

CONTINUED FROM PAGE 8
kind of ran hand-in-hand with our traditional music and our upbringing."

Next came busking in the streets of Dublin as a duo before they decided to enlarge the operation into a full-scale band. Their first real break came from U2.

"They have been inspirational as they gave us a start on Mother Records. It attracted a lot of attention from record companies. None of us were into U2 as we weren't listening to any contemporary music — I was listening to Dylan and the blues but *The Joshua Tree* blew us all away with its simplicity and power. They're inspirational in that they worked extremely hard and they gave us great advice and our first real break. Their help, the success of 'Don't Go' and the Eurovision Song Contest have made us feel like the luckiest band in the world."

Flowers

The Hothouse Flowers' album, *People*, is a satisfying blend of R&B, gospel, rock'n'roll, traditional Irish and anything else they could get their hands on. It's not perfect but it is convincing — it doesn't sound like this week's bid to be different, meaning it's sincere, and the production team of Langer and Wonstanley haven't interfered with the band's strong sense of the past.

"They were suggested by the record company. We went out and bought some Madness, Dexy's and China Crisis albums and listened to the sounds they got. We noticed that they never tried to put their stamp on a band — like say, Stock Aitken and Waterman do, which is distinctly them and something I don't like at all. And at a personal level they've become friends of ours so recording the album wasn't at all like work, it was a real pleasure. Plus it only took us about a month as we wanted to record it quickly to get a live feel."

The lyrics are steeped in traditional imagery.

"Yeah, being Irish we're very fond of the elements as we're surrounded by the sea and mountains and we all love the countryside. Although most of us were born in Dublin we all have country backgrounds in our parents and with the elements go the romantic notions. We're romantics at heart but we're realists as well."

And was it this realism that prompted the band to do the dreaded Eurovision song contest?

"Yeah. That was a gift although a lot of people were dubious about how it would work out for us. All it took for us was one or two meetings with video director Declan Launey. The European Commission were willing to pay for it so it really was a gift, and it went out to an awful lot of people. Initially we were worried about the credibility angle but we weren't competing — we hadn't written a song for the contest. They just wanted to use 'Don't Go' which had already been a hit in Ireland. It was one of our favourite songs and now we had the chance to make another video for around Europe and the chance to re-record it as well, which we did and gave it a bit more life."

"Basically it was an opportunity we couldn't refuse and we had every confidence in Declan Launey that we weren't going to look like some tourist brochure that had to be slotted into something as tacky as the Eurovision Song Contest. It was a breath of fresh air for the contest because the whole thing has become a joke. A song contest doesn't make sense as each song should be treated on its own merits."

And so back to the beginning: why this resurgence in interest in traditional Irish music and music in Ireland in general?

"It comes in cycles — in the early '70s there was a great period for traditional Irish music when bands like Planxty and the Bothy Band were selling all around the place. In Ireland people are into real music and that stems partly from traditional music and from the fact that none of the Irish bands have been pop bands as such. Pop nowadays has become a bad word, and it shouldn't have."

George Kay

Sydney Seminar Making It in USA

Top USA recording industry figures will speak at a Sydney seminar, October 7 and 8, to address the topic "Marketing Music in the USA". The seminar has been organised to inform Australasian music industry people of the complexities of launching a recording career in North America.

Two of the four speakers travelling from the USA for the seminar are from sales chart magazine *Billboard* and the other two are Promotions Directors from record labels, A&M and Columbia.

Further details are available from the Austrade office, phone Auckland 795-725.

THE JOHNNYS

new album
GROWN UP WRONG
out now

**NEW ZEALAND TOUR
OCTOBER**

Tues 4 — Newfield Tavern, INVERCARGILL
Wed 5 — Sammy's, DUNEDIN
Thurs 6 — Old Mill Tavern, TIMARU
Fri 7/Sat 8 — Carlton Hotel, CHRISTCHURCH
Mon 10 — Cricketer's Arms, WELLINGTON
Tues 11 — Albert Motor Inn, PALMERSTON NORTH
Wed 12 — NAPIER/HASTINGS (Venue TBA)
Thurs 13 — Roxof, HAMILTON
Fri 14/Sat 15 — Esplanade, AUCKLAND
Tues 18 — Hot Lava Club, OHAKUNE
Wed 19 — Barristers, WANGANUI
Thurs 20 — Westtown, NEW PLYMOUTH
Fri 21/Sat 22 — Gluepot, AUCKLAND

LOONEY TOURS

FESTIVAL RECORDS

A NEW DIMENSIONAL ERA IN DIGITAL SYNTHESIS TECHNOLOGY

The development of the KORG Professional Performance Series of workstations marks the true beginning of a new era in music and sound production. These immensely powerful workstations are designed to be used as a complete system and are capable of creating high quality music and sound with accuracy and realism.

**THE KORG
PROFESSIONAL
PERFORMANCE
SERIES**

Distributed by Custom Music Ltd, PO Box 9648, Newmarket, Auckland.