

my ear a translation. I was very lucky to have that experience. It's rare to write a song, then return to the source. It was a great cyclical feeling." (CB)

**CHRIS KNOX**  
**Not Given Lightly (Flying Nun)**

"I was fooling around with chords and found this really corny progression. It almost sounded like a doo-wop song. So I crooned away, and the melody fell out very easily. As they do — though decreasingly often. It seemed really corny. I thought, maybe I should write a love song, which I never had. I ripped off the chorusline and title from 'Venus in Furs' by the Velvet Underground.

"Why I wrote the lines, 'This is a love song for John and Liesha's mother / this isn't easy, I might not write another', was because I didn't feel comfortable writing a love song, but I do now.

"No other song has had the same impact, so now, those lines mean 'another hit'. It was a virtual hit, it didn't get played much, or sell many, but an awful lot of people know it. It's in two films at the moment: *Topless Women and Walking and Talking*. That has Frente's version, which makes mine seem lush. It has a quirky drum loop, but never builds. It misses out the middle eight and verse, but leaves in the 'Leisha' line, oddly.

"People like it so much, yet I don't like either version I did. But I've avoided re-recording it. I've sung it at a wedding reception, and at a funeral. It's become one of those songs: like a Bread song. But when I play it live, unless Barbara is there, I take the piss out of it."

Chris Knox

**1990**

**THE CHILLS**  
**Heavenly Pop Hit (Flying Nun)**

"It was a single off *Submarine Bells*, it's probably the song the band is most known for. It wasn't as cynical as people thought, it was a song of sheer exuberance. At the time the Chills were riding high, so it was all part of us generally looking forward and upward, it was about aspiring to greater things and enjoying life. There was a lot of momentum and energy, the Chills felt fairly unstoppable in the late 80s.

"I was living in Grafton in Auckland when most of it was written. The original riff was written on an old Jansen transistor organ which had a lovely tone, unfortunately it got stolen from Grafton, and I'm still trying to find a replacement.

"It was recorded in England at a place called Jacob's Studio, which was out in the countryside in Surrey. On the recording we had Donna Savage from the Freudian Slips, doing backing vocals. It was real-



ly good to pull in another New Zealander whilst being so far away.

"I was determined to write a song that would crossover, but would not lose any of the ethics of what we were trying to do, and still not be regarded as an amateur recording or have any kind of handicap that would stop it being played on major radio. From that point of view it really worked. It got played quite a lot in the States and things were looking pretty good there, but then the band broke up and it was back to square one again."

Martin Phillipps

**HEADLESS CHICKENS**  
**Gaskrankinstation (Flying Nun)**

"It never sold a huge amount but it seemed to have a life of its own — I think we played it at every gig since it was written in 1989. I never thought it was a great song, I wrote the lyrics in character which I don't do much, I thought it was a bit clumsy



but it seemed to strike a chord.

"I can't remember where I got the title from, but it's German for the gas chambers from the Nazi death camps, which I found out after it was released from a German guy, and it seemed relevant in retrospect. We toured Germany in the winter of 94 and everytime we played it there was a stony silence afterwards, maybe they took the title literally, I guess you still can't mention that stuff over there. We went to Dachau concentration camp while we were there and I'd like to make some profound connection but it was just sad and depressing."

Chris Matthews

**VINTAGE QUOTES**

"If we'd been a Japanese group, all the record company executives would have killed themselves."

MICK JONES describes the reaction to the CLASH insisting on releasing the triple album *Sandinista* at a bargain price — *RiptUp* #55, February 1982.

"In terms of world success the Beatles are on top and nobody will ever beat them, but there's always a chance of being second. If we carry on for a few more years with albums like *Dare*, then we might manage second."

The HUMAN LEAGUE's ADRIAN WRIGHT on what wasn't to be — *RiptUp* #59, June 1982.

"I don't really want that person that was me up on the screen anyway."

JIM CARROLL didn't really get him either, when *The Basketball Diaries* was finally filmed a decade later — *RiptUp* #61, August 1982.

"I was a very upstanding, respectable, property-owning citizen before, in the first three years of *Hello Sailor*."

GRAHAM BRAZIER on the early days — *RiptUp* #61, August 1982.

"Our songs are tightly structured with a plot and a statement. We aim to make listening to our records an experience, a Technicolour/Panavision effect."

ABC's MARK WHITE comes over all cinematic — *RiptUp* #64, November 1982.

"I'm just being coy and narcissistic so I can look more enigmatic to your readers."

The CHURCH's STEVE KILBEY fills in the character traits for Russell Brown — *RiptUp* #67, February 1983.

"[ABC's Martin Fry] said, 'You're getting too involved in rock 'n' roll things. Look at us, we like to go home at the weekends to our parents.' And I said, 'You don't have to tell me that Martin, it's written all over your face that you like to be with your Mummy.'"

SIMPLE MINDS' JIM KERR doesn't take a lecture on drug abuse lightly — *RiptUp* #64, November 1982.

"All your life you're told through adverts, movies, what your friends say, that when you get to a certain age falling in love is holding hands, giving each other flowers and being in slow motion like a toilet paper advert."

The PSYCHEDELIC FURS' RICHARD BUTLER points out what 'Love My Why' was up against — *RiptUp* #66, January 1983.

"I think that's why we've achieved so much — because we're slack."

JORDAN LUCK shows the DANCE EXPONENTS' had the X-factor before we had the Generation — *RiptUp* #69, April 1983.

I think I'll be a millionaire by the time I'm 23."

From the mouths of babes... JORDAN LUCK again — *RiptUp* #69, April 1983.

"I don't care what the press or anyone else say about me, as I keep them in a job. Without me walking into the studio there would be thousands of people without jobs."

TERRY HALL of FUN BOY THREE reckons it ain't what you do, it's the way that you do it — *RiptUp* #70, May 1983.

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