

Diehards' Troy, Eddie, Max, Stephen.



HIT THAT BEAT! OUT WITH THE DIEHARDS

Several days before the following interview was done, the Diehards resolved to stop getting drunk before gigs. In the seven months of their existence they'd become quite (in)famous for their drinking.

A couple of weeks later I bumped into singer Eddie at Wellington's Sheaf nightclub, where the band was supporting the Dance Exponents on their national tour. Eddie offered a near empty half-bottle of whisky. Accepted with thanks. But weren't the Diehards going to stop drinking before

playing?

"We haven't stopped drinking," said Eddie. "We've stopped getting drunk."

But they mean it. Not getting drunk, that is.

"Carrying on like that was fine when we weren't sure how far it was going to go but now we realise we've got to take it seriously," explains bass player Max Doyle.

"You disappoint people — they're paying up to five dollars to see you," Eddie adds.

The Diehards were born in Meemee country when Max and Eddie fooled around with a little Casiotone keyboard, making tunes and putting them on a tape

recorder.

One day Troy Merz came around with his new synthesiser and then Stephen Eldson started bashing on a drum kit that was there. He hadn't played before. Only a few weeks later they did a gig at the Rumba Bar, supporting Rank and File.

"God it was terrible," Max grins. "We only had five songs. It didn't matter because there were only about five people there anyway."

After that they didn't play very often, something they've been criticised for.

"At first that was the plan, to play as little as possible, selective things," Max explains. "There was never really any logic behind our plans at the beginning. We've changed. You sort of come to terms with the fact that you're getting good money from it and you want more."

"We don't want to play to the extent of someone like Prime Movers, though. They were an excellent band and they played themselves to death."

"That's why this tour we're going on (with the Dance Exponents) has just come at the right time, because any longer and we've done everything we can do in Auckland, except for schools. You've got to get out of the city."

A rash statement. The Diehards are far from exhausting the city's possibilities. Eddie is a little more cautious:

"We've done it, but we haven't done it very well," he admits. "I think we could do it better."

"On this tour we're going to really try to play well, especially

seeing as we've got the single coming out."

Eddie wrote both the songs. He does most of the writing, at home, with his guitar.

Does he write songs for people to dance to?

"Yeah, that's one of the major things."

"I think that just comes naturally with the songs," Max comments. "They just seem to be that way."

"Now everyone's learning to use their instruments it's starting to get complicated," Max explains. "I'd like it to stay simple if we can."

"Yeah, we don't want to get too self-indulgent," Eddie adds.

This year the Diehards want to record more, play some more schools (with Eddie and Max both 18, it stands to reason they'll have more in common with students than the average pub audience) and put on a couple of "real flashy" gigs, with elaborate staging.

Further ahead, Max has his sights set on England.

"I think we all want to be in this band so badly that I don't think we'll let it run down. Even if it means stopping for a few months and all getting jobs to earn money to get to England."

What it comes down to is the Diehards have a spark. If they want it to develop into something more it'll take work. That doesn't necessarily mean playing all the time or living a monastic life, but it does mean more time in the practice room and more time thinking about what they're doing.

There's time. End of sermon. Russell Brown

Marching Girls' Bryan, John, Deb, Des.



WHEN JOHNNY COMES MARCHING HOME...

Return of the Marching Girls, reformed, regenerated poprockers in New Zealand for a tour package with Australia's enfants terribles the Birthday Party. So what's it like to be back?

"The further south we go the more they hate us," deadpans drummer Des Hefner, recalling Timaru. They've had two good gigs in Christchurch and Wellington. "The dancing at Canterbury University put my faith back in live gigs. I haven't seen people dancing like that ... for yonks!"

People whose expectations are five years out of date, who want to hear 'True Love' or 'Mysterex'

are out of luck.

"It's sort of like yesterday's newspapers," says bass player Bryan Colechin.

The new Marching Girls sound different. With four people playing more instruments, all doing vocals, with masses of polish, a broader collaboration on songwriting, the music is a different formulation.

