

► not be very "cultural" but they feel strongly about pop music, or books or museums or libraries, or the symphony orchestra or a pop band. They feel stronger about one or more of those things than they do about a whole range of other things in society. More people listen to music on the radio than ever read a book, so in terms of culture, we get it every day. And it's cheap. So they understand the issue once you start talking about it.

"Also, this is 1990, and it feels good to be a New Zealander. We can turn on Kiri Te Kanawa concerts and 300,000 people turn up. We can do it in style, with quality, high production, and we're now getting the idea that we can do these things — it used to be other countries. So we've actually got quite an awakening among New Zealanders, but that doesn't happen by accident. It requires a legislative framework to do it."

Left on their own, radio programmers will only play what sells in other countries. "Someone in New York or London determines what's going to be played, then that gets put on the circuit of pop programmes. No-one wants to deviate — because it's successful in other countries, they think that's the only thing that's going to be successful here. Now we can break that mould, but it won't be broken without legislation. We need to do something to protect and then promote what is New Zealand. We started a Buy New Zealand campaign to help employment — we can do it with music."

However we know what politicians do when they hear the word "culture" — they reach for their guns. Economic arguments are the only ones they listen to. So they can look at the benefits local music quotas have brought in countries such as Jamaica, Tanzania, Canada and Australia, creating employment throughout the music industry and bringing in royalty revenue.

"New Zealand music," as defined by Kelly's bill, has to meet just two of

three criteria: to be written, performed or produced by New Zealanders. That means music produced overseas by expatriates won't qualify. "There's a very good reason for that," says Kelly. "If we had a criteria that allowed musicians to record over in Australia or Britain, we're not going to change anything here. This bill will have a circular effect. A lot of musicians and artists will come back, because the bill — which provides for a minimum of 20 percent local music after a three year lead-in time — will create an infrastructure of more musicians and singers performing, recording, and more people wanting to hear them. You can't have a minimum quota without that infrastructure working well. That's why I've provided the lead-in time, because you can't set that up overnight." The musicians will return, says Kelly, and other musicians who have given up will re-emerge: "That's not some flight of fancy. That's what did happen, and it will happen again."

#### Their Music

Kelly refutes one idea that under CER, Australian music would possibly qualify for our quota. "You can't have a totally free market between the two countries, with one rule for the Australians and not here. As CER becomes totally operative there will be some anomalies and this, in my view, will be one. We have to do something. I don't think as a consequence of CER the Aussies will remove their quota. They're entitled to remain Australians, and we're entitled to remain New Zealanders for the purpose of our culture and identity."

The bill has a clause stating that to be included in the quota, the New Zealand music must be aired between 6am and midnight — to prevent stations "subverting" the quota by playing music in the middle of the night. The bill states that by April 1, 1991, stations must be playing a minimum of 15 percent of NZ music; a year later the figure rises to 17.5

percent. On April 1, 1993 it rises to 20 percent. All it's going to cost, says Kelly, is "a few programmers scratching their heads and using some initiative, not being clones of someone overseas."

Radio's real objection to the quota is economic. "They see that if they're going to sell advertising, they sell it as a package of music that has worked in London or New York. They think they'll get less listeners, but they won't because the same ground rules apply everywhere. They won't lose advertising — people like music better than they like most other things on radio. Talkback stations aren't going to be compelled to put 20 percent of their time into music — but if they do play some music, then they'll have to meet the quota. That's not any hardship. And they all have to do it."

And radio has shown it is possible to meet the quota. After the stations agreed to a voluntary quota of 10 percent in April, 1987, Radio New Zealand stations' local music content got as high as 16 percent (October 1988), while private stations only averaged six percent. "So Radio New Zealand have done it — and they did it because they set their minds to it. They did it successfully, and with style — this bill is about high standards, not some second rate performance — and New Zealanders obviously didn't object to it. But the reason it wasn't maintained is the private radio stations, who are the worst offenders, didn't move much beyond nine percent. They have now gone back to their five, six percent, and RNZ averaging between 10 and 11 percent. And that all happened without this [industry] infrastructure. So with it, the 20 percent will be exceeded by a long shot."

