

## HIT LIST

CHRY-FM 105.5 FM TOP TEN  
for the two week period  
ending July 11, 1990

ARTIST	TITLE	LABEL
1 <i>Change Of Heart</i>	Soapbox	Cargo
2 <i>Bootsauce</i>	the Brown Album	Polygram
3 <i>the Pursuit of Happiness</i>	One Sided Story	MCA
4 <i>the Fluid (C)</i>	Glue	Sub Pop
5 <i>Suffern' Carpets</i>	Food For Thought	Warped
6 <i>Inspirat Carpets</i>	Cool As Fuck	Cow/Mute
7 <i>Urge Overkill</i>	Americruiser	Touch & Go
8 <i>Lords of Acid</i>	I Sit On Acid	Polygram 12
9 <i>Consolidated</i>	the Myth of Rock	Nettwerk/Capitol
10 <i>the Cowboy Junkies</i>	Cause Cheap Is How I Feel	Tommy Boy

Compiled by CHRY's Music Department from programmers' playlists over a 2-week period ending July 11, 1990. Programmers choose their own material. (C) denotes Canadian material.

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## Goodbye Cruel World

by Hughy Hardy

World Party  
*Goodbye Jumbo*  
Chrysalis Records

I was giving this one the once over on the way home, admirin' its psyche-Pepperesque-I am the elephant-goo goo g'gas mask cover, when I came across the fine print that froze my ticker: "Written, produced and recorded by Karl Wallinger."

The last time I came across that "opus-izer" was on *Let Love Rule* (ick!) a few months back. After reading that, I proceeded to hold a little "drum warz" of my own which lasted for nearly two weeks, wracking my booze-addled mind in an attempt to discover once and for all: who is the world's worst drummer? Lenny or Paul McCartney? (Incidentally, Paul



wins for his downright laughable clunking on "Maybe, I'm Amazed" and "Band on the Run.")

Anyway, for those on the outs (which, in this case, is a safe perch), Wallinger is a former member of Mike Scott's oh so mysterious Waterboys, with whom he split unceremoniously a few years back to form World Party. I mean, is this a band? Or is it Karl Wallinger? Personally, I think it's James Taylor wearing a Bob Geldof mask.

World Party joins a growing number of artistically complacent Irish acts (Hothouse Flowers, Waterboys and m'olde pals U2) who, I'm convinced, are all members of a musical cult/conspiracy who, through their pure Irish musical

pastorality, will resurrect the long dead King Brian Boru who, legend has it, will rise and take up his weapon (a Gretsch hollowbody, absolutely sauteed in Delay effects) and teach Bono how to sing.

This album is pure product, to be avoided at all costs. From the meticulously calculated rattlin' 'n' hummin' "diversity" of arrangement, to Wallinger's godawful pseudo-soulful crooning, *Goodbye Jumbo* is the worst fluff since *Full Moon Fever*. When Wallinger does manage to catch a half-decent groove ("Way Down Now"), he butchers it all with self-indulgent lyrics reeking of dumbass sensitivity. Ah, if only Karl had played traps on this gem! The possibilities would have been endless...

Nitzer Ebb's Bonn:  
"Well, it's like . . ."

by "Switch"

I recently talked with Bonn, of the band "Nitzer Ebb" (Night-zer-ebb), which played with "Depeche Mode" and "The Jesus and Mary Chain" on June 22, 1990 at the CNE Grandstand. Bonn is the drummer for "Nitzer Ebb," which has just released an album called *Showtime* on Geffen Records.

**S:** There's a couple of things I'd like to know about "Nitzer Ebb" which are not in your press kit. You are from Chelmsford, Essex, is that correct?

**B:** That is correct, yeah.

**S:** Now, where is that in relationship to London?

**B:** It's about . . . it's northeast of London about 20 or 30 miles.

**S:** Where did the name "Nitzer Ebb" come from?

**B:** It didn't come from anywhere, we just sort of made it up. It's a completely sort of fictional name. Just at the time we started we wanted a generally ambiguous European sounding name.

**S:** I haven't heard your new album as of yet, but I'm really excited about it. I was wondering if you would talk a bit about your influences. I know that on *Showtime* there are certain things you are doing that you haven't done on previous albums in relationship to blues . . .

**B:** Well, what we've done on the past two albums was quite minimal and wasn't very structured at all. We've had a kind of grand fascination with the idea of "our sound" mixed together with more conventional song structures. A verse, a chorus, and so on — reflecting other sorts of shades of music within our own music, but keeping a style all of our own, to try and combine all of these elements but still sound like "Nitzer Ebb." That was the challenge we had in front of us for *Showtime*. So, basically, we chose certain sorts of eras of music and reflected certain shades of those eras or certain styles of music. There were loads of things we listened to: straightforward rock music; blues music; 50s rock and roll; loads of stuff and we just tried to absorb the influences and sort of put out shades of that in what we were doing.

**S:** You worked with Phil Harding in '87 on *That Total Age*, your first release. Then you worked with Paul Kendall and Flood in '88 on *Belief*; on *Showtime* you worked just with Flood, is that right?

**B:** Yeah, we did one track with Paul Kendall again, but most of it was done by Flood.

**S:** Why did you change producers? And, could you give me some insight into what it was like to work with such a famous producer, and why you decided to go with him exclusively on this album?

**B:** Well, we set up a label with Phil Harding, so we used to work with him very closely; but, since then, our work and relationship came to a halt. So, Flood did a remix for us, just by chance, of "Joining the Chong." When we did the *Belief* album we had to look around for someone we

wanted to work with. Flood was suggested. We had worked with him once and had no particular objection to him so we decided to work with him on *Belief*. We got on so well, and had such a good working relationship, there was no question about it. We wanted to work with him on *Showtime* and on the next one as well. You know, we get on really well, he's really easy to work with and he buys us lots of meals with his credit card — always important.

**S:** You're right, that's always important. He has quite a strong personality, at least the rest of the bands that I know he's worked with have been very distinctive and unique in what they do. Do you feel that he's influenced the way your new album has turned out?

**B:** Yeah, I mean no doubt about it, Flood is an influence on the way we think about things and the way we work. In fact, when we started working with him on *Belief*, we were still recovering from working with Phil Harding because that was a real simple process. We were a little bit confused in exactly how we wanted to work and Flood has been quite a big influence in that way. A lot of things we like are very similar, it's a two-way process; he gets things off us, we get things off him. But he has been a big influence. We really trust him to make decisions.

**S:** One of the new songs on *Showtime*, has something to do with you meeting pop stars and seeing the way they live; comparing your way of life and seeing the similarities; and seeing how you deal with living the life of a pop star. Could you expand on that a little bit?

**B:** Well, it's like — that's the track "Getting Closer" — certain things are expected of you when you are in a band. People expect you to be a certain way. When you come into their town they expect you to come in and smash it up and behave like the typical irresponsible rock star. Everyone has these general preconceptions of how you should be.

**S:** But "Nitzer Ebb" isn't like that right?

**B:** Can be. No we are not like that all the time, but, you know, sometimes we can be like that, but it's just more that some people expect a certain thing of you and you have to live up to certain things in their eyes.

**S:** It's like a stereotype then?

**B:** Yeah, exactly.

**S:** Do you have a special message that you want to send out on this tour? Is there something that you want to say?

**B:** Not really any special message, I mean our basic message is the same as it always has been — about being positive, having a belief in yourself, doing things because you want to do things not because you've been told to do things, or because you are being told not to do them. Just a basic belief in yourself and your power to achieve things.



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