

# Letters

Post to 'RIU', Box 5689, Auckland 1.

## Quaystone Cops?

Your article on the famed Quays nightclub, although informative, really only skimmed the surface. You obviously only saw it from the esteemed position of a *Rip It Up* staff member. You criticised the sound system, perhaps you would have done better examining the social system.

From the moment one takes an uncomfortable position in the hour long queue there is an overpowering feeling of control and constriction. The security guards are necessary, but is their attitude and behaviour? A club, supposedly fun, outrageous, new and youthful controlled by a group of overbearing, aggressive, establishment styled "security guards" (for want of a better title) is not what I call fun and definitely not youthful.

Part of this behaviour is obviously management policy. Are we becoming so accustomed to controls being placed upon us from all sides that we will tolerate this treatment?

Pity; we need Quay's for its music, its vibrancy, but certainly not for its atmosphere. Sweet Dreams

Aren't Made Of This Grey Lynn

## Let's Dance

A dance to me means live music, dancing and fun. But it's not like that nowadays. Generally the audience is apathetic and they sit there, too scared to dance, or abuse the bands from their seats.

It's no wonder most NZ bands don't last longer than a year with the aggro and apathy of today's audience.

I'm fucked off with dances which end up in violence and vandalism. If people don't like the bands playing then why do they go in the first place to ruin other people's fun?

Only one dance I've been to this year turned out to be a very enjoyable and relaxing atmosphere where everyone was friendly and that was the SPAM gig in Symonds St at the end of July. Jock Auckland

## Battle Scars

When does a contest become a farce? When the *Top Half* TV show promises to look at how a certain band made it to the top — on the night of the contest, before that band had actually "won"? Everyone knew it was going to happen, it's just the way it was done that continues to irk me.

Little wonder everyone's going to Quays. Speaking of which, how come the PA system at said club sounds like a transistor with a wet blanket draped over it? More clarity and a touch more musical variety and I'll be back. The Observer Mt Albert

## My Aim Isn't True?

May I just say I hate 'Aim' toothpaste and the silly women on the telly who say they like it, need their teeth examined. Josie Auckland  
P.S. I know that wasn't very musical but the *Listener* wouldn't print it. Anyway, if you want music you can stand outside my shower and scrub my back.

## An Outsider

Last Tango at the Rumba. What

the bloody hell was all that about? The Elf Petone

## Doin' It For Ya

What did Tony Wayne from the Narcs mean when he told Karen Hay they were "four guys just doing it?" Sodomy? Graham Seany Birkenhead

## Silent Protest

Firstly: Just to set the record straight, Silent Decree have not and never have split up.

Secondly: Without wishing to gripe I feel that Mr Brown could have written more than one sentence concerning the music in his review of this band's cassette EP.

Thirdly: Again, no personal insult intended, I was wondering if *RIU* has anyone else on its staff apart from Russell Brown, who I'm sure is a competent journalist but, having contributed about 85 per cent of last month's issue, tends to make the paper look rather single-minded.

Fourthly: It was good to see the half page article on Children's Hour. Perhaps this could be the beginning of a new awareness and we might see something more on NZ's lesser known (but fantastic) music.

The Unspoken Law Society Auckland



## The Chant

Hot on the heels of the *Rip's* locally recorded live tape comes the Chant's posthumous home-produced effort. Attempts to improve on the *Rip's* taped quality prompted Damian Woodhouse to record the tape at his house and process it through an eight-channel

mixer. The results are only fair with the synth dominating the mix and the vocals and rhythm section taking a back seat.

But the songs speak for themselves. Woodhouse and guitarist William Field have a melodic flair particularly evident on 'In the Deadroom', 'Tonight' and 'Silver Screen'. The keyboard lines are infectious and haunting, reviving innocence and simplicity that is reminiscent of Syd Barrett. Definitely recommended.

Send \$3.50 and a stamped addressed envelope to: 33 Ruru Avenue, St Leonards, Dunedin.

## Bob Marley and the Wailers Buffalo Soldier (Island)

This cassette single gives you the extended version and version (ie: dub) and is thus good value for the dance floor. Nice cover art too, but I wish these factory cassettes had quieter and more efficient mechanism. DC

## Dub Syndicate One Way System (ROIR)

From that New York cassette-only label comes a little experiment in one of the toughest art forms to master. Adrian Sherwood, the producer, has worked with New Age Steppers, Singers and Players, Prince Far I and Bim Sherman, to name but a few. For this collection he assembles various Roots Radics and ex Aswads, among many others. The result is an interesting exercise in the engineer's art, but has precious little to do with the art of dub. Dub music was made for DANCING and only a couple of tracks here qualify. The pace is otherwise pedestrian, and the constant whooshing back and forth of sound gets boring after a while. Sherwood needs to listen closer to the dubbing masters, to get the real idea. DC

'UNsung' FROM PAGE 20  
some of the demos are amazing quality. I don't understand why the majors are turning them down.