Kelly hasn't done a "head count" of MPs who might support the bill. "The key to this will be whether a majority of Government members support it. I'm surprised at the support so far, it's better than I thought, but the example I used of that particular

member is going to have to be repeated.

"I think I can win the argument with my caucus colleagues by going over and above the ideology of the free market. But I'm going to need some help. I'm going to need New Zealanders who feel strongly about this to get off their backsides and help me. It seems to be one of the challenges of 1990 that won't cost people any money, but may have rewards for the next century that we're going to be pretty proud about."

So often you hear people complaining that "they oughta do this, they oughta do that" — but really it's up to us. It doesn't take much to write a short note to your local MP, not even a stamp if you address it to Parliament. And submissions to the select committee are crucial, because the well-financed radio lobby will be very strong.

As a backbencher, Graham Kelly's office is situated about as far from the power base of the Beehive as is physically possible in Parliament Buildings. On the long hike back to the front door I came across a large group on a guided tour. Every single visitor was a Japanese tourist. Cultural subversion, Kelly must fret, is that close.

CHRIS BOURKE

## UPfront

**Ian Astbury** of the **Cult** was badly beaten during a Dayton, Ohio concert when he tried to stop the security men roughing-up people in crowd. Astbury jumped down into the pit in front of the stage and was knocked to the ground. After a scuffle Astbury returned to the stage and continued the show. (He later said — "it was a potential riot situation.") Members of the band's entourage were also beaten, the monitor engineer needed 15 stitches to secure his bottom lip and the Astbury's bodyguard ended up with "a tooth embedded in his hand." Astbury was taken to the local hospital after the show. He was suffering from concussion following blows to the back of the head, stomach and kidneys... **Don Letts** has left **Big Audio Dynamite** but the band will continue with a nucleus of **Mick Jones** and **Dan Donovan**... after a couple of weeks off **U2** members **Bono** and the **Edge** have been in London sitting in on the Royal Shakespeare Company's rehearsals for **A Clockwork Orange** for which the Edge has written the performance music... **Tony James** formerly of **Signe Signe Sputnik** has joined **Sisters of Mercy**. It's thought he may be replacing bassist **Patricia Morrison**... the first **Cramps** LP for the Enigma label is **Stay Sick**. First single is 'Bikini Girls with Machine Guns'... **Ringo Starr** won a court battle to prevent the release of an LP he recorded in 1987. He testified that it was sub-standard due to the fact he'd been drinking up to 16 bottles of wine a day... **Rough Trade** are planning another **Smiths** compilation of B-sides, rarities and some unissued tracks... when rockers **Skid Row** were opening for **Aerosmith** in Massachusetts, singer **Sebastian Bach** was hit ►

Stone Roses singer Ian Brown, guitarist John Squire and drummer Reni. A Stone Roses interview will appear in the March *Rip It Up*.

## Billy Off His Bike

**BILLY IDOL** has been hospitalised following an accident on his Harley-Davidson motorcycle Feb 6th, after leaving the recording studio to ride home. The singer collided with a car and doctors have treated him for a fractured left forearm and a compound fracture of his right leg below the knee. He was in surgery for seven hours and was listed as "serious but stable."

Idol had just completed his new album **Charmed Life** and was due to commence filming his role in the **Doors** movie where he was to play **Jim Morrison's** best friend **Tom Baker**.



## Stone Roses in Paint Attack

**STONE ROSES** have been arrested for taking direct action against their old record company who reissued their early single 'Sally Cinnamon' without the band's permission.

They splattered five litres of paint over their former record boss Paul Birch, his girlfriend Olivia Darling, the **FM Revolver** label's offices and a Mercedes car. Arrested for "criminal damage" were

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