



IF YOU THOUGHT SWEETWATERS 1980 WAS GOOD JUST WAIT FOR 1981 !

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Sweetwaters, P.O. Box 47-327, Ponsonby.

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the critical slagging (it was compared unfavourably with *Exile on Main Street*) *Black and Blue* stands up pretty well. Jagger's duet with Billy Preston on the jazzy "Melody" is especially adventurous.

With Wood now firmly in the Stones' fold the next album was a live double, recorded in Paris (big venue) and Toronto (small club). Although Wood wasn't the musician Taylor was, it was clear Ronnie was right for the Stones. Most of *Love You Live* was very good indeed (the Stones never said they weren't sloppy). Particularly hot were the four tracks recorded at Toronto's El Mocambo. The excitement generated in the cramped club atmosphere is electric. These cuts are worth the price of the album.

But once again the Stones had problems. Richard was arrested in Toronto on heroin trafficking charges. Eventually the charges were reduced, but with the threat of incarceration hanging over their linchpin it was a worrying time for the Rolling Stones.

They rose to the challenge and mid-1978 saw the release of *Some Girls*, one of the group's finest moments. (*Rip It Up* was overwhelming in its praise.) Two years on it still sounds like one of the best Stones' albums. If nothing more it proved the folly of writing off an artist purely because of his longevity. To believe the Stones' myth is to overestimate them, but neither should they be underestimated.

Key Stones' albums are *The Rolling Stones*, *12 x 5*, *Beggars' Banquet*, *Let It Bleed*, *Exile on Main Street*, and *Some Girls*. By far the best of the compilations is the double Decca album *Roller Gold*. *Made in the Shade* is quite a good sampler of recordings made after the split with Decca.

Turn to page 17 for the *RIU* view of the Stones' latest, *Emotional Rescue*.

Ken Williams

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Which song was it you took the name from?

Lol: "It was a song we played way back ..."
Robert: "About three years ago. It was actually called 'Easy Cure'."

Lol: "It was one in a trilogy of songs to please pub audiences."

Robert: "We were called Menace the first ever gig we did. That was in 1976 — we weren't punks but we were moved by the spirit of it all. We were classified as punks then because we couldn't play very well and made a bloody horrible noise."

But that was your first group?

Robert (turning to include Lol): "It was our first group. It originated from school where it was just a reason to get off school lessons — saying we're rehearsing for school concerts and things like that."

Did you all go to the same school then?

Robert: "Lol and I did. Simon and Matthew weren't involved at that time although we'd known them for years. They went to school in Horsham and Lol and I were in Crawley. They were in a different group, the only other local band."

Lol then gave an involved explanation of the geographical details of the band's background — he, Simon and Matthew live in Horsham and Robert in Crawley, two towns in Surrey about five miles apart.

Robert: "I live on the quite side of Gatwick Airport. They live in the flightpaths."

The conversation turns to the single "I'm a Cult Hero", released on the Fiction label last year with the Cure playing under the name of Cult Hero.

Robert: "That was done when Michael was in the group but Simon was playing bass. Even at that time we were getting fed up playing with Michael."

"We knew this bloke Frank — who was on the cover — and it was a joke to make him a cult hero. He wasn't even known, he hadn't done anything. We had this song we couldn't have done as the Cure so we went into the studio. There were about 13 people — we all got drunk and recorded it in a night. It came out as a one-off single — although we might do another one. It depends whether we hit on the right song. Frank isn't teetering on the edge of a brilliant career so it doesn't matter but we probably will do another one when we get the time."

By then it was almost time for the Cure to leave for Capital Radio where they had another interview. As a parting comment I said I'd heard "Boys Don't Cry" was then number 22 in the New Zealand charts.

Robert: "My God — we're going to be pop stars."

Lol: "Chris (Parry, of Fiction Records) has had records in the New Zealand charts."

Chris Parry was in the A&R department at Polydor before setting up Fiction Records, a Polydor-licensed subsidiary. Parry — Lol reminds me — was the drummer in the Fourmyula, that hot NZ combo of the early seventies who came to England as the Pippis.

They had a song called 'Nature' ...

Robert: "That's right. I've nicked his copies of the album and I'm trying to blackmail him."

'Nature' ... they had film of the Fourmyula running through Botanical Gardens in Wellington and finally falling about on a beach.

Robert: "Ohhhh!"

Lol: "They made a film of it?"

"Yeah."

Lol: "Would it still be available? I wonder if we could get hold of it?"

The phone rang and Lol moved to get it. But I think it was Matthew (who had been wandering in and out of the room) who answered.

"Hello — Fiction Records, home of the hits."

Robert: "That's not funny any more".

The End

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