"Our old songs were 1 2 3 4 go — flatout until the end. The new songs are mixes of moods and feels," says Des.

What do their audiences think of the new Marching Girls?

"In Christchurch they called us trendy wankers and in Wellington a whole bunch of bloody homosexual hairdressers told us we were

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Gold — though the occasional one-off show can provide interesting material. For example, a couple of months back the *American Music Awards* special opened with the fascinating sight of Little Richard, Jerry Lee Lewis, Count Basie and Ray Charles all pounding pianos together. Well worth two or three minutes of tape time to preserve.

The standard weekly shows offer varying opportunities. *Shazam* and *RTR Video-Releases* are on too early during weekdays for most workers to see. This necessitates preprogramming your VCR which in turn means the only way to edit out the nine tenths you don't want to keep is by linking up your machine to a friend's and

dubbing across.

A further drawback with *Shazam* is that clips are sometimes edited as the programme is considered kiddy fare. Frontman Schofield also likes talking over the end of clips and/or leaving the one you really want till the end so credits appear on the clip.

RTR's Saturday slot means, finger on the pause button, you can edit as you go. The only snag is that you have no way of knowing what song is coming up next. *RWP* precludes such split-second decision making as Karen Hay announces the clips beforehand.

For my money, however, the best music show to tape from is Friday evening's *Solid Gold*. Once you learn to brace yourself against

Rex Smith, Marilyn McCoo, feeble comedians, special guest star Barry Manilow et al, the programme does afford the occasional gem. Over the last few weeks I've taped O'Bryon, Skyy, Vanity 6, Prince, the Beat and ABC, recorded, if not always completely live, at least with live vocals. The Weather Girls appeared there weeks before the 'official' video reached *RTR*. Expensively produced video clips may be very impressive but for repeated screenings, in-performance stuff is far more durable. I can watch Prince's high heeled stepping, smirking and mike-grabbing routines again and again and again.

Moreover, as some of the above examples indicate, *Solid Gold*

provides a chance to see American black funk in action. It may only allow one number per week but, at the moment, that's better than any other show offers.

(A word of warning: often the most interesting number is the first one up so you need to be ready to hit the pause button when Rex and Marilyn interrupt the instrumental with their opening spiel.)

Peter Thomson

Mean Streets ... De Niro and Scorsese make their first mark in absorbing drama about Catholic guilt and Mafia deals in New York's Little Italy. Great 60s Motown/Spector soundtrack. *The Long Good Friday* ... East End London hoods take on the

IRA, a tense study and a violent one too, featuring the very comely Helen Mirren.

Futtocks End ... the ideal trailer, lasts about 40 minutes, classic piece of English slapstick, starring Ronnie Barker.

Emmanuelle ... Sylvia Kristal in the original version, apparently uncut in video form, for those into elegant erotica.

Richard Pryor Live ... ideal for those who like their humour earthy and topical.

Kentucky Fried Movie ... hosts of giggles here, in a send-up of everything from TV commercials to talk shows to kung fu movies.

