



JAN HELLRIEGAL

Jan Hellriegal has gone over to the "other side". From leading light of all-girl Dunedin indie group Cassandra's Ears (she wrote the music and took lead vocals) she is now one of an infinitesimal minority of local artists to get signed to a major record label. In this case, Warner Music.

One year later she's got 16 songs pre-recorded and ready for vinyl, the demo's been sent to Warners offices around the world and it's been received enthusiastically but a recording date has still not been set at home. Although she describes Warner Music as "ultra supportive", Jan says she's getting to the stage where something either happens or she's off.

Especially when friends are writing her letters from Europe urging her to join them and her flat is breaking up because two of the residents (one half of Straitjacket Fits, in fact) are about to disappear overseas.

"I don't know what the record

company have got planned for me but I know I've got plans for myself. See, I've been waiting to 'follow my dream' though I sort of figured it's not every day you get signed to a major. But I'm not going to wait around till I'm 90!" We're sitting at a table amidst empty cupboards and half-packed boxes.

"I'd really like to get the record done and go on tour round the world. If everybody else can do it so can I. I don't care if it's little gigs or whatever, I'd just like to go and see what it's like 'cos everyone I know who's been on tour says it's really hard work but I don't care. I've never been overseas and I think going around that way would be neat."

Jan Hellriegal is our very own version of that late 80s chart phenomenon, the solo female singer / songwriter, but minus the feyness of, say, Suzanne Vega. In fact, her waif-like presence hardly prepares you for her voice, which is luxurious: rich, smooth and lower register a la Annie Lennox. Jan says she's always getting compared to Chrissie Hynde, which amuses her because aside from the odd single she's never

listened to her music. In fact, she doesn't listen to other female singer / songwriters at all with the exception of Joni Mitchell, who she considers "absolutely incredible."

Along with a major label signing comes high expectations. No doubt Jan is perceived as a marketable commodity inhabiting an otherwise unoccupied niche in the local market, but she declares herself oblivious to such targetting.

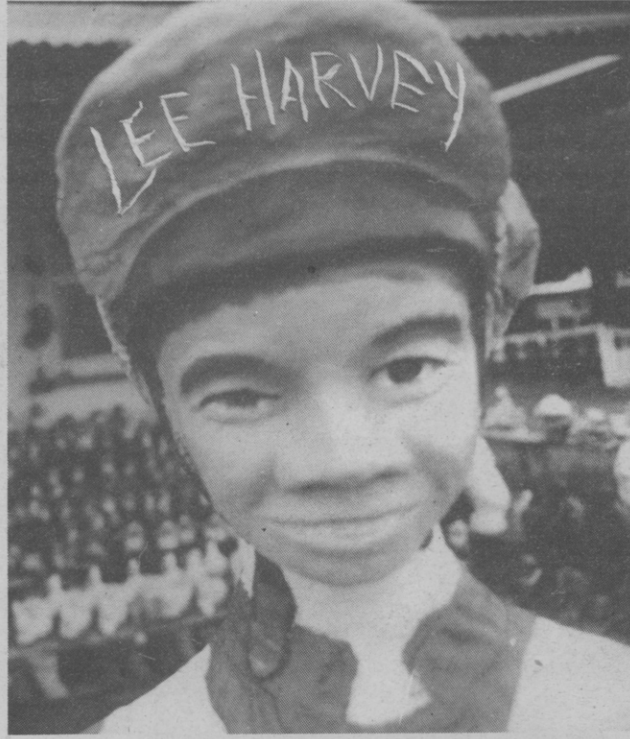
"I'm a lot more relaxed now because I'm at the stage where I just don't care what people think anymore, I do it the way I like it and if they don't like it too bad, it's as simple as that."

What she likes is for people to listen to her songs rather than "worry about what the hell I'm doing up there on stage". She's not interested in "boogieing around" and doesn't care whether people dance. She just loves to sing and she writes the kind of music where the chord structures are basic and her vocals carry the melody lines. What she doesn't like is writing love songs ("Going 'I love you babe' is just not the way I work") nor could she stand for anyone to alter her lyrics. So what does she write about?

"People fascinate me. I used to really like people but now I really don't like them and I think it's really fascinating. I used to try and look for the good in everybody but now I've given up. I must be getting old and cynical. I like to think of myself as a sociologist / philosopher."

Disarmingly matter-of-fact, briskly realistic, Jan Hellriegal might be a potential major label "star" who gets to go to dinner with Quincy Jones if she wants to, but she still works every day at her family's panel beating business in unglamorous west Auckland. Which puts paid to the notion that signing with a major means getting a retainer and never having to work again.

"Well, the thing about getting paid a retainer is that you owe them in the end, it all comes out of costs. I sort of figure if I was getting a retainer I'd have to owe it to them and I don't like owing anybody anything. So I'm working."



LEE HARVEY

Three years ago Lee Harvey would head up to the Gluepot with his guitar in one hand and a hipflask of bourbon in the other and ask Chris Knox or Otis Mace or whoever the hell was playing up there if he could take a turn first.

"I went up there and made up all this stuff. I had a riff that lasted 30 seconds and added on to it and played it how I felt that night and it snowballed from there."

He'd play between bands, make up lyrics on the spot and just "bash away really wildly on my acoustic guitar and scream and play and that would be it."

