

# McARTNEY FROM PAGE 8

like that. It's like us (Hello Sailor) going to LA, throwing ourselves into the torrid post-Manson culture, the acid casualties, and so on."

"Carry On" is a song for survivors, in an age where the Cold War seems colder every day.

"I wanted to write something futuristic, from inside the minds of two native New Yorkers after the holocaust, when things are still surviving. I don't necessarily think it's going to be that way, but I do think there's going to be a total breakdown of the economic and spiritual system as we know it.

"Revolutions don't matter anymore. You just fight your revolution with a gun now, and most of them are so subtly backed, by the Russians or the CIA. We're all quite familiar with that now."

Recording of the album started back in January, while McCartney was still a Legionnaire. Demos had been recorded for Polygram, but they weren't prepared to put up the money he wanted, to get sufficient studio time. Ze Disc gave him the freedom he needed, and he spent three hard, expensive months at Harlequin Studios.

"It's a step in the right direction for me. I actually learned a lot, from the technical side of recording. We used the studio to our

advantage, and all the time spent was necessary. All the basic tracks were done in a week, so the rest was agonising over mixing. Sometimes we remixed a track 10 or 15 times, until we were happy with it. I was aiming for a modern sound that was clean and sparse. We did overdo it in some respects, there's a lot of keyboards, but that's the way I wanted it. A modern, funky and danceable sound."

After the original Flamingos broke up last year in Australia, McCartney decided to have a complete break. He spent two months touring Europe with his girlfriend and didn't even take a guitar with him. On his return, late last year, the Legionnaires were formed, the second band under that name, as a reincarnation of Hello Sailor. McCartney openly admits they were trying to recapture the Good Old Days.

"Before I left for Europe, I had spent some time with Graham and Harry and we expressed the interest in playing together again. The day I got back, they were at a rugby test or something. I was at Paul Woolright's place, they turned up and asked me to join. I said yes and we were playing the following weekend.

"It was fine for a while and then we got into the same old routine of touring all the time, and I think Graham just wanted to get away from the old syndrome of him, me and Harry, the triad. It doesn't work, it's too intense. I really respect Graham's talent, but he was feeling very inhibited at that stage by what the band represented. Graham has got this 'street kid'

image he wants to maintain, and obviously he has to play with younger players, which I totally agree with.

"We all tried to break away from the whole thing when Hello Sailor broke up. I went and formed my own band, and it was just fine. I think it was just nostalgia that drew us back together.

"I'm getting more used to being a leader now. It was a bit of a shock at first, being laid on me so suddenly, but I'm gradually reorientating my attitude as to what is required of me as a front-person. It's not easy for me, but I do enjoy it."

The new Flamingos have been touring for about a month now and are coming together well as a live unit. McCartney and Harry Lyon are the mainstays, with Karen Hill on keyboards, Paul Woolright on bass and Vinnie Buchanan on drums. They'll be very busy over the festive season and have been invited to Sweetwaters, although they've not yet decided whether they'll accept the money offered. McCartney has unhappy memories of last year's festival, when excesses of alcohol and other things led to physical violence.

The band will be working right up till the end of February, when McCartney will be off to Europe again. He's been closely involved with a company which makes ski movies, and did a soundtrack for them last year. He's been invited to attend the Winter Olympics in Yugoslavia as a sound recordist. On the way home he'll do some promotional work in

Australia where CBS will be releasing the album. McCartney is not exactly fond of the Australian music scene, where he's bombed previously, but he's prepared to give it another try like a trouser. He's more interested in touring somewhere a little more exotic, like New Caledonia and other Pacific Islands, which seem to be crying out for some new entertainment.

McCartney is philosophical now recalling those salad days when Hello Sailor left for America as brash young men. In some ways he believes attitudes now are healthier than they were then.

"I think we were quite naive, and we were right outside the industry. We should have been a bit more careful and calculating, in the sense that most bands are these days, almost like businessmen, they wanna make it. We weren't like that, we were a bit footloose about our future.

"But we were still very lucky at that stage, we got all the breaks. At that stage, music for us was a counter-cultural thing. I suppose it still is with the punk thing and so forth. But for us it was being a part of a subculture, which drew its inspiration from the night and drugs and things like that.

