

Letters

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

Gay Anger

It's sad to see that homophobia is still so hip in parts of *RIU*. Specifically, Mark Phillips' reviews of Sylvester and Bronski Beat in the February issue come to mind. Jokes about "flabby faggots" and AIDS are not funny, they are as stupid as humour about rape or racism. As for Phillips' sarcastic reference to those "oh-so-persecuted boys" in Bronski Beat, we don't need any idiots telling us we're not oppressed. Jesus! We're not even legal!

Neil Anderson Wellington

Sexual Violence

Irony of ironies. February's *RIU* included an excellent article on the Freudian Slips, where they quite justifiably bemoaned the male dominance of the music industry. In the same issue Russell Brown reviewed *Shivers* in the video column. A movie in which we are told a parasitic creature "takes humans and creates a rampant sex drive with sexual violence

as the means of spreading from one people (English, Russell, English) to another." He then goes on to say the movie is "genuinely scary", "wonderful" and "the splatter's good too". Well to my suspicious mind sexual violence would probably include a lot of violence against women. I see nothing wonderful about that. Even if this movie does not include violence against women Russell does not consider this important enough to alleviate any suspicions. If *RIU* and Russell Brown want women to read this newspaper without their blood pressure soaring, there needs to be some serious thinking about the politics of violence and its "artistic" portrayal.

Sue Wynd Ponsonby

I'm glad to have the opportunity to reply to the writer and am concerned at the suggestion that my review connotes any approval of violence against women. Yes, *Shivers* does depict sexual violence against women, also against men, and both heterosexual and homosexual — in the final scene the male protagonist is swamped by a horde of both sexes. But you'll note I used the words "moral satire" — the irony of Cronenberg's film is that the parasite has been misguidedly developed to take over the human race and make everybody love each other; but its dispersal can only take place through violent aggression. A

good review of the film certainly doesn't demonstrate approval of what goes on. To take a "respectable" example, to laud Jonathan Swift's famous essay on "the Irish problem" is not to approve of the cooking and eating of Irish babies. That Cronenberg has used the trappings of splatter simply makes his film all the more twisted — his portrayal of violence, like the best of the genre, is graphically messy rather than brutal. If my review did not contain any specific condemnation of violence against women, it is because to me it goes without saying that that concept is shameful. Thanks for writing. RB

'Arry' Airlines

Whilst 'overing round the bar with an 'orrendously 'igh-priced 'Eneken, me 'earing being 'aranged by 'ideos 'eadbanging 'eavy metal and 'oping for a good 'oot with the Feelgoods, I couldn't 'elp but notice that 'Arry needs an 'aircut, the fuckin' 'ippy!

Mike O'Mangere

And the funny thing is, everyone south of the Bombay 'llis think it's a skinhead ... RB

Quotas (Again)

On the second weekend of May, the Auckland Regional Conference of the Labour Party will be held. One of the remits under discussion regarding its adoption as

the costs of recording *Krazy Legs*. But despite his reservations about some parts of the album, Bill Lake is still generally happy with it.

"After *8 Duck Treasure* was released, I was quite embarrassed with the way some of those tracks came out. That's not so with this one. I still don't listen to it that much, but I still think it's pretty good."

More changes can be expected in the Pelicans sound this year. They're planning to take a break from playing with a horn section and concentrate on working with the band's four-piece sound, possibly augmented by a solo saxist or keyboards player.

"To me, a horn section is rather rigid," says Bill. "You've got to play the same arrangements, where if you have a single player, they can hopefully be flexible enough to see what's happening and improvise

Treasure, but we still think this one is better."

Three of the songs on *Krazy Legs*, the title track, 'The Big Picture' and 'Everybody Says', were written within weeks of recording and the band is especially pleased with their freshness. 'Working' and 'Path Of Least Resistance', with its Afro steel drums, were both added because they're live favourites. The band isn't quite so happy with 'Story of a Love Affair', but Bill wanted it included because of the lyrics, courtesy of the infamous Arthur Baysting (Neville Purvis, as was).

The Pelicans are a self-effacing bunch, highly critical of their own performance and under no illusions about the problems associated with recording music in this country. They quite openly admit that the gigs they've been playing recently will mostly go towards paying off



Front row for Right, Left & Centre are (L-R) Chris Knox, Don McGlashan and Rick Bryant. Mark Bell on the right.

'DON'T GO' — STOP 15

The catalogue number of Virgin Records' latest NZ-made record is STOP 15. Hopes are that it'll go to number one in the singles charts — if it does, it'll be a very special record.

Left Right and Centre's 'Don't Go'

with it. Also, it's very difficult to find horn sections."

The Pelicans have already got new songs which they've rehearsed without horns. It's harder work, but more satisfying for the guitarists, Lake and Stephen Jessup.

"We've been so dominated by the horns that the fact that we're actually a two-guitar band has been lost," says Bill. "My guitar is hardly ever heard, Stephen's is sometimes not heard, so we're trying to make it a little bit more brash, more gritty."

Mention must also be made here of Andrew 'Clyde' Clouston, saxist to the stars, who has now left our shores. He played his last NZ gigs with the Pelicans in early March, and is now in Sydney, looking for whatever work is going. He shouldn't have much trouble

Duncan Campbell

is a plea to the New Zealand Rugby Union to reconsider the planned All Black tour of South Africa. The idea of the musical protest was spawned in the middle of last year by multi-instrumentalist Don McGlashan and journalist/musician Frank Stark. They'd both been active against the 1981 Springbok tour, but as McGlashan puts it: "We both had mixed feelings about how worthwhile our contribution had been, just a feeling of not really using our skills."

So the pair and later film-maker Geoff Chapple got together and thrashed out a lyric and melody that they invited a host of local musicians to help perform. McGlashan, Chris Knox and Rick Bryant are the three main vocalists and they're aided by producer Steve Garden and Mark Bell, David Colvern, Anne Crummer, Chris Green, Chuck Morgan, Chris Neilson, Mike Russell, Kim Willoughby and Ivan Zagni and a "throng" of backing vocalists. All services, including studio time at Progressive, were donated.

McGlashan explains that the intent was to go for "an AM approach"; the song is deliberately catchy and the lyric has been refined from pages of initial

thoughts to something clear, persuasive and jargon-free. As a contrast, Chapple's 'You've Got To Move, Cecil' deals with some of the "touchstones" of the established anti-tour movement.

Most of the artists involved haven't been noted for public activism before: "That's one of the reasons I was very pleased to be able to do it," explains Knox. "Because I tend to feel very dubious about marches and so forth, when the mass thing tends to swamp any issue that is going on. I'm glad that people do them, because they bring a lot of attention, but I don't like going on them myself. Not through any lack of desire to be hit over the head with a baton, but to be hit over the head with a slogan, I suppose. The last one I went on there were people chanting 'hell no, we won't go!' and I couldn't quite figure out what relevance that had to the nuclear issue the march was about."

McGlashan sees the record as an opportunity to use their talents to create an additional, but different, focus for public dissent against any tour. The more focal points the better, the more chance of change. Even those behind it accept it probably won't be possible to change the hard set minds of some rugby people, but the words of the song will be constantly putting the issue before everyone who listens to it on the radio. 'Don't Go' has been a story of co-operation; from musicians who wouldn't expect to be found in the same studio, from the studio, from the record company ... and, hopefully, from the public. If it sells well money will go towards legal fees for those arrested (and there will probably be many) in forthcoming protests against the tour.

A video has been made and packed full of well-known faces and a live performance is a possibility, but in the centre of it all is the record. A very important record.

Russell Brown

ZZ Top Winners