Sometimes it'd be really good and sometimes it didn't work because he wasn't in the mood but at least Lee Harvey never felt stale. Nowadays he feels he's lost some of that spirit of spontaneity because he's better known to the Gluepot crowd and "you know what they're thinking and

you're having to impress them instead of impressing yourself."

Meanwhile, Lee Harvey bought himself some four track equipment and holed up in a security building in Queen Street where the strange acoustics and untoward atmosphere enabled him to start recording his uniquely haunting songs, some of which are about to be released on a Flying Nun EP. But the bedroom-recording stalwart has reservations about high-tech production, fearing that much of the spooky, spectral quality of his four-track style has gotten swallowed up by the studio.

"It's just a bit too straight for me," he says of the production process, "a couple of the songs I didn't play properly because I just lost focus. I was producing it and recording it all myself and I got saturated, I didn't know what sounded good and what sounded bad after a while. Ideally I would like to have known how it all worked, it took me hours to explain to the engineer what I wanted. The communication thing was a slow boat to China but it's not too bad, it's

a strong EP."

Flying Nun are also keen to release an album of his "dirty four track stuff", but Lee wants to leave off a while, otherwise people won't know where he's coming from. Still, the four track songs are special, their weird atmosphere intact and unvarnished. Two of the tracks on his demo tape were recorded with occasional backing band The Bagmen (the guitarist and drummer from the Hallelujah Picassos with whom he enjoys a "really cool chemistry" on stage) and demonstrate the reggae sensibilities of that outfit. Other songs — 'Girl In Yellow', 'Harry', 'Honey Jar' — Lee Harvey seems to write from some distant, cloud shrouded shore of the imagination. On 'Don't Wanna Feel Ya Gold' he introduces a distinct American twang, guitar flanges dumbly, he sounds like an old man from the bayou. The tracks on the demo are ghosted with cheap echoes and scraps of voices and animal sounds. He uses whatever is at hand at the time: "Little casio tones, toys and things, my drum machine's just this shitty little casio tape. I just play around with it and get a good sound and go 'okay'."

Just recently Lee Harvey has joined another band with Buzz from BFM's *Buzz's Kiddies Show* and the drummer from Jean Paul Satre Experience. He's not sure what direction to take next, wanting to put all his energies into one thing but remaining true to the spirit of his first love, four track home recording.

As for inspiration, last year Lee Harvey discovered the *White Album*. He says he doesn't buy many records (can't afford to) but he is a big fan of Texan songwriter Daniel Johnston.

"He is one soloist I really admire. Sure, he's a little bit crazy but his lyrics are just so good because when you listen to him you're hearing no other kind of influence, you can imagine him not even having a record collection, not even hearing other bands. This is coming straight from him and to me that's the most important thing."

DONNA YUZWALK

OUTER LIMITS PROMOTIONS PRESENTS

SHIHAD

THE NEW ZEALAND DEVOLVE TOUR '91



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JULY 11	NEW PLYMOUTH	WESTOWN
JULY 12	AUCKLAND	ALL AGES GIG -POWERSTATION
JULY 13	HAMILTON	ROCKAFELLAS
JULY 18	WELLINGTON	OUTER LIMITS CLUB -NEW CARPARK
JULY 19	NELSON	THE TURF
JULY 20	CHRISTCHURCH	PLAYROOM
JULY 24	TIMARU	TERMINUS
JULY 25	DUNEDIN	TO BE ANNOUNCED
JULY 26	INVERCARGILL	NEWFIELD TAVERN

"DEVOLVE" NEW EP/CASSINGLE OUT SOON ON PAGAN

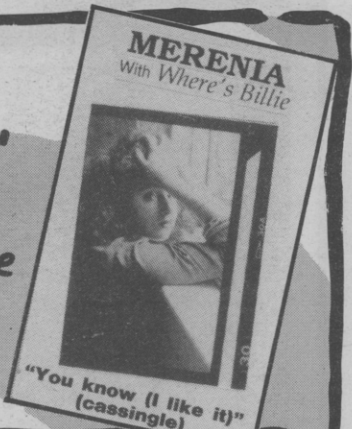
MERENIA

OUT NOW

'U KNOW (I like it)'

7" Single + Cassingle (extended version)

Funky **HOT** new single from the MOST PROMISING VOCALIST OF THE YEAR - GREAT! Check out the B-Side for one of the bluesiest vocals around!

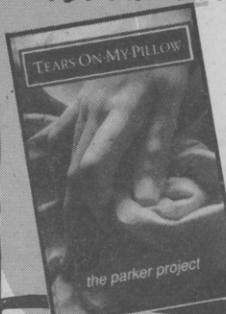


PARKER PROJECT

'TEARS ON MY PILLOW'

7" + Cassingle

Just hit number one + solid gold! New single on the way.



STRAW PEOPLE

'BLUE'

7" + Cassingle

Great dance single featuring FIONA McDONALD - great remix on the B-Side. Way Cool!



SHIHAD

SHIHAD

OUT SOON

'DEVOLVE' 12" EP + Cass
Debut release from Wellington's most exciting band! Band on tour in July! This is a VERY HOT release that breaks rules, barriers and heads!

ON THE WAY: Debut album from DEATH RAY CAFE



PAGAN

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