

Future Stupid Space Invading

Futurism was an art movement originating from Italy in 1909. Its proponents were opposed to traditional views of what constituted art, instead embracing the dawning Machine Age, and the idea that nature is dynamic rather than static. Many futurist aesthetics have been knowingly or unknowingly adopted by modern noise/industrial bands in their search for more extreme sounds. Think Skinny Puppy, Einsturzende Neubauten, Godflesh, Helmet, even Churn-era Shihad.

Auckland-via-Christchurch band Future Stupid also show an unconscious knowledge of futurism, with a good helping of pure rock, on their debut album, Cannon Fodder. The last ever recording from Auckland's Ground Zero Studio, Cannon Fodder was produced by Damien Lines, and is a noise-soaked chunk of surgical steel precision. Future Stupid's line-up is guitarist/vocalist Tony (T) Hallum, bassist Jason (Sgt. Walrus) Young (also Loves Ugly Children's drummer), and Derek (DRawk) Hunt (who is also in Propeller — ex SLK). Phew. Tony enlightens us about the Stupids' current manoeuvres.

Are you happy with the way Cannon Fodder has turned out?

"We are. It's come up really well. We had a tiny budget for it, and wanted the biggest sound we could get. I think the sound's appropriate for our style. There's a real hotchpotch of sounds — we tried to be imaginative with the sounds, trying different drums and guitars. We were conscious of making it interesting to listen to."

What were you listening to that made you decide to go for a dirtier, more complex sound?

"All sorts of different stuff. A lot of American guitar bands, the Touch and Go label, dub, industrial stuff — like from the Earache label. Also a lot of pop — and we live down on Custom Street and when you go out all the clubs are playing jungle, so that all tends to rub off."

So, Future Stupid were the last band to

record at Ground Zero?

"Yeah, it's that last, posthumous recording. The studio's been painted beige and I think it's going to be a furniture shop. It's a pity, because it pumped out a lot of bands, like the Picassos, Pash, the Managers, all recorded there. Damien just got sick of it and went to Australia. He was really good, went hard and didn't lose his rag once. We were in there for about a month, and had the line-up changed just before we went in, so it was good to have the extra time."

Last in a number of line up changes was the departure of long time bassist Mike Cole shortly before recording.

"Mike quit, and I was living with Jason, so I just said, 'Look man, we need a bass player, do you want to do it?,' and he said yeah. It's worked out favourably. We've always been pretty incestuous anyway, with Derek from Propeller — who used to be Semi Lemon Kola — on drums. We can always work around



those other commitments."

Having moved up to Auckland from Christchurch with the previous line-up, what have you found the benefits of the bigger city to be?

"The main thing is that the industry's based up here. But pop really reigns supreme in Auckland, and if you're a rock band I don't think it matters where you're from. But we're an oblique pop band in a way, and the pop scene's really productive here. Auckland's cool, the scene's really diversified, and I suppose it's palatable for a South Island musician. We had to move up here anyway, me and Dave (our last drummer), just to get out of Christchurch and to get the [Future Stupid] EP released."

How has signing to Felix/BMG benefited the Future Stupid cause?

"Like any Christchurch band that moves to Auckland and signs to a label we've been criticised for selling out to the major labels. But record companies are just like loan sharks, except loan sharks are easier to get money out of."

What was the inspiration for the Space

Invaders theme on the Cannon Fodder cover?

"It was just something we stumbled onto, and I remember playing the original Space Invaders when it first came out. I suppose it's a kind of retro thing, but the geezer on the cover is a pun about the album."

Alright, if Future Stupid were going to record the soundtrack for a movie, who would be the ideal director, and who would appear?

"It would have to have De Niro, and we'd have to be in it — we'd be the pimps. And the director... Peter Jackson."

So what did you think of The Frighteners?

"I thought Frighteners was a let down, but that's what always happens when things are Americanised, and have American investment. But we're big fans of the early Peter Jackson movies. It's funny, we were walking down the street a few weeks ago, and there were some seagull legs on the road, with this big albatross seagull pecking at it, and it looked at us and went, 'Sqwuark.' It was straight out of Bad Taste."