There were also figureheads, like Elvis and Bowie and Lou Reed, people like that who people followed. That's gone now. People don't treat them as heroes anymore, which I think is great. I think it's terrific that that's happened."

Duncan Campbell

## PACIFIC FUSION DIATRIBE

After Diatribe had played to a less than enthusiastic audience at an Auckland pub this year the hotel manager told them he wasn't surprised at the lack of response.

"You're a university band," he explained.

What he meant was that Diatribe are one of those groups who don't fit into this country's pub-orientated live scene. They don't have a big, bright stage act and fancy lightshow. They don't play drinking music.

But as things stand, it's either play the pubs or don't play but the band is investigating other avenues for performing.

Cruelty', which was part of the soundtrack music they contributed to Merata Mita's acclaimed film *Patu*.

suggestions that there's a lack of presence when the play.

"That's our greatest criticism, the lack of stage presence,"

hasn't been discussed. It has — at length, but no one has managed to come up with any bright ideas to pep up the stage act.

Diatribe grew out of a loose gathering of musicians which included Herbs' Spencer Fusimalohi. The group would jam and write songs — all good experience for Rautjoki and fellow sax player Ross France, who had only been playing a short time.

This ensemble came up with a soundtrack to Gerd Pohlman's film on the Mangere Bridge dispute and recorded a track for Radio Hauraki's last *Home Grown* album under the name Fofa'anga. Eventually, however, the group drifted apart and France, Rautjoki and bassist John Berkley were left wanting a more concrete lineup. Drummer Chris Whyte and singer/guitarist Peter Kirkbride completed the present lineup about 18 months ago.

Much of Diatribe's work since then has been politically orientated.

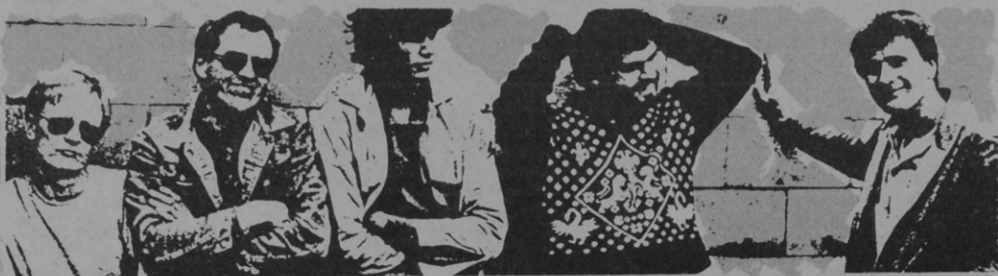
Is a political context important to the band?

"It's reasonably important but we didn't set out just to do that. It's just that political considerations play a fairly big part in our lives so it naturally infiltrates through into the music. Some of us are more politically motivated than others," Rautjoki explains.

"We're just basically writing about things we've experienced and what people we know have experienced."

At a time when there is much talk of indigenous music and Pacific culture Diatribe is a band paying those ideas more than lip service. In a manner akin but not identical to that of Herbs, they have worked in a true Pacific element to their fusion of reggae and jazz. Their lyrics reflect a genuine feeling and concern for this country. Diatribe probably won't ever be huge but they'll have mattered.

Russell Brown



"We're trying to get on the PIPS scheme," explains saxophonist Rafer Rautjoki. "And we've done some busking as well. That was fun."

Things may change with the release of the band's debut EP, *Too Lazy*, which was recorded at Mascot Studios with Phil Yule. The four songs include 'Gift of

The soundtrack was recorded not long after the band had formed, on bassist John Berkley's four-track recorder.

The band worked with Mita again on a video clip for *Too Lazy*. Director Geoff Murphy also lent a hand with the filming.

Diatribe's onstage approach is low-key and this has led to

Rautjoki admits. "Because we're all from diverse backgrounds we don't present one single image, which I think is good, but some people don't."

"Anyway, this might sound selfish but my main interest is the music. That's the reason for being in a band."

That doesn't mean the problem

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