



Chills (right): Fraser (keyboards), Allan (drums), Terry (bass), Martin (guitar).

Photo by Alec Bathgate

Clean making video (far right): Robert (bass/keyboards), David (guitar), Hamish (drums).



Photo by Carol Tippet

Sneaky Feelings (left): David (guitar), Catherine (bass), Matthew (guitar), Martin (drums).

'SOUTH' FROM PAGE 10
moment. We haven't heard the record because they haven't pressed it yet but we're exceedingly pleased with the tape."

The five song twelve-inch EP will be the band's last, with founder member Roy Montgomery having left the country and the others deciding to go their own separate ways. And the Joy Division connection that northern critics have been so quick to pick up on?

"There are Joy Division influences but not overly so, only in so much as you can't help being influenced by the music around you."

For .25cents also a swansong. The debut single from them is issued posthumously. The band, a rarity for their all female line-up, may play one last set at the Star and Garter but after that no more. The choice of 'Don't Deceive Me' and 'The Witch' is representative of the band as they were, the former an original and the latter, a cover of the old Sonics' number (enshrined on one of the *Pebbles* volumes of sixties' punk curiosities), showing the heavy

sixties' influence that 25cents had.

Ritchie Venus had become a Christchurch institution, having spent seemingly interminable years doing Elvis impersonations and fronting a succession of fifties' style bands. The last eighteen months however, have seen him backed more often than not by garage bands with more of a debt to the late seventies than the fifties. The Volkswagens, masquerading as the Blue Beetles, now play with him regularly, and 'Bleeding Heart'/'Josephine' is the first single together, providing as it does an intriguing result of a marriage of seemingly disparate styles.

Mainly Spaniards are Richard James, David Swift, Nick Strong and Michael Jefferies. Their impending three track single is the band's second attempt at recording, the first being shelved because of inferior sound quality.

Although they would like to be known as a pop band they shun the term because they consider it too much abused and devalued.

Their predominantly quiet, melodic and catchy songs make them yet another distinctive component in the South Island

music scene. In approach they rival some of the Scottish Postcard bands, particularly Aztec Camera, although it's a connection which should not be made too much of, and they acknowledge debts to the Flamin' Groovies, Dylan, the Velvet Underground and Tamla Motown.

What has gone before is by no means an exhaustive survey but it does highlight some of the strengths in South Island music at the present time. No mention has yet been made of the Playthings, who may or may not have broken up again. Their second single has just appeared.

There's the Builders, descended from the Vacuum, Six Impossible Things and numerous other aggregations. Builders are also responsible for the recently released Solomon's Ball EP and have had a hand in the imminent 20 *Krypton Hits* album. They've got a Flying Nun single on the way.

There are new bands emerging in Dunedin like the Blue Meanies and in Christchurch like the War Poets and so it goes on ... Michael Higgins



At a time when the barriers that New Zealand musicians face before public acceptance of their music are growing fewer and weaker, the success of the Clean's *Boodle Boodle Boodle* still comes as a surprise. Fourteen weeks on the charts at the time of writing, that tenure has occurred despite a lack of major label publicity or distribution. And the Clean are now the name to drop, it would seem.

The band themselves haven't allowed any of it to go to their heads, and if the success of *Boodle* has brought pleasure rather than pride, then their reaction to the growing critical acclaim is more one of disbelief and disinterest. Their only fear is that it will warp peoples' views of them. For the rest, "It's just words on a piece of paper."

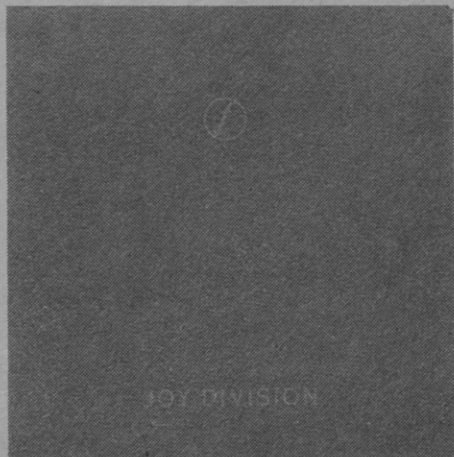
The Clean are the Kilgour brothers, drummer Hamish and guitarist David, and Robert Scott on bass, Dunedin born and now Christchurch based. Their history began at the second Enemy appearance, when the Kilgours and Peter Gutteridge went through a repertoire of two songs for the first time in public. Shortly afterwards Doug Hood, Enemy and later Toy Love soundman, joined them as a vocalist until the Enemy left town. When he departed, Hamish took over vocals and Lindsay Hook became their drummer. Hamish Kilgour takes up the story:

"After the Enemy left town, there was a complete vacuum for a long time. We played and played and wrote lots of good songs, 'Point That Thing' was one, but no-one was interested. We were considered musically shocking at that point."

They were musically shocking, according to David, "but it was interestingly musically shocking. There were one or two things that were really neat, but people couldn't accept it because



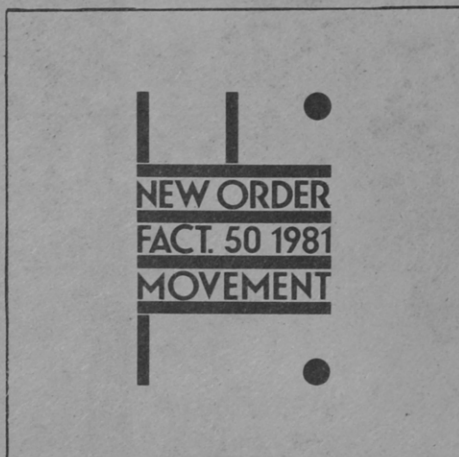
FROM INDUSTRIAL MANCHESTER ...



JOY DIVISION 'Still'

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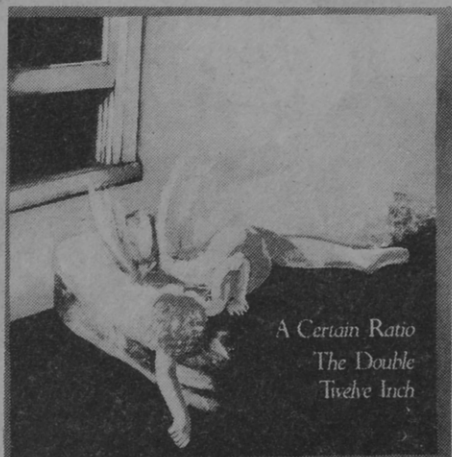
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NEW ORDER 'Movement'

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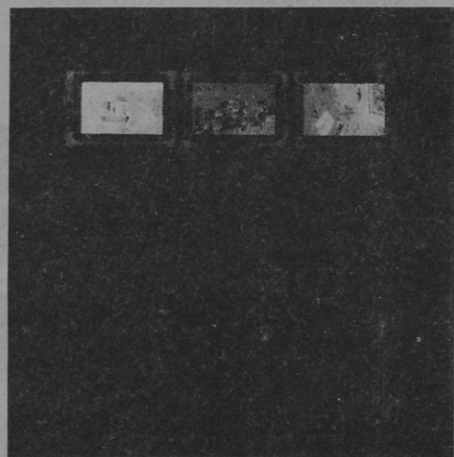
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
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