



letters

WRITE TO: RIU LETTERS, PO BOX 5689, WELLESLEY STREET, AUCKLAND; OR FAX: (AK) 761-558.

VINYL LACK

It's hardly surprising that vinyl only made up 2 per cent of NZ music sales in 1991. The record companies won't make it available to us! If you ask for something on vinyl in most chain record stores all you get is a blank look. In one well known Wellington music shop there is a sign for us vinyl junkies saying they would do their best to order records for us. So I went in and asked for Nirvana's *Nevermind*. He said it wasn't available on record in NZ. I asked if he could order it from somewhere else. He said it wasn't available on record anywhere. So I grudgingly bought a CD (a present for a friend who by some miracle can afford a CD player). And what should I come upon just three days later in a tiny suburban record shop? Nirvana on vinyl of course. The first record shop knew that the reason many people cling to records is because tapes sound so crappy and CDs are too expensive. But if you have to choose you'll choose CDs because at least they're bearable to listen to. This makes record stores and companies very happy because you're forking out the extra 10 dollars for a product which I hear costs even less than records to make. I don't believe that customer demand for records has gone significantly down. We're just being swindled by the greedy companies.

I never thought NZ record companies would go that low, especially Flying Nun. But my trust has been misfounded. I love the 3Ds and own both of their EPs (on vinyl of course). Their debut album has just been issued and what do I find, but only a CD and tape release. A big raspberry to Flying Nun for that and also a loss of a sale because no matter how much I love the 3Ds I won't/can't buy them on those formats.

Any record company person

reading this will be grumbling "come on old timer move into the 90s", but I'm only 18 and still love records and would buy them if more were available, otherwise no sale.

I know this letter is long but I hope you'll print it because it would be sad to let vinyl die without at least one person writing an epitaph.

Yours sincerely,
KYLA SWEET WELLINGTON

TVFM TURN-OFF

Rampant right-wing commercialism continues to proliferate on the public airwaves in 1992. This was nutshelled for me last Saturday night, in the form of the atrocious, sycophantic embarrassment that is *TVFM*.

Aside from its overtly racist programming, it takes great pleasure in parading and endorsing the cringeworthy Auckland stereotype — an open target for South-of-Bombay ridicule. How young Auckland can tolerate such posturing is beyond comprehension. Phillipa Mayne fruitlessly attempts to paint the town red but instead, alas, she only manages to turn her unsuspecting interviewee's faces bluish rouge. Neither is creative consulting the forte of charisma-bypass recipient Marton Szokas, whose trademark interview technique seems to exclude listening to an interviewee's response. Whether they be famous rock musicians or Joe from a rural backwater, Marton consistently dons that stiff smile at the most inappropriate moments. Maybe we can attribute that to probes from his entourage of self-obsessed young boffins. Monosyllabic Marton-wannabees who chat away 'naturally', each more concerned with their hairstyles than the selection of insipid videos the rest of us have to endure.

Who gives a flying noodle if Colin Nobend from New Plymouth requests an AC/DC clip we've all seen 10 times? TV3 should adopt the same principles that made *Nightline* a ratings chart-topper (ie innovation, foresight and balls) if they wish to whip the pants off fascist state TV.

But then, the trick is not to let it go to your head, eh Belinda?
M.BARRYST, WELLINGTON

DEAR JOSCHMIDT MUSIC EDITORSTAMP

A few points of interest from your letter printed in last month's *RIU*:
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Thank you for another contribution to the Auckland music scene.
RODMAN FLENDER

DEAR CITIZEN SCHMIDT

"... somebody must be interested in what we have to say or magazines like *RIU* or *Stamp* wouldn't exist."

Advertisers are interested in what magazines like *RIU* and *Stamp* can do for their product — that is the primary reason for their continued existence.

As these magazines are free and occupy a large space in a very small market, reader interest is of comparatively little consequence. You overestimate your own journalistic worth.
DONALD GENE TURNIPSEED

MORE INSULTS

Yo Phudd, what's up Gee?
You said it!
I can't go for DY's writing either.
Word.
Later, MC5

ROBERT WRONGED

I have a very big complaint about Donna Yuzwalk's biased opinions of Robert Smith which she presented in the March issue.

I think it was really rude that such closed-minded opinions about the way he was made up and the way he looked were written about. I really appreciate Robert Smith's music and was disappointed that the article was so negative and cynical.

The Cure have survived nearly 15 years of change in the music industry. If you're happy with this piece of writing in the March issue of *RIU* then why not send Mr Smith a copy and see what he thinks?
Liberal Thinker
FIONA CRAIG, CHRISTCHURCH

HUH?

Dear Ed,
No matter what you do there will always be some prick hassling or insulting you for no reason, eg Greg Broadmore.
Yours sincerely
BEN CHRISTENSEN

BOGUS AWARDS

Last issue you listed the finalists in the 1991 NZ Music Awards... my question is why is it called the NZ Music Awards when 99.9 percent of the nominated bands/egos are North Islanders? With the exception of people such as Jenny Morris (isn't she an Australian now?). If she wants awards why doesn't she fuck off back to Australia and take theirs... and take her ashtrays with her!