GAVIN BERTRAM

Letters

Fat Slag

Re: Review of Fat Mannequin's single 'Other Than Stares'.

Once again I am here writing to tell Mr John 'My-Penis-is-Smaller-Than-My-Little-Finger' Russell to... how shall I put it?... piss off and die. I'm so sick to death of reading one of NZ's few good magazines (RIU), and finding bullshit reviews of talented bands' music written by you, John. What's the matter, didn't mummy love you enough as a child, and now you have to take out your bitter frustrations on people that are out there working their arses off to produce themselves a single/album? You, as a reporter (albeit a fairly useless one) are supposed to be unbiased. But ever since Fat Mannequin started to become something you have been bollocking them left, right and centre. You make me sick! Just because someone sings rock/alternative in a mildly deep voice, you have to immediately liken them to Pearl Jam in a soft-cock attempt of getting out of the terrifying position of forming your own honest opinion.

Admittedly, the voice behind Fat Mannequin may sound a little like Vedder (if you're a tone deaf, socially inept cum stain), but the music is nothing like Pearl Jam. The guitaring, bass and drums are on a totally different wavelength when compared to Pearl Jam.

Why do you have to put a band down, John? If you don't like, why can't you write something like, 'Well, it's not my cup of tea, but the guitars are good and...?' It's not often a New Zealand band comes along that have the talent to make it fairly big (like I believe Fat Mannequin do), and miscarriages of justice, like yourself, can't even muster the energy to give them some encouragement!

RipItUp, get someone who has some kind of clue about reality to do the NZ band reviews, preferably before my sanity leaves me and I am forced by the purple stripy elephants to stop reading your magazine, please!

Peter Gordon, New Plymouth.

Dear Peter,

Great to hear from you again. Glad you agree with me over the Vedder comparisons. Let's take mushrooms at the Ball.

Kind regards, John.

Keeping 'em Separated

I know the Rockquest was a while ago, but I was just thinking about this tonight: why is there a special

award for most promising woman, or whatever it is? I don't see an award for most promising guy. Do the organisers think women need a special award. Are guys seen as people who can run but girls as people in wheelchairs who need a different section for it to be fair? Do they think we can't handle a guitar or play drums as well as boys? To give girls a special award is to demean us. It's like saying, "We know you're not going to do as well as the boys, so here's an award where you could have a chance at winning something!" Ah, thanks. Having an award like this just distracts from the whole idea of music, which is both girls and guys just wanting to rock.

Oh, and don't enter the Rockquest with the hopes of winning if your songs aren't exactly what they want. Having a competition for music is ridiculous because everyone's so different. Without wishing to generalise, basically, you're not going to get anywhere if your songs are not going to be liked by everyone; ie. noisy punk is not going to be to everyone's taste, but a really well structured song with a good beat, impressive solos, which is not too rockin' is going to be pleasing to some and bearable (but unlikeable) to others. Hey, just do as Goldfox did, and go up and make as much noise and unpleasantness and screaming as possible; you're not gonna get anywhere anyway, so you may as well have fun. Well, we wouldn't have gotten anywhere. Not a noisy punk rock 'girl band'. Maybe next time they'll have an award for 'Band That was Least Likely to Get Anywhere'. Maybe...

Penny, Kerikeri.

It's Immaterial

If all your Christchurch Rumours columnist can devote space to (November 96 issue) is a conversation between 'some dumb guy in a stupid hat' and a member of a bunch of geriatric old rockers trying to play girlie pop on one-fingered guitars, then maybe RIU should ditch Sarah Nichol. Maybe Ms Nichol's command of the English language is limited at best, 'cuz if she really had her finger on the pulse she'd be writing about promising young artists (by that I mean under 40 years old) such as B, the Puffins, Page, or Barnard's Star. Sarah must try harder this year and come up with real 'rumours' rather than lazy filler.

Immaterial Girl, Christchurch.

Sarah Nicol has shifted to Auckland and will no longer be writing the Christchurch Rumours column.

DIRTY THREE
HORSE STORIES



NEW ALBUM OUT NOW

DIRTY THREE ON TOUR

13/14 FEBRUARY - BODEGA WELLINGTON

15/16 FEBRUARY - @LUNA, AUCKLAND

ripitup