

with anybody, which is strange to get used to."

The band have been doing considerably more than playing New York's legendary clubs (CBGBs, Irving Plaza, Knitting Factory, Maxwells etc). As a fulltime band they've done their fair share of the touring grind, and as soon as they get back to the US they're straight back into their longest American tour yet — five weeks — followed by a video shoot for 'X' off the B.E.I.P. EP, then six weeks across Europe, then two more weeks touring in America, then another recording project, the follow up to their new album *Vortura*.

While the band are finding the rush preferable to how they used to have to spend a year and a half saving money to be able to leave New Zealand, it's taking its toll on the band.

"Whenever there's a spare moment we have to get together to try and coordinate things, we've been very busy the whole time we're been here and we've hardly had a chance to see anybody," John sighs. "Just constantly every day we have to be revising a course of action, it's like trying to steer some out of control machine."

Despite having only toured America in short bursts, it's been a strange experience for the band.

"It's amazing driving through the different parts

of America, like Detroit. Once it was the heart of the American car industry and now ten years after the industry collapsed there's still all this huge industry there but none of the machines are working. There's just these massive weeds poking through these broken windows. Then you get to the suburban part of Detroit and there's these beautiful old homesteads with marble stairs that have been completely burnt out, they're just burnt out shells with no-one living in them, no-one can sell them, it's just like this ghost city," John shakes his head. "That's not just Detroit, you get the same thing in Philadelphia and Camdentown and a lot of different cities.

"It's spooky. The bigger cities like New York and LA and Chicago, you see a little of that kind of decay, but it's really when you get out of those cities and go to some of the mid-range cities that you see the urban decay in a way that you never imagined possible."

But Philadelphia also provided for a strange highlight. At the Khyber Pass, a tiny little club on the site of a historic slaughter, the band walked into the venue to play there for the first time, to the sound of the Gordons on the jukebox. John smiles, "Apparently 'The Coalminer's Song' and 'Adults and Children' were their favourite songs on the box but they didn't know

who we were.

Knowledge of the Gordons and New Zealand music in general is far better in Europe. The band keep in touch with the New Zealand scene through fanzines like the Dutch, all NZ content *Tuatara*.

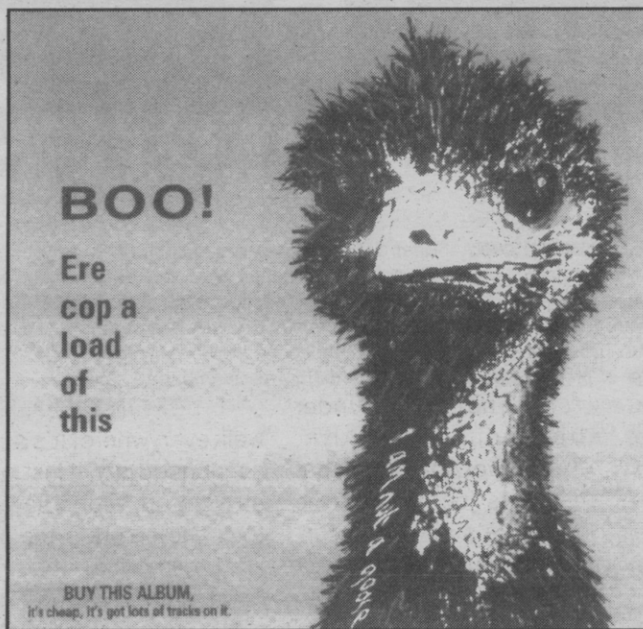
The whole fanzine scene, according to John, covers "all these obscure bands from obscure towns — bands that perhaps aren't even known in their own hometown are legendary in Bavaria and Stuttgart. These fanzines are read by millions of people but none of these people are able to buy any of the records — they'll swap their car for a record, they pay huge amounts for these really unavailable records.

"It's a fascination with New Zealand as a country, and a lot of Germans and a lot of Europeans in general refer to New Zealand as their idea of paradise — such a small country and such a lively music scene."

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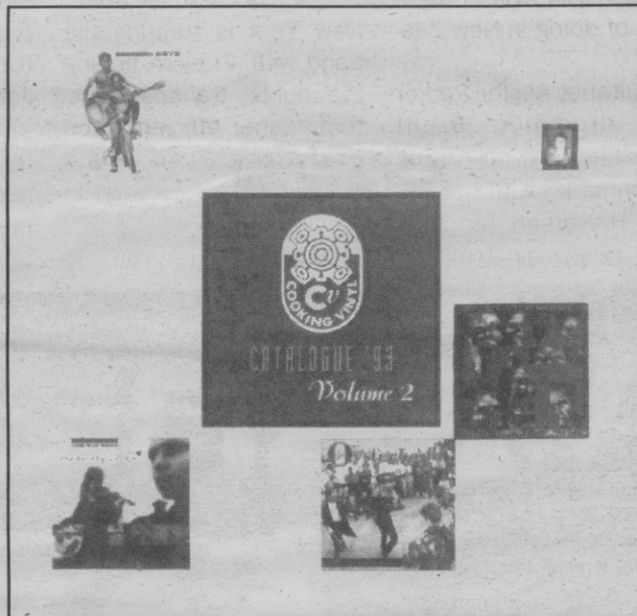


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