And of course Crowded House... these people turned their backs on NZ music when they left and now they are being awarded for it. Who decides who gets nominated?

Mickey Havoc as Top Male Vocalist... the guy's an American haircut not a vocalist. He's not playing NZ music so he shouldn't be in the running for anything. And as for the Exponents being nominated for almost everything, they fucked off to England as soon as they got the chance, got told they sucked, then came back here with their tails between their legs... well, they still suck... I suggest whoever nominates these bands comes down to Christchurch where there's no money to be made and discovers what music sounds like when it's played for the love of music and not for the love of a groupie after the gig... then maybe they would realise how fucken stupid they have been. The NZ Music Awards should be for NZ music.

... people making music not egos making money.

Yes I'm In A Band
SCHARDEL

ENZ RE-JOIN?

It's coming up to 20 years since Split Enz was formed, so the time is ripe for a reunion gig. A performance by early Enz-men would be a real treat, but any combination will do. All in favour swamp Mike Chunn with letters urging him to assemble the lads for a dazzling show.
PHIL JUDD APPRECIATION SOCIETY

UN-COMMITTED

I'm just writing to lend my support and praise to "Committed's" letter *RIU* 176, what a brillio little piece, love it! Didn't quite get it all, but great stuff anyway ha! ha! ha! That *Commitments* film is sure going to do well in the redneck town I'm from, good on ya (Mrs) Louis Cyborg!

I'm so fuckin' sick of so-called 'blues' musicians 'playin da blooze', pass me the bucket.
SON OF SAM, TAURANGA

ST PEEL

If you would like to hear examples of the best in independent, rap, reggae, world music etc direct from the turntable of the planet's most respected and brilliant disc jockey, the saintly JOHN PEEL, then tune into the BBC World Service (AM 1386) Thursdays at 8.30 pm. The show is repeated on Saturdays at 2am and on Tuesdays at 3.30pm.

A look at a few of the groups he has had in session recently: Silverfish, 25th May, Gunshot, Pussy Galore, the Stereo MCs, Definition of Sound, Cherry Blades, Catherine Wheel, Teenage Fanclub, Gumball, Arson Garden, Curve, Melvins, L7, Nirvana, the Charlatans... the list goes on including the Straitjacket Fits, the Chills etc.

ANTI-PETER GABRIEL TYPE MUSIC LEAGUE BROADCAST MESSAGE

FUTURE RECORDINGS

CHILLS, Soft Bomb.
CURE, Wish.
HEAD LIKE A HOLE, 13.
NEVILLE BROTHERS, Family Groove.
HALLELUJAH PICASSOS, Hateman In Love.
AL GREEN, Positive Attitude.
MICHELLE SHOCKED, Arkansas Traveller.
SWING OUT SISTER, Get In Touch With Yourself.
LEON RUSSELL, Anything Can Happen.
BODY COUNT, Body Count.
JAM, Extras (b-sides & out-takes).
BEASTIE BOYS, Check Your Head.
DANZIG, How the Gods Kill.
ROBERT PALMER, Addictions II.
MISSION, Masque.



Hoi Polloi

HOI POLLOI

Hoi Polloi, quietly Christian, are the local rock band with the serious American record deal. Signed to Reunion (distributed by the mighty Geffen) they've just embarked on a short tour of American clubs and Christian venues to promote their self-titled debut album.

In the future, they expect to spend at least six months of the year in the States. They don't sound like U2 or Stryper, they're straightahead hard-drivin' rock, dominated by the gutsy, Melissa Etheridge-like vocals of lead singer Jenny Gullen. Her lyrics deal with aspects of love and spirituality that might or might not be religious in nature. But there is no getting around the fact that faith is the foundation stone of their lives. How does that equate with making rock music?

Jozsef Pityus (drummer and band philosopher) speaking up in the BMG boardroom:

"Traditionally Christians involved in rock has been queasy from a non-Christian point of view — what is this, does it work, what are they trying to do and do I like it? I think that for us the motivation for playing music isn't evangelical, although you can't divorce the two because if anyone has a personal belief, whether it's political or spiritual, then it's going to influence for good or bad their music. But for us the

motivation for being in a band was because we wanted to write songs and I think that because of that we do what we do from a natural response rather than a Christian."

Formed four years ago, things got cooking for Hoi Polloi when American Glenn Kaiser (of The Rez Band) saw them at a local Christian rock festival. He invited them to play the Cornerstone Festival in Chicago where they went down the proverbial storm, sold boxes of tapes and T-shirts and met up with the Reunion label people in a Nashville club. Now they've got trans-Atlantic lawyers offering them the best advice and a record company confident they can work both secular and Christian crowds in the mighty American market. Supporting Amy Grant in Australia meant Hoi Polloi played 12 shows in eight days — performing for her crowd in the Sydney Entertainment Centre and red-light rock clubs in the same night.

'Christian' and 'rock band' are three words that should not go

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