: Live '85, and continue to release great TV shows — The Fall and Rise of Reginald Perrin in two parts, starring Leonard Rossiter, plus three more Fawlty Towers episodes on one video: 'The Kipper and the Corpse,' 'Waldorf Salad' and 'Gourmet Night.'

From RCA/Columbia and highly recommended for action/thriller freaks is Runaway Train, starring Jon Voight.

Discrete three-head system

Direct-drive capstan motors

Asymmetrical dual-capstan transport

Low distortion electronics - under 0.005%

Pitch control

Bias fine tuning

Dual-speed master fader

Dolby B/C noise reduction

Auto repeat

Four digit LED tape counter

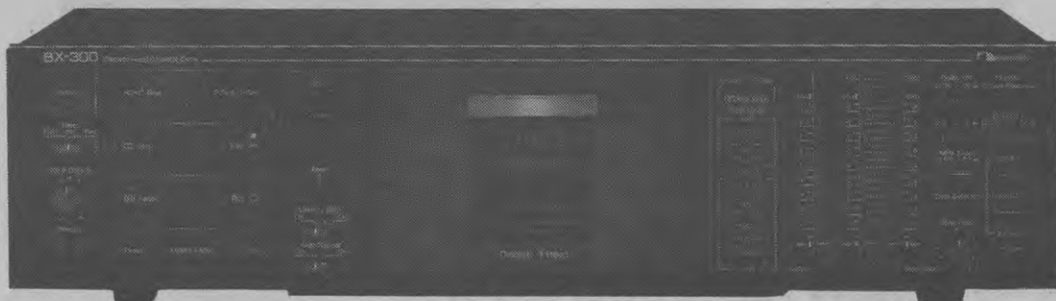
Slack tape take-up

One touch record/pause

Remote control via optional RM200

Record mute facility

 **NAKAMICHI**
N A T U R A L L Y



BX-300 CASSETTE DECK

Acoustix
BECAUSE PEOPLE LIKE MUSIC

Auckland
7 Lorne St. City
Phone (09) 371-667

Wellington
273b Tinakori Rd. Thorndon
Phone (04) 724-874

Nelson
95 Trafalgar Street
Phone (054) 88-130

Christchurch
172 Hereford St
Phone (03) 66-122

Dunedin
6 George St. Dunedin
Phone (024) 777-071


PAMELA STEPHENSON
JUST A SWEET LITTLE GIRL FROM TAKAPUNA!
with Melanie Dixon and Tony Cooper
\$27.90
(Incl. G.S.T.)
Plus Generous Student & Party Discounts!

**Outrageous and unpredictable.
A one-woman, two-dwarf show.
An hilarious evening of irreverent
madness and wicked impersonations
in the best tradition of
Not The Nine O'Clock News.**

DATE	CITY	VENUE	BOOKINGS TEL
Mon 4 May	HAMILTON	Founders	Founders 386-600
Tue 5 May	AUCKLAND	Town Hall	Corner 735-914
Wed 6 May	PALM NTH	Opera House	Farmers 86-382
Thu 7 May	WELLINGTON	Fowler Cntr	Opera Hse 843-842
Sun 10 May	DUNEDIN	Regent Thtr	Regent 778-597
Mon 11 May	CH-CHURCH	Town Hall	Town Hall 68-899

\$2 DISCOUNT FOR PARTIES 10 OR MORE, OR STUDENTS WITH I.D.!!

Simply Send Stamped Addressed Envelope plus \$25.90 per ticket to Booking Office (address above), or call in person.

NB: RESTRICTED NUMBERS OF GOOD PARTY/STUDENT SEATS AVAILABLE ... FIRST IN, FIRST SERVED!!

CREDIT CARD POSTAL BOOKINGS AVAILABLE SOME AREAS ... PLEASE CALL BOOKING OFFICE.