

# ON THE BAD BOY BEAT

Journalism's a wonderful career. The money sucks, by and large, but you meet other people, briefly touch their lives and learn things from them. It might not even be the formal part you learn from — it could as well be the periphery. Like the set-up — we'll meet at The Orb, said Eddie Chambers. The Orb? Que?

Ah, a diminutive for Urbi Et Orbi, which has been the Unpronounceable Cafe ever since some people got the wrong idea about its former name, Uber Alles. Nemesis Dub Systems have every right to be familiar about this hotpot of Karangahape Road bohemia, for it is their HQ.

"Us and NRA too," Eddie explains. "It's exactly equidistant between all our houses."

Nemesis are Eddie (guitar, technology, vocals, big hair), Joost Langveld (bass, technology, very small hair) and, on occasion, DJ Stinky Jim (sampler, record collection, general olfactory presence). Eddie and Joost have been making noises together since 1988 and continued to do so after Joost joined NRA and even after Eddie got lonely and joined NRA too. Now NRA are back to a



Nemesis Dub Systems: Joost Langveld, Eddie Chambers.

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three-piece and Nemesis Dub Systems have a debut four-track EP on the streets.

Eddie spills the beans on Joost's musical past: Ja ja Jackal, the Greg Johnson Set and, erm, Compulsory Allies...

"I haven't got any skeletons in the closet because I've only ever been in Nemesis and NRA," he declares smugly.

"No, he just spent his youth impersonating Jimi Hendrix on a tennis racquet," Joost rejoins.

"Everyone did that!"

"I never did."

Although they've been playing together for some time — and one track on the EP, 'Young Boy's Tale' (a wiggly, one-take, unscripted narrative, the fruit of an enthusiastic interface between Eddie and half a bottle of whisky in the BFM studio) dates from 1990, it's only more recently that they've really hammered out a distinctive, effective identity. Their set at last year's spiffing beat bash in Albert Park was pure rhythm beast:

"We've been bunging out stuff that doesn't work live, but because we play live so irregularly it takes us a year and a half to work it out instead of three months. We're lazy like that," Eddie explains.

With tracks already out on the *Freak The Sheep* and *Deep Grooves* compilations, the EP, completed at Incubator Studios, shows another leap forward. The EP sessions also saw Stinky Jim enter the act:

"We just asked him if he was free to come into the studio one day, taught him how to use a sampler,

stuck him in the corner and that was that," says Eddie. "He'd just bring in fresh records all the time. It was like Joost and I were two obese twins and Jim was the auntie bringing in a plateful of scones every hour for us to devour."

Incubator is becoming a friendly place indeed for the new Auckland bad-boy beats scene. It jostles with Lab across the road in the big rhythm noise stakes and both studios boast an increasingly confident roster of engineer-producers.

"Yep," says Joost. "All the engineers we work with are hot — Angus McNaughton, Mark Tierney, Rex Visible — they've all got their own sounds and they're all maturing. The early 90s are going to be about that, I think."

The cross-pollination between all the engineer-producers, artist-engineers, artist-producers and DJ-artists who fall over each other at parties in Auckland has only just begun to bear fruit and flexible outfits like Nemesis will benefit more than most. There's guest-vocalist potential, rolling roadshow (as opposed to the traditional band tours) potential and major wickedness potential. Joost feels a little inadequate at being a mere (read: bloody good) musician and the more knob-friendly (and *don't* take that the wrong way, now) Eddie has a dream of the ideal producer:

"A hybrid of Rex Visible and Mark Tierney would do me just *beautifully*," he declares.

Now *that's* a scary thought to end on.

RUSSELL BROWN

### TAVERN POETRY

Monday night poetry and music nights are back at the Shakespeare Tavern (corner of Wyndham and Albert Streets). The weekly event starts at 7.30 and it's free. As well as giving aspiring poets a chance to air their wares, each evening features a guest reader and musician. The series kicks off on 17 February with Richard Von Sturmer as guest reader, along with musician Mick Knight. On 24 February the guest reader is Iain Sharp and the musician is Nena Laine; Grant Duncan reads on 2 March and Susan Allpress reads on 9 March. Well worth checking out.

### CRASH HOT

A six-hour magazine-style radio series on non-mainstream NZ music airs on all six NZ student radio stations from 17 February to 29 March. Called *Crash Hot*, the series ranges from Flying Nun rock stars to young bands with nothing more than a demo tape to their name. For example, the first week of *Crash Hot* features Breathing Cage, Trasch, the Xpressway label, MC OJ & Rhythm Slave, the Bats, This Will Kill That and

Lushberger.

All six student stations will play a daily *Crash Hot* 10-minute segment, but if you miss the "daily" you'll be able to catch the whole lot repeated at the end of the week. BFM is playing a daily segment in the Drive Show 4-7pm and the whole hour repeats on Saturday also 4-7pm. The series is also destined for North American college stations and has been funded by NZ On Air.

Airtimes for weekly one hour programme:  
BFM: Saturday 4pm; Contact FM: Sunday 7pm  
Radio Massey: Monday 8-10pm  
Radio Active: Tuesday 10pm  
RDU: Thursday 10pm  
Radio One: Friday 6-8pm

### Rip It Up

Editor MURRAY CAMMICK  
Assistant Editor DONNA YUZWALK  
Graphic Artist STEVE SIMPSON  
Public Relations HANS HOEFELICH  
Postal Address PO Box 5689,  
Auckland 1, New Zealand.  
Street Address 15 Williamson Ave (off Ponsonby Rd, K'Rd end), Grey Lynn, Auckland 2.  
Phone 763-235 Fax 761-558