"Dollars and cents," says Ben. So does being a musician and a record company executive create any conflict of interests?

"You have to wear two hats," Ben admits. "Sometimes you just want to be a musician, hand the finished product to the company and say, 'here, you hassle with it.' It's hard too when you're closely involved with the music, like I've been on the Avant Garage and Miltown Stowaways' albums. But it's the best way. The musicians know what's happening."

"Unsung will always be a co-operative," says Iain. "We get the artists to do a lot of their own groundwork, like press kits. And when groups go on tour we ask them to go into all the record shops and act as sales reps for Unsung. The Miltowns came back from their recent tour with \$2500 worth of orders."

"Distribution is the biggest hurdle for a small record company," says Ben. "We're helped in the South Island by Flying Nun and that's great because they've got so much credibility. It's taken us a while to get round the retailers up here and get them to buy even one record."

Iain: "One thing we have learnt is that there's no money in records in New Zealand, no profits. It really is 10 cents here, 20 cents there."

"However, we do offer a good royalty percentage to the artist. In fact the more they put in the more they get back. Like Avant Garage paid for their album's pressing, cutting, covers. We're handling distribution and giving them a

massive percentage. One thing we won't do though is pay for recording. We tell the bands to do that to show faith in themselves."

The future?  
"Well we had a seven month lull after the first two albums, in fact some people thought we'd disappeared altogether. We've done a 12" single for the Miltowns and their album is just out. The Avant Garage album is doing very well and we're still getting orders for their cassette which is totally different to the album. Upcoming we're doing a new Big Sideways 12", an EP from Peking Man in mid-October and hopefully something from DVCE who've just appeared with an amazing song recorded on a four-track in someone's front room."

"We've got so much music just within Unsung though," says Ben. "I mean all the bands and projects we're involved in. Unsung is a bit of a family."

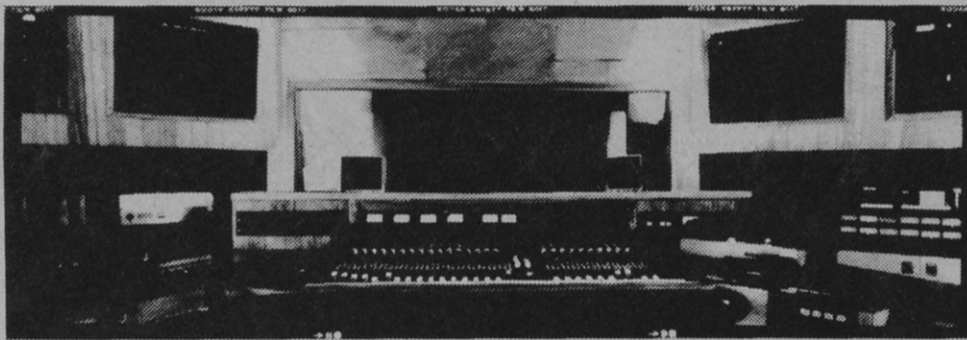
Is there a danger of the label becoming too insular?

"We're very wide," says Iain. "The criteria is basically anything New Zealand."

Unsung is soon on the move. Downstairs into the Foxhole in the Limbs dance troupe building in Ponsonby. There will be space for offices, a retail shop selling all New Zealand releases, rehearsal space for Unsung acts and also storage space for the label's growing record collection.

In the fast-spinning world of the record industry Unsung Records seems remarkably composed. Expectations of money and fame are not high. Integrity, though, is and that and hard work have produced four of New Zealand's best albums and the basis to shoot even higher. Play it again, Unsung. Mark Everton

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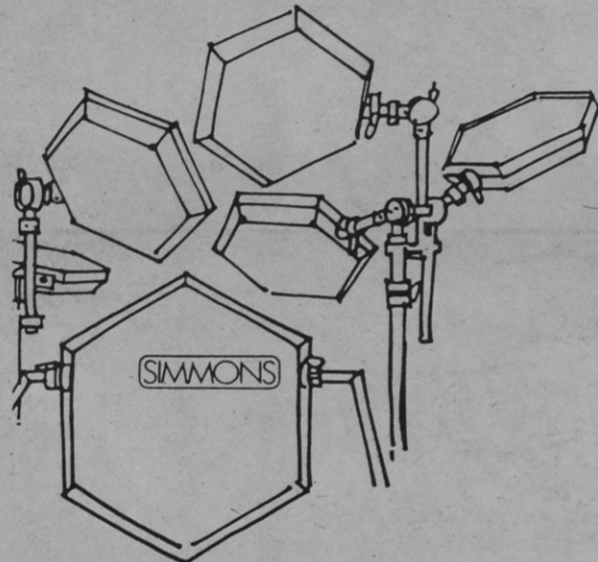
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