

Michael Hutchence and Kirk Pengilly are absolutely buggered. Last night was a little in excess of what was good for them, if you like.

Hutchence, the singer for INXS, asks if anyone interesting is playing in town — rather pointless, because they're playing tonight and flying to America tomorrow morning. He'd like to see the Dance Exponents, he's heard a lot about them.

INXS are playing here to promote their new album *Shabooh Shoobah*, produced by Australian hard rock ace Mark Opitz.

An unusual choice for INXS? "Well, we've had a bit of a problem getting our live sound on to vinyl," explains saxist Pengilly. "And Mark had experience with rockier type bands like Chisel and the Angels so we figured it would be a good medium between our style and his production."

"It was a new page for Mark as well," Hutchence puts in. "He had to do something new to get out of the heavy metal corner he got himself into in Australia."

"We didn't want something as light as our first two albums. We're not satisfied with them. We're not satisfied with *Shabooh Shoobah* either — but just about."

The album's packaging is very sophisticated, was that something the band aimed at?

"Not too sophisticated, I hope!" Hutchence says.

Well...

"Well, it was our first album with WEA and they wanted to

Shake Shaboohy: INXS



INXS' Michael Hutchence.

give us all they could — a poster, an inner sleeve..."

"But the first albums had either lithographs or paintings of things — we made them ultra-colourful," Pengilly says.

The band has had a fairly easy time in the past month, taking time off to write songs: but with a very full year ahead, beginning as support on Adam Ant's USA tour, it might be some time before the new songs are used.

"We might not even do an album for this year," Hutchence shrugs.

"We'll probably record the album this year," Pengilly explains. "It might be released later, to co-

incide with overseas markets."

But INXS already have plenty of product with which to mount an assault on the world's record stores.

Hutchence lists all the records set to get released during the year:

"We've got a dance EP with a dub mix of 'Black and White', a mystery country hit — that's the one I did with Jenny Morris from the Crocodiles, a B-side EP of experimental stuff and a double gatefold single featuring 'To Look At You'."

They trip easily off his tongue. And then there's the album.

The band's promotion in the USA has been deliberately topsyturvy, with a video being released before any vinyl was available.

With the album being released this week, an extended mix of one of the songs has been put out to sell the band through discos. It's all been about creating a buzz.

The band are confident about taking any opportunities offered to them in America.

"We're going to be there in the midst of it all, not come in six months later. We'll be there as it's happening and we'll be touring."

Hutchence doesn't see the band as part of any wave of Australian music sweeping the world.

"First, I don't believe that Australian music is really doing big guns. Men At Work are doing it for everyone else."

"But they've rewritten history," he enthuses. "Number One in America and England and about to get One in Japan! They never actually have to write another song!"

It's touching how much Australian bands believe in each other. But as for Men At Work, reports are that they've got a real turkey of a contract, so they won't be settling down and buying islands in the Pacific just yet.

But the fact remains that INXS are to be a fairly hot property over the next few months. Has there been any pressure from record companies to tailor their approach to the lucrative American market?

"No," Hutchence laughs. "I don't think anybody's ever tried to tell us what to do with music — not once!"

"There's no need for that — we're a long term band. There's no need to push us to make music that fits markets."

Russell Brown

Letters

Post to 'RIU', PO Box 5689, Auckland 1.

A Fan Writes

In response to Duncan Campbell's Sweetwaters reviews:

Firstly, I realise a rock criticism is one man's opinion and therefore not very important, except maybe to himself, but surely a major rule for a critic is honesty. DC reviewed the Meemees — did he actually see them? He claims they made little impact beyond the front row. What bollocks!

I stood next to the soundtower and they made a tremendous impact with the crowd between me and the stage. I have spoken to people who were halfway up the bloody hill who've told me of the enthusiastic response from that section of the audience.

Obviously DC is a fan of the "old school", the Legionnaires, DD Smash etc, and he's entitled to be. He's even entitled to think the Meemees monotonous, but to suggest they were not well received is a downright lie. C'mon DC, own up! Were you blind or just blind drunk?

Finally, I'd like to see DC write and perform "copybook pop music" half as well as Dance Exponents.

