

'NONA' FROM PAGE 10
or the rhythm area, I use rock music to express it. A song like 'Rock this House' expresses the frustrations and anger. 'Rhythm of Change' expresses more aggressive feelings. If I can get across onto tape what I feel in music, that is to me a success."
Do you feel there's a danger

of embracing the chauvinism of rock with the sounds of heavy rock?
"Only because it's been dominated by a male image. I don't think about it being a male thing. I think about it being how I feel. It could have been dominated by females and then that question would be asked of a male."

Hendryx chuckles and adds, "I don't really think about those things, cos they don't enter my mind."
With Nona Hendryx coming to Neon Picnic in January, picnickers are in for a treat. Musicians who've been in Nona's bands have included Steve Scales and Bernie

Worrell (Talking Heads) and Carmine Rojas (David Bowie tour bassist). Those in the lineup this time include guitarist Ronnie Drayton, vocalist Bernard Fowler, two keyboard players and drummer Trevor Gale.
Modern funk at the frontier — don't miss it.
Murray Cammick



Men in the Moon (L-R): Tony Shields, Richard Wallis, Nathan McConnell, Nick Buchanan.

Men in the Moon

Dunedin band the Moon have their debut record out this month. *Influence* is one side of an album backed with *Affluence*, five songs by Anthony Baldwin and This Big Electric Bone Orchard, a loose all-star ensemble, released on the small Dunedin indie Rational Records.

Richard Wallis's musical career began with Gamaunche in 1981. That band ran for three years on and off before a name change and new direction turned the band into the Moon in June, 1986. Wallis (guitarist, songwriter) and drummer Nathan McConnell were joined by experienced bassplayer Nick Buchanan and vocalist Tony Shields. This lineup recorded both the seven-track *Influence* and a song for the Rational compilation *Art for Chart's Sake*.

Bedfellows

Sharing a record with another artist is a compromise idea, says Wallis. "Cam Olsen's money is all there is, so the record's future is all about economics. It is a strange mix — us and Anthony Baldwin, but it's good value for money, seven and six songs respectively. A lot has gone into the presentation of the record and cassette as well."

"Unfortunately," says McConnell, "our record was one of the last pressed at EMI, consequently the pressing's not that great — maybe the janitor did it."

Recording was done at Dunedin's small Reel Time studio. The Moon spent three to four months working on it. "The first time we had a real run in the studio," says Wallis. "We used a lot of technology and learnt a lot. We were pretty lucky the way it turned out. Only the end was a bit rushed. Because of our limited budget, we used the studio to patch it up a little bit."

"The studio's an addictive environment," says McConnell, "but to have a really good product you've got to have faith in your own musical ability and then use the studio to help you. There are pitfalls and you've got to be careful, but it's good."

Moondance

Buchanan and Shields have left the band since the recording, and the Moon are currently rebuilding their lineup. The band's focus in the future is going to be on developing consistency in the live arena, says O'Connell.

"We want to stand on stage and get everyone dancing. I'd like everyone to go home remembering at least a third of our set," he says. "That's what playing live is all about — getting the audience into

it. But it's a nightmare if it doesn't go well..."

Chimes in Wallis: "Playing live keeps me sane. There's nothing else I do really, music is it, and I care a lot about it."

Early next year the Moon plan to do a secondary schools tour, perhaps even including some North Island schools. O'Connell will be working fulltime in promotions for Dunedin's student radio, Radio One, and would like to see more Dunedin bands involved, not just with the university but with younger audiences too. "It's important to get out there," he says, "because young people aren't prejudiced. Dunedin is basically a healthy place to play. There's a large young population including the university, but there's a lot of apathy though."

Across the Great Divide

"The dividing line between bands in this town has disappeared now. It's more comfortable, musicians are shared and non-flying Nun music is being listened to. The categorisation is not as cut as dried as it used to be — Cactus Club and Jim's Live Deer Recovery are taking over the place held by the likes of the Chills and Sneaky Feelings. The important thing in this town is to keep the university population and the schools interested in all FM and alternative music."

The Moon have had songs played late at night on 4XO as well as Radio One airplay. Wallis says he'd like the Moon to be heard, both on FM and AM. O'Connell says that it's exciting to write songs that you can be comfortable with on AM radio, because the Moon didn't set out to write songs with that in mind. "People find it hard to categorise us," he says. "Things just evolve."

Once the new lineup is completed, the Moon have plans (finances allowing — Olsen is moving to Auckland once Rational Records is out of debt, and there are no firm plans for continuing the label as yet) for a video and a three-track single, concentrating on song structures; "maybe a bit stripped back after this first one," says Wallis. "Hopefully the next one will be even better."

Paul McKessar

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