

"PRACTISING WITH MY MARIE OSMOND AND OLIVIA NEWTON JOHN ALBUMS WAS MORE IMPORTANT THAN HOMEWORK"

"Yeah, I did jingles for many, many years, like seven years and in doing them you lose your identity. I started thinking 'what kind of singer am I?' because for jingles you're allowed to act, you don't have to be yourself, you're allowed to sing like a nun or a man or a shopkeeper or whatever. I was very lazy and the money is very good in jingles as well."

"But I thought 'wow, I better stop doing these', so I stopped about three years ago, leads that is. I still do backing vocals, because I love doing

than the other way round. I adore everyone out there, I got to meet some amazing people.

Just to have the pleasure to meet them, when I met them I said, 'you guys have been feeding me for years and years and years' and it's just such a pleasure to be allowed to have a meeting with them, it's not very easy to get through there. Because I'm with Warners it's a little bit easier, it really is a case of who you know, but once you know them you better be damn good at what you do, because then it's *what* you know." And

render' are written by Keith Reid (who wrote 'A Whiter Shade of Pale') and Maggie Ryder. Crummer laughs about covering Boston's 'More Than A Feeling', calling it camp, but then corrects herself, "I'd better not say that — Jimmy's on that one!" But the exciting thing for her is co-writing two songs ('Language' and 'See Forever') with American professional songwriters Don Freeman and David Batteau. She's never written anything before and says it's a big test.

"I'm looking forward to exploring the songwriting side of me. 'Language' just came about driving from Wellington to Auckland and I was quite ex-

CRUMMER

them and I can get away with doing that. But I thought 'come on cuz, you better find which one's you'. When people listen to the album, there are actually many sides to me. 'Seven Waters', that's my rock song, my white song, then I've got these little bleeders like 'Make Up', you know, I get depressed."

For *Language* Crummer was sent all over the world producer and song hunting, even meeting big names like Quincy Jones, but ironically it was home which provided the right producer in Nigel Stone.

"I thought, I've seen what's going on over there and it's just as good here as it is anywhere else'. And I know the musicians here and they know me, and Nigel and I have worked together for many years and we know each other inside out so it just seemed so obvious and I felt like such a fool leaving it that long." Crummer saw about five or six producers, but describes the process as a "two-way thing".

"They had to like me. The interest is if they like me, rather

what Crummer knows is singing, having had a father who was "the Pat Boone of the Cook Islands" and who made her practice every day when she came home from school.

"Practising with my Marie Osmond and Olivia Newton John albums was more important than homework. And my brothers had to leave me alone with our Three-in-One Majestic stereo. True, man, that was what I had to do, come home, have a big feed and practice, just sing along with them. That definitely came before homework. That's all I've done since I left school." Fans will be delighted at the inclusion of Dave Dobbyn's 'Guilty' on the album, a song Crummer's been doing live for some time. Amazingly, the recording is the original demo. She and Stone tried to re-record the song with a new band but "nah — stink. You shouldn't mess with something that has magic already. I get so proud to say it's a demo."

Also on the album is Dobbyn's 'Oughta Be In Love', and 'Make Up' a Mahina Tocker original. 'Provocative' and 'Sur-

cited, thinking 'wow, is that what happens to songwriters?' I couldn't wait to get back to my friend Barbara Griffin who plays all the keyboards on my album, she's amazing, I just say 'can you get this out of my head?' She just knows me, so thank God I have her otherwise it's going to be stuck in there for ages. And to actually have it all come back to you, everything that you've heard, is a wonderful feeling.

"I'm just going to go to my limit really, I'm not going to say 'wow, for the next album I'm going to write all the songs', because I'm not stupid, you know. I want good songs and if you give me a good song, I'll sing the hell out of it." This sounds like the blossoming of Annie Crummer.

"Ooooooh, scary!" Crummer takes her eight-piece band on the road from the end of December, with Herbs supporting in the North Island. Look out for her in the resort towns — she could well define the sound of the summer.

FIONA RAE



Caligula are a dance/pop/thrash band from Sydney riding high on a wave of popularity that began with their first gig three years ago.

Now they're in New Zealand for the first time, supporting their friends the Headless Chickens on tour. Back home, Caligula are three EPs into a career whose highs include supporting Jesus Jones and Pop Will Eat Itself on their Oz tours and *still* we haven't heard of them until now.

Infectious grooves should be Caligula's middle name. With their latest EP produced by David Harrow of On-U Sound fame, they're proponents of positive energy, with sights set firmly on people's feet rather than their heads. Does this mean the band are techno-freaks?

Put it this way, says lead singer Ashley, "it's technology that's based around a live band as opposed to a live band based around technology. But all the stuff we use is not a major key

in our music. It's done to enhance things."

Do you still like basic rock combos?

Er... mumble-mumble.

Ashley: "Everyone likes good songs, no matter what they are, whether they're a full on techno track or whether they're a jazz track. I'm personally into catchy hooklines."

Are you influenced by the English dance rave scene? Any favourite EMF songs?

"No," says dread-locked, Young Gods t-shirt-wearing bass player Sean, "but the energy's good. I think techno's like the new punk rock. Kids can do it at home now, get a computer and just do it, it's easy and it's cool."

But funnily enough, Caligula say they don't listen to a lot of dance music. Sean collects reggae, punk and jazz, raves

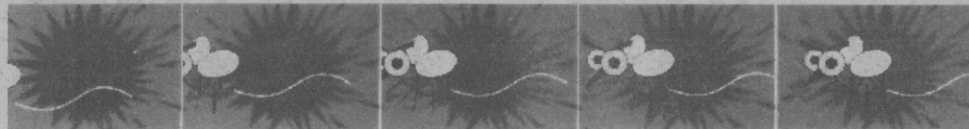
about the latest Died Pretty album, and says Nine Inch Nails is the closest he gets to grooving to dance music. Ashley says he likes listening to pop music and singing about fun things, which doesn't exactly tie in with his self-professed love of the Cure.

Caligula, like their music, are a lively, hyper-active bunch of boys who like to have a good time mixing musical cocktails, in the studio and on stage, creating a groove.

"You've got to be happy with what you do," opines Ashley, "you play music for people to enjoy but if you don't feel happy about what you're playing, what's the point? If you start losing that feeling of getting a kick out of what you do, then do something else."

DONNA YUZWALK

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