

Aitken Waterman are doing, and if they wanna call what they're doing "pop", then that's fine, but it's got fuck-all to do with what we're doing. I can't think of anything else to call what we do, so settle for "rock'n'roll."

Can you use Stock Aitken Waterman as something to react against? Trying to get things like *Barbed Wire Kisses* onto the charts seems deliberate, subversive.

"Everything we've ever made has been done simply 'cos we wanted to do it regardless of how successful it was gonna be. That should be applauded in the music business but it doesn't seem to be."

"Yeah, you've got to do that. Stock Aitken Waterman seem to sum up everything that's wrong in music today. It's obvious to say that, maybe a bit too predictable, but so what? They deserve it. They're exactly what I'm trying to get away from. I think everything they do is considered, but no matter what you say about it (and we're not perfect) everything we've ever made has been done simply 'cos we wanted to do it, regardless of how successful it was gonna be. That should be applauded more in the music business but it doesn't seem to be."

"Obviously, what we're doing doesn't fit in with what's going on now. We have a record out and you don't hear it 'cos it has no radio exposure. We've got a fairly large following in Britain, and when we bring out a record it does get into the charts, which is what we intended to do in the very beginning. We wanted to be in the charts — if you don't like the charts, you wanna do something about it, which is

what we're doing. I just think it's extremely unfair that if we have a record in the Top 20, you would expect to hear that record on radio and expect to see the group on television — we just find it so difficult and it's so easy for us to be ignored by the BBC or whoever's in control of the music business.

"When we started we had a kind of naive idea that we would replace what we hated about the Top 40 and pop

music, but you soon get that kicked outta ya. I think that's a fairly ridiculous thing to say now because we just didn't realise how big the thing really was. But as you get more involved you see exactly how big the whole thing is, you feel like you wanna get away from it, like "fuck that", y'know, it's good enough to make good records."

Did you think you could take them on with something as abrasive as the early Jesus & Mary chain records?

"I thought we could introduce something new that would at least get some consideration by people who should consider."

And in the end, do you want the Jesus & Mary Chain to be an inspiration to others?

"Yeah, well, we can speak on behalf of others 'cos that's the whole thing about not being played on Radio One. I was inspired — I didn't start making music for fun; I did it 'cos it was inspirational and that's the way I want people to feel about the Jesus & Mary Chain." ●

HOTHOUSE FLOWERS' LOVE OF THE IRISH

The Dubliners

By George Kay

U2, Sinead O'Conner, Stars Of Heaven, That Petrol Emotion, Hothouse Flowers — an Irish resurgence.

"There certainly is. There's a lot of attention on Irish rock'n'roll which meant more bands are getting a chance. U2 and their success has created a wave of bands but we musn't forget Thin Lizzy, Van Morrison and the

Boomtown Rats and the people who go back to the late 60s."

And Elvis Costello.

Initially patronised by U2 with their first single 'Love Don't Work This Way' being released on Mother Records, Hothouse Flowers — their name springing from an old 20s jazz record — have injected the charts with a little shot of non-formula natural exuberance in the shape of 'Don't Go', a song that boasts



the same fresh American crossover influences that made Van Morrison so essential.

"Van Morrison has often been quoted as a reference point for our music but oddly enough none of us listened to him as kids until the comparisons started to be made. He's Irish, we're Irish and like us he's fond of traditional music and we both have American influences. So I can totally understand why people make the comparisons."

Essentially a five-piece, the Hothouse Flowers revolve around O'Braonain and Liam O'Maonlai.

"We went to a Gaelic speaking school and the Irish language was hand in hand with traditional music and there was a lot of emphasis on it and everybody learned how to play. Liam and myself got particularly interested in it and we formed little bands at school. It was a fortunate experience for us to get up on stage at such an early age and get accustomed to it. And Irish music is great because it has such an emotional range, from sad laments to jigs and reels and it's great for dexterity as some of the music is fast and intricate."

And from there to rock'n'roll?

"When I was 13 or 14 I was listening to the music of the late 60s and early 70s — music that was ten years older than I was. I had an American next door neighbour who I used to babysit for and he had a great collection of old American folk and blues records so that got me interested in roots music. The first thing that Liam and I learned was the 12-bar blues, the three-chord trick and it

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