Paul Rose Propeller Records

Jailhouse Rocked

On Sunday, February 27, the Furys proved to be a band of gentlemen when they gave up their time and lots of energy to entertain the inmates at Paremoremo Medium Security Prison. This audience would probably be the most critical and least vocal any band could face. The Furys did and got lots of applause. They did Doctor Feelgood R&B, a couple of sixties remakes/remodes, a spot of C&W, a great version of 'Shake Some Action' and their own 'Auckland Fun'.

A very mellow jail grooved along. This band deserves a big mention for a display of musical altruism and honest playing. All they got in tangible terms was a jug of orange juice, and that ain't enough in anyone's language. The local audience are never capable of displaying their enthusiasm but we loved the band and wish them every success and hope that this concert was the first of many.

Eric Android, Glen Dalton, Baine Hugget

• Our spy on the inside tells us that Eric took over the drums for a finale of the Feelgoods' 'She Does It Right' (an old 'Droidss cover) and Chuck Berry's 'Route 66'.

Pig Youth

I declare the Psychedelic Furys to have been the best British band to appear at Sweetwaters.

Hanx to the Labour Youth

member whose sleeping bag I grabbed, to put over me head during the DD Smash Battle of the Cans. Extra Hanx to him for the joint which made me unaware of Shit Enz. Extra Hanx to Trish of Napier for free use of double sleeping bag on Saturday night and No Hanx to Nigel Griggs who didn't dedicate a song to me when he promised he would.

Blam Blam

Leader "Chris Keating Sucks" Party

In Memoriam

Died, Feb. 6, Steve Paul Gray, Highway 61.

The skies are blue, but we turn to Gray.

Graham and the Legionnaires

Knox Again

Although I am destroying the intentions of this letter by writing it, I would like to nominate Chris Knox for the Noodle of the Year award.

Not content with being merely the most talented musician in the country, he has had to progress to making lower class Bob Jones-type journalism which, it appears, is aimed at insulting anyone with an IQ of 20 or over. If you're pretentious enough you can seem imposing to a bunch of school kids.

Chris Knox is to the arts what cannibalism is to missionary work. Dave Cohen Wellington

Peter?

I'm in Australia. love Peter

Bloody Intellectuals

As readers of *Rip It Up* and avid Enzed band fans, we would like to know what Russell Brown is doing abusing an up-and-coming band like Rome. There's nothing harder than trying to make a name in the band world when a critic is pouring shit on you.

We're referring to the cynical drivel he wrote about Rome's debut single in the January issue of *RIU*. He seems to think that because the band originates from Tauranga, they are a bunch of outback fuckwits.

Tauranga is not Tawa or Eketahuna. Some exceptionally good bands come from Tauranga, new ones including Zeros, Ulster and Steel Breeze. Don't forget that members of Mi-Sex came from Tauranga.

So if Russell thinks his comments on Tauranga were humorous, we are not amused!

Erica and Tania
Tauranga Intellectuals

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The Picnic Boys
Music for Bathrooms
TV Eye 005 C90

Hey, hey it's the Picnic Boys!! Again.

For those of you who still haven't bought a TV Eye product (at last count, well over 3,000,000 of you), you don't know what you're missing! I do and some of it's really good. It's not all absolutely Godlike, but what can you expect over 180 minutes of music? I mean, Side Two of *The Hamburg* (Say Yes to Apes by Hyphen-Smythe) is 45 minutes of varied, neo-intelligent, not-very-self-indulgent-at-all songs all

recorded on one day. And only two days after Christmas! And that's not all! The other half of *The Hamburg* (Eh? by Legacy of Ears) has almost twice as many songs, none of which make a hell of a lot of sense! And still you won't send your five bucks to 506 Queens Drive, Invercargill.

OK, fine, right... try *The Music for Bathrooms*, allegedly the last C90 from the entire Picnic Boys. At first I didn't think it was quite as good as *Here Comes the Jungle* or *Crums*, it's a *Pterodactyl*, but then I turned it up considerably and its full glory was revealed to me in a quasi-religious moment of ecstasy! Well... it sounded a lot better.

Look, I think these monsters have a right to be bought. You risk five or so dollars, receive ninety minutes of medium-fi music which may well surprise you and if you don't like it, you can wipe it. Go on, I dare ya.
Chris Knox

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