

'FB3' FROM PAGE 10  
Is the song meant to be a send-up of how people see you?

"Yeah, sort of. It's when people ask you where's your Rolls Royce and what kind of place do you live in and the only way I could answer them was by writing that."

How accurate is that verse of your life style?  
"Very accurate, that's exactly the way I live. I don't wear dufflecoats all the time but it seemed to rhyme."

From that to the music hall style of 'Farmyard Connection', a song that is more serious than it sounds:

"It's a very serious song, it shows two sides to drug problems. People think they have drug problems because they're addicted to them but in Jamaica people have drug problems because they've got to grow it to live. It shows how pompous people are when they smoke drugs over here — it's a very trendy thing to do, but if they realised how much it took to grow what they're smoking ... it makes us feel very angry."

"I don't like any drugs at all. I don't agree with it on principle. It's like wearing gold from South Africa. I don't like peoples' attitudes towards drugs. When we toured America people lined up with cocaine for us expecting us to take it. I find it disgusting."

People do that because of their stereotyped view of the rock'n'roll performer:

"Yeah, and I find that disgusting as well." Back to *Waiting* and the second single from the album, 'Tunnel of Love', which seems to pick up on the anti-marriage bent of 'Too Much, Too Young':

"Yeah, but on the 'Tunnel of Love' I'm not knocking marriage at all because I think it's a really nice thing. The only thing I don't find attractive about marriage is when two people get married and they don't like each other or aren't suited and so they end up arguing or hating each other. Too Much, Too Young was about people being too polite. In a lot of cases if a girl gets pregnant it immediately means that they've got to get married. That's a very odd attitude and I don't understand it."

What about marriage and Terry Hall since you've been living with your girlfriend for six years now?

"We'll get around to it. We've been engaged

for six years so we're half-way there. We've never actually asked each other yet."

'Our Lips Are Sealed' is the second song on the flip side of *Waiting*, a song co-written with Go-Go's bassist Jane Wiedlin which appeared on the excellent first side of their debut album and even became a hit. How did such a collaboration come about?

"We did a tour together, we became friends and we wrote a song. We went our separate ways before it was finished and I sent the lyrics to her and she finished it off. There were a few things about their version I wasn't keen on but that's just musical taste. Their version didn't offend me in any way. I'm obviously a lot happier with our version."

And from there to 'Things We Do', which has the domestic sound of UK Squeeze:

"It's things we don't do, that's more to the point. It's about categorising people that are supposed to do certain things. Like middle-aged women are supposed to wear cameo brooches but when I looked around I didn't see any with one on."

The album concludes with 'Well Fancy That', the most powerful song on *Waiting* and one about the sensitive subject of child molestation. Is it autobiographical?

"Yes it is. I felt that since we started the album with 'Murder She Said' that it was suitable to end with 'Well Fancy That'. It took twelve years to get out of my system and it was hard enough to actually sing it."

The songs in general are often very traditional in structure. Lionel Bart again springs to mind:

"That's a nice compliment. I think people like the Beatles really ruined songwriting by turning out absolute crap."

Are you making money and is that important?

"Yeah, we're making money and it's important for studio time and things."

Tours?

"We're planning to go over to Europe to play in a few festivals to 60,000 stoned Dutch people. We're playing with Men At Work who are quite funny, not ha ha, but they look ridiculous and I find that funny."

Men At Work and the FB3 on the same bill, now that is something to laugh about.

George Kay

'LETTERS' FROM PAGE 22

year and given some airplay by Napier's avant-garde station Bay of Plenty Radio.

Eric and Tania must be intellectuals to realise that Tauranga is not Eketahuna and thankfully, it isn't. But how dare they imply any similarity between Eketahuna and Tawa. Tawa doesn't even have a pub — Eketahuna has two pubs squeezed in between its back-to-back welcome signs!

Ron Sneaky Taradale

Christchurch Revisited

This is in reply to the drivel written on Christchurch music. As is typical with *RIU* articles a smug, elitist attitude fucks up any good intentions. I and many other people believe that Jim Wilson has done more for Christchurch music than any other person. He has worked, in an often hostile climate, hard and persistently in maintaining decent venues for any sort of band.

There is lots of talent in New Zealand but it is either being stifled or leaving the joint. This magazine is not a small contributor to the demise.

Trevor O'Neill Melbourne

Observations

Like all of us Jim Wilson needs people to tell him how good he is. When they don't he loses his drive and the bands and public suffer. Especially the public, as is being illustrated at present. The circuit is becoming a circus as proficient but ultimately tedious bands travel the land playing yesterday's music.

Jim used to take risks. Features, Androids, Vauxhalls, etc. I bet the Features never played to a full house on a Wednesday night in Auckland. Free pass night became a weekly event.

For all his faults Jim Wilson's done as much for the NZ music scene as anyone else and this should be remembered during the current stream of pro/anti Wilson publicity.

When the next NZ music explosion happens, once again Jim Wilson will have been part of it. Whatever he's done, he brought the Swingers to town in 1979 and for that at least I'm grateful.

The Observer

Russell Brown replies:  
A sane, reasonable note to end the correspondence with? Let's hope so.

Clash of Ideals

"We ain't never gonna get commercial respectability," said Mick Jones of the Clash.

