



Golden Harvest — Gavin, Mervyn, Karl Gordon, Gene and Kevin Kaukau.

Harvest - Records & Roads

Stiff Records boss Dave Robinson contends that everyone has a hit single in him. Golden Harvest are proof of this. Their first single, "I Need Your Love," won the acclaim of the record industry as single of the year.

Despite the limited scope of the New Zealand recording industry, Golden Harvest's achievement is not to be denied. "I Need Your Love" had one of the most original sounds to hit the airwaves in this country. Its ethereal, even fragile, drone, jumped off the radio, the testing ground of the single record.

Implicit in Dave Robinson's sweeping maxim is that while virtually everyone has a statement to make, few of us have more than a sentence to speak (perhaps this is why there are so many duff albums).

Golden Harvest are out to prove him wrong. They have just finished their first album and have out a new single, "Love is Everything,"

again penned by rhythm guitarist, Gavin Kaukau.

Strictly speaking, it's their third single, but the second single was virtually indistinguishable from the first and subsequently suffered identity loss.

"Love is Everything" is a distinctly "pop" song, light and summery, aimed at the charts. Gavin says without embarrassment that his songwriting is directed toward a saleable sound. "If we put a commercial song down it might get into the charts. Live, a heavier number with a lot of showpiece in it might get more reaction, but recording is a different thing."

Singer Karl Gordon, who joined the four Kaukau brothers some 15 months ago, misses the live atmosphere. "I wish we could get that live feeling on record." (The best producers in the world have been trying to achieve that for years). "Live, there's something to see as well

as hear."

Live performance is the backbone of Golden Harvest. It's a tough regime. They're only briefly back at the family home in Newmarket after four months' continuous touring. The band is Auckland-based in name only. In the past two years they have travelled virtually non-stop the length and breadth of both islands, going to towns that never see a travelling rock act. Most bands gravitate to the cities; Golden Harvest have made the most of the possibilities outside the main centres.

Manager Benny Levin cites Peter Frampton, where strenuous touring preceded breaking platinum.

Golden Harvest have no delusions about pop stardom. It's Sundays-off only on the road in their big Chevrolet. There was no snobbishness over the seamliness of selling their records at their shows. "We got a lot of response," grins Gavin. "Especially from our aunts."

Live, the band is much heavier than the singles would indicate. All five use the word "heavy" to describe their basic feeling for music. "We're getting heavier and heavier," says Gavin, who at 19 is midway among the group's age line-up. Lead guitarist Kevin is the oldest brother at 21. Merv is 20 and Gene 18. Karl, the relative newcomer, is 18. The Kaukau brothers have had their group together seven years.

On stage, they do a lot of cover versions and Kevin plays a lot of guitar. Hendrix is one of his heroes. There's a bit of chewing on the strings and Jimi's version of "All Along the Watchtower" is one of their show-stoppers. A version running six minutes or so is on the album. Electronic effects abound (will psychedelia be the next thing?)

Gavin admits the group has a live face and a recording face, but it's apparent that they have not proved incompatible.

Benny Levin is anxious to stress Golden Harvest's future potential. "Don McLean's manager Herb Gart has taken a mix of the album back to the States. He rang me last Tuesday and mentioned that he had been playing tracks to some people in New York and there had been a favourable reaction.

"We're thinking of Australia by the middle of next year. We're sending the album to agents in Melbourne, which is the rock centre of Australia." (Funny, I always thought it was Ayers).

An album could open the door for Golden Harvest in Australia. They have been touring constantly to make their name in New Zealand. They don't want to start from scratch in Australia.

Their off-the-beaten-track approach may be their making in the end. Other bands buy tickets for London and Los Angeles. Golden Harvest are looking to South East Asia, Japan and West Germany as possible record and performance markets. Did anyone mention Boney M?

But that's in the future. Before Christmas it's a solid round of gigs "around Auckland" — Auckland, Whangarei, Waiuku, Hamilton, Rotorua.

Some of those places must be like *hometown*? "All of them," allows Gavin.

Ken Williams

TOP 20's No.3

MIKE CHUNN'S TOP 20

1. Day Tripper. The Beatles
2. Dr Robert. The Beatles
3. America. Simon and Garfunkel
4. Marquee Moon. Television
5. Coronation. Family
6. Carpet Crawl. Genesis
7. Thick as a Brick. Jethro Tull
8. Rain. The Beatles
9. Julia. Geoff Chunn.
10. Dead End Street. The Kinks
11. Tin Soldier. Small Faces
12. Wornout Rocker. Waves
13. Love Song For the Dead Che. USA
14. Pump It Up. Elvis Costello
15. The Instrumental. Phil, Tim & Ed
16. Night Moves. Bob Seger
17. Here Comes the Flood. Peter Gabriel
18. Savoy Truffle. The Beatles
19. Spanish Tide. Family
20. The Sun Ain't Gonna Shine Anymore. The Walker Brothers

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"IT'S ME-KATY"

I suppose that a lot of you put Kate Bush's recent New Zealand visit in much the same category as that of Leif Garrett: a media event staged for the benefit of the T.V. channels and a few thousand more middle-of-the-road record sales. But, really, I don't think that that's very

accurate. Despite the obvious fascination that she holds for T.V. programmers, and her substantial appeal to a non-rock and roll audience, Kate Bush has a lot more going for her than that.

For a start, as a writer and musician she is more than a few steps beyond mere telestardom, and secondly, she retains an obvious understanding of the star-maker machinery around her, and a willingness to try to answer honestly all the tiresome round of questions that she suffered through. So concerned was she to do herself justice that she seized upon those questions which did actually touch on more than her hobbies or whether "Wuthering Heights" was her favourite song, and did her level best to answer them fully.

When she was asked whether she didn't fear that "Wuthering Heights" might turn into a millstone in the long run, she didn't simply shrug it off but said that she thought it was, "inevitable—it's the only really universal thing that people do know about me... I can probably only change that now if I can do another one with the same impact." On the subject of her song-writing she frankly admitted that most of the songs she has turned out in her lengthy sessions with her piano are "rubbish": "Everyone", she says, "is full of rubbish."

She also feels frustrated at the extent to which people overlook her musicianship. After all, she does play all the piano on *The Kick Inside* album. "It's important for me that I do get across that I am a musician—it's only a very recent thing for me to sing and *not* play the piano."

Most often, however, it was a matter of the hobbies and karate lessons, time for the drive-time jungle, the television taping, the sounds of the star-making machinery grinding on. However much she doesn't fit in—the feeling is there that Kate Bush might just go under yet.

Francis Stark

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