Duncan Campbell

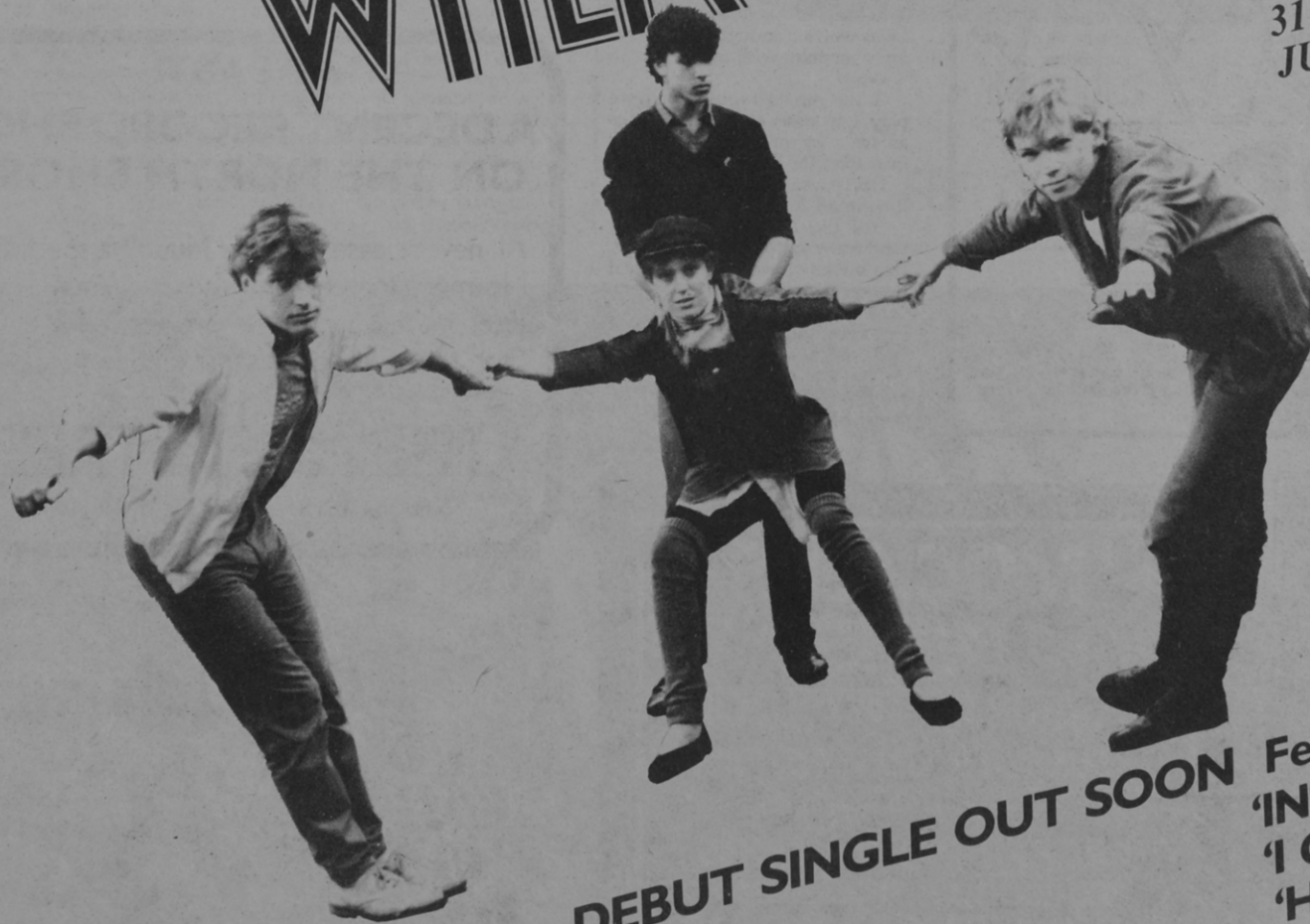
Presenting

AUCKLAND WALK

'UP WITH THE PLAY TOUR'

- MAY
- 19 Gluepot
- 20 Gluepot
- 21 Gluepot
- 26 Manakau Arms
- 27 Manakau Arms
- 28 Manakau Arms
- 31 Greerton, Tauranga

- JUNE
- 1 DB, Rotorua
- 2 Lake Establishment, Taupo
- 3 Cabana, Napier
- 4 Cabana, Napier
- 6 Alberts, P.North
- 7 Rutland, Wanganui
- 8 Ngamutu, New Plymouth
- 9 Ngamutu, New Plymouth
- 10 Hillcrest, Hamilton
- 11 Hillcrest, Hamilton



DEBUT SINGLE OUT SOON Featuring:
'INSTANT PICTURES'
'I CAN'T HELP DANCING'
'HEAVEN AGAIN TONIGHT'