They went to America and they deserted us. 'Rock The Casbah' on charts, IZM and *Hitwave '83* compilation — not to mention *Ready to Roll*. Gone are the days of turning to Radio B and hearing the Clash. I still have my old tapes, if it wasn't for 'Straight to Hell' I'd burn *Combat Rock*. Rock and roll has died.

Janie Jones Mairangi Bay  
PS: New Zealand rock and roll got terminally ill when the Meemees stopped playing 'Pointy Ears'.

A Bitching Session

This letter is for the information of the dormant masses of the apathetic, nay, dead city of Christchurch.

The city (and the rest of the world) has come to the stage where the only people interested in joining bands (not forming them, apparently no one has enough guts to start at the bottom) are guitarists or vocalists wanting residencies in three weeks. Too

many ads are seen saying guitarist or drummer "wanting to join working band". How the fuck can a band be working if they need a guitarist or drummer?

Once a bastion of fresh talent and ideas, the city has fallen into a sewer of anaesthetic doldrums, no longer a sparkling gem, but a dull paste copy. With very, very few places to play, the ever-important garage bands have no reason to take their art seriously. Christ, will someone please pass the TG's?

Patti and Mo Christchurch

Heavy Letter

Did you find Greg Cobb or win him in a raffle? Agreed, Deep Purple *Live in London* lacks the punch of some previous albums. Nevertheless, tracks like 'Mistreated' and 'You Fool No One' deserve a mention. Both contain excellent instrumental work from John Lord and Ritchie Blackmore.

Obviously the man is an Iron Maiden/Motorhead type head-banger who pays little attention to melody, pacing and technical ability — things often lacking in the thrash'n'bash macho image bands.

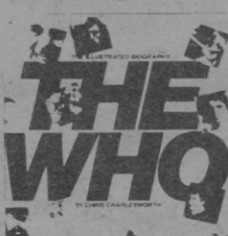
Regarding his two-line review of Rainbow's latest offering, the band has mellowed since early days but Ritchie Blackmore and Roger Glover's talent and flair mean the band is still producing outstanding music, as trax such as 'Power' and 'Tearin' Out My Heart' show.

Michael Stephenson Invercargill

CROSSWORD ANSWERS

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DOWN: 1 THE FINAL CUT. 3 KEAN. 4 SPINES. 5 OPEN. 6 OUT. 7 SON. 8 STORY OF THE BLUES. 9 HORSE. 11 BY. 13 REAL TO REAL. 16 ID. 17 MUDDY. 20 NOT FADE AWAY. 21 BODY ELECTRIC. 23 NEAT. 24 CAN. 25 ET. 27 MOTT. 28 and 38 BAD SEED. 32 ME. 33 SO. 40 ROTTEN. 41 ENO. 46 MILES. 48 WINS. 49 RAGE. 50 LE.

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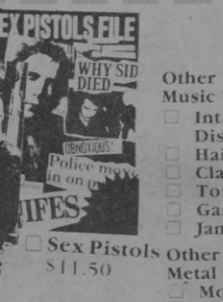
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- 24 Talking Heads Part 2, Citizen Band, Swingers bandfile, Dragon.
- 26 Devo, Knack, Mi-Sex, Wellington Special.
- 27 Bob Geldof, 'Kids Are Alright', Sheerlux, Ry Cooder, Radio Radio.
- 29 Graham Parker, Members, Mother Goose, Radio Radio 2.
- 30 Sweetwaters Issue programme — John Martyn, Elvis Costello, Renee Geyer, No Nukes, Squeeze, NZ Band profiles: Split Enz, Toy Love, Hello Sailor, Citizen Band, Th' Dudes, Street Talk.
- 31 Sweetwaters, Swingers, Mi-Sex.
- 32 Police & Split Enz interviews, Sharon O'Neill.
- 33 Marching Girls, Crocodiles, Fleetwood Mac, Ellen Foley, Russell Morris.
- 34 Tom Petty and Street Talk interviews, Mi-Sex, Virgin supplement, Whizz Kids and Pop Mechanix bandfiles.
- 35 'Quadrophonia', Bob Geldof and Kevin Stanton interviews, Newz and Flight X7 bandfiles.
- 36 Ray Davies, Cure and Jo Jo Zep interviews, Neil Young supplement, Stones.
- 38 Howard Devoto, Tim Finn interviews.
- 39 XTC, Lip Service, Motels.
- 40 Martha Davis, David Byrne, Dave McArtney, Doors, Bruce Springsteen, Hammond Gamble.
- 41 Coup D'Etat, Flowers (Icehouse), John Lennon, Clash, Elton John.
- 42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Borich/Tilders.
- 43 Bryan Ferry interview, Sweetwaters report, Flowers (Icehouse).
- 44 Adam Ant, Associates and Police interviews Stevie Wonder.
- 46 PiL/John Lydon London interview, Cure, Eller Foley, Dire Straits.
- 47 Jam in London interview, Reggae/Bob Marley Supplement, Madness, Joy Division.
- 48 Cold Chisel, Blams, Wgtm Zone.
- 49 Angels, Beat, Lemmy Motorhead and Desmond Dekker interviews.
- 50 Swingers, U2, Psychedelic Furs, the Clean.

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EXTRA 2

New Wave dates (75-80), Last Weekend in Auckland (New-matics, Pop Mx, Penknife Glides, Techtones), Kinks profile, mod Ray Columbus, David Bowie pic, UK Scene by Jeremy Templer, Newtons, Heavenly Bodies, Chris Knox pic.

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