

WATCHING WESTERNS TO MAKING MOVIES THE NEIGHBOUT

It was easy. If I wanted to interview the Neighbours over Easter, I could meet up with them just north of Auckland at Waimamaku. Strange place for a band with two singles behind them, a new 6 track album out, a video epic on Radio With Pictures this month. But this band is big in Ruatoria.

Slippin' and Slidin' through the Waipoua Forest. After trying motoring sideways in the loose metal I slowed down, reaching my destination at dusk.

The Neighbours have sound-

checked and Sam is bemoaning the fact that this valley doesn't have a motel, so there's no telly to watch to wile away the hours. When the Economic Wizards performed the Cadets' Stranded in the Jungle' later in the night it seemed a very appropriate cover. It's dark outside. No street lights

what do you do when you wanna have an accident? With the kitchen crowded we wander out to the van to have a chat, talk about the Neighbours. Why tour Northland?

"Well, for one thing, because we make money here," Sam grins. "It's easier to come here than to go to

New Plymouth. 'Also, we just like to cover most

of the country," Trudi adds.
"We're constantly looking for other venues as well as pubs."
"We're a New Zealand band. At

the moment we can't afford to go anywhere else so it's a matter of anywhere else so it's a matter or not being a band or putting up with what there is to play here and try and develop that," Sam says. Is it still hard to earn a living on the NZ circuit?

"It depends what you call a reasonable living," says Rick. "We make more than a lot of bands do, that's for sure. But it's not enough

As musicians, how do you feel about being involved in an entrepreneurial role, just to perform your

Rick: "Any creative worker is going to have to do that. A painter is going to have to sell his own stuff and deal with gallery owners and writers have to deal with publishers and so on. Creative work's hard work and you have to fend for yourself as well as you can. Some artists, of course, have a real flair for business and just do incredibly well at it.

"It does get in the way, obvious-

Sam continues. "We're independent and we do a lot our-selves. We'd rather be working on new material but we haven't found anyone who can do it better.

Though the Neighbours have three vocalists, somehow Trudi steals the show, assisted by her Svelt wardrobe and innate "first into battle" (first dead) leadership

Rick Bryant's fine R&B bands have been well known in recent years, but when did the leading lady get interested in soul music?
"About nine or 10. I grew up the

youngest of five, the whole family was into music. And that was the music that was played in British radio. I got into soul, reggae,

"Tamla Motown and Stax were very big, the Four Tops, Wilson Pickett was on the radio all the time, the Supremes, Martha Reeves. Reggae too — when I Reeves. Reggae too came here, most people had never

"When I was at school, I can remember Otis Redding dying and kids turning up in black

The Neighbours are one of the few NZ bands to reflect the sentiment of getting dressed up for a night out. Something Special. (It slipped, Kool's LP title). Can pink feathers get in the way of the "soul of the music?

"No way," says Rick. "We could go out and play the same stuff naked and it would still sound the

"We dress up for our own benefit, as well as for the audience, Sam continues.

"Dressing up is fun," says Rick. So are NZ bands too sloppy

about dress?

"I think people should wear what they like," Sam says. Rick agrees: "We're into wearing

stupid clothes. That's alright."
"I'm into wearing wonderful

clothes!" Trudi chimes in. Her colourful clothes are made for her by friends Di and Kerry of Svelt fashions.

"I can't sew a thing," she admits. "But the way I wear them's my own creation!"

The Neighbours latest project is a three song "silent movie with music", filmed on the West Coast, home of cameraman Alan Bollinger and the Blackball Hilton, the hotel they stayed at while shooting under the direction of Gaylene

The band members, particularly Rick, had wanted to do some sort of film and had all been working

"And some people we knew had told us we should do a video with Gaylene Preston. We didn't know

One night Gaylene left her cardigan behind at a Neighbours gig, came back to retrieve it, met the band and the film was born.

While the band recorded the soundtrack, she organised a film crew and swung a QEII Arts Council grant to help cover-costs. But that grant would have gone But that grant would have gone nowhere near covering the estimated costs for the week of \$42,000. The film was made possible only by the donation of services by a host of film people. "We had this amazing crew of people who came and worked because they liked the Neighbours," Sam explains. "The Neighbours," Sam explains.

bours have courted movie crews though, by going to where they're isolated doing a film for weeks and we truck off there and play them gigs. And it comes back, they made a movie for us." The band finished the exercise

over \$2000 out of profit, but it appears that even this will be recouped through payments from TVNZ.

But was it wise to put so much time, energy and money into the film, a side issue to the music, surely?

"I think if you're going to do

"I think if you're going to do anything it's worth doing it really well and that means time and ergy," Trudi says.
"It's been one of the highlights

of my whole career," says Sam. They're enthusiastic to repeat the experience and are already planning another film.

The band's new album is self-financed, six tracks recorded at Harlequin with producer Ian Morris and engineer Steve Kennedy.

It's different from 'Watching Westerns'. Does it reflect a specific side of the Neighbours?

"The criterion was that all the songs were recently written and also that there was nothing clearly out of place," says Rick.

No one is impressed with my mention of a love songs category or Brill Building (sixties New York writter) poor

writers) pop.
"If you take 'First Love' it's not

a love story at all. It's quite a highly individualised situation," Rick points out.

"It's a soap opera," says Chris Green, who has popped in for a moment.

If Sam doesn't aspire to a specific "pop" sound, he does see his writing as changing:
"Now that we've done some

recording I have started to write songs — like 'First Love' for example — with recording in mind. Some of the others we've recorded were actually written as live songs, like 'Don't Stop'. But I think it's hard for me to analyse my congwriting."

my songwriting."

When talking of ultimates in production sound Sam came up with Norman Whitfield's 'Papa Was A Rolling Stone' and Toots' 'Sweet 'n' Dandy'. Two extremes — Detroit hi-tech and Jamaican

That leaves things open.
By the way, you don't have to live in the sticks to be one of the Neighbours' fave audiences. Trudi and Sam's favourite places to play include Kaikohe, Wellington (where dat?), Gisborne and the place I pass four hours after Waimamaku (at 5am) – the

Murray Cammick

A MESSAGE TO RECORD BUYERS

Or, More News From The Secondhand Record Front.

Hello again, and a big thank you to all those real groovy people who have patronised our modest little store over the past month. We sure haven't had a chance to get lonely or bored, so we would also like to thank Murray and Stefan at **Rip It Up**, and Andrew, Andrew, Andrew, Andrew, Andrew, Dylan, Ted and all the others at Campus Radio for

putting together such **real groovy ads**.
What we would like to do is provide serious music listeners (those of you who **don't** buy your records at supermarkets or department stores) with a better service. Better prices for your records, both for cash or trade, a better selection for sale, and at realistic

We can do this best by keeping our overheads down:

By having a shop in a low rent area;

By employing no staff;

 By thinking about the cost effectiveness of our advertising (our biggest expense!); By turning over our stock of records as rapidly as possible in order to keep our capital

investment at a minimum.

One problem which occurs when operating a business away from the central city is that of accesibility. We have chosen our site at 23 Mt Eden Road very carefully. There is a metered car park opposite the shop and free parking immediately outside. For those of you who travel by bus the following information may be of assistance:

Outgoing

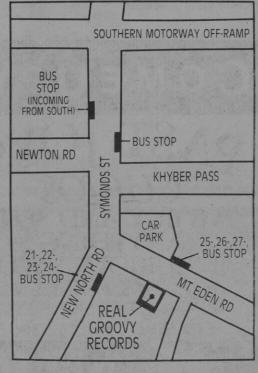
No.	Departure Point	Alighting Stop	Frequency	Fare
ANY 27	Cnr Customs & Commerce	opposite shop	every 12 minutes all day	40c
ANY 25 26	outside Theatre Centre, Queen St.	opposite shop	every 10 minutes all day	40c
ANY 21 22	Victoria St West, outside Rumba Bar / National Insurance building	top of New North Road (just around the corner)	every 12 minutes all day	40c

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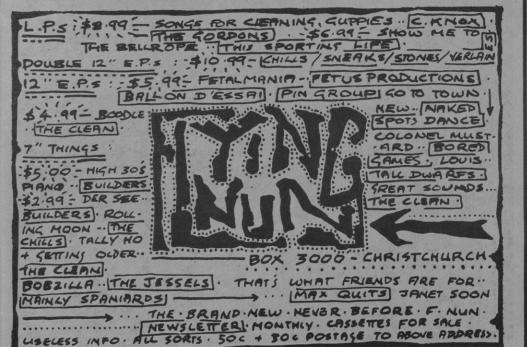
OPEN

UNTIL 6PM MON-WED, 9PM THURS & FRIDAY, UNTIL 1PM SATURDAY



Okay, so now you know how to get there. Now what we want you to do is consider your record collection. Does it reflect your past musical tastes, or your musical tastes of now? That is the whole point of trading your unwanted records. Instead of your record collection being a relatively inert body to which you are oocasionally making additions at no little expense, it should frequently be pruned, both to offset the cost of your additions, and also that it may change and reflect your changing tastes. And if your tastes are not well then, sorry

Because most of us have changing tastes, at any given time some of us are discarding styles that others have yet to appreciate. That is why good records will always hold their value (and why we wish people with Abba records would leave them at home) and, consequently, why it is desirable to forsake those records you no longer play in order to acquire records out of which you will get more use and more listening pleasure. We still have several thousand dollars left, with which we would like to buy good quality records of any type. Bring them in, you may be pleasantly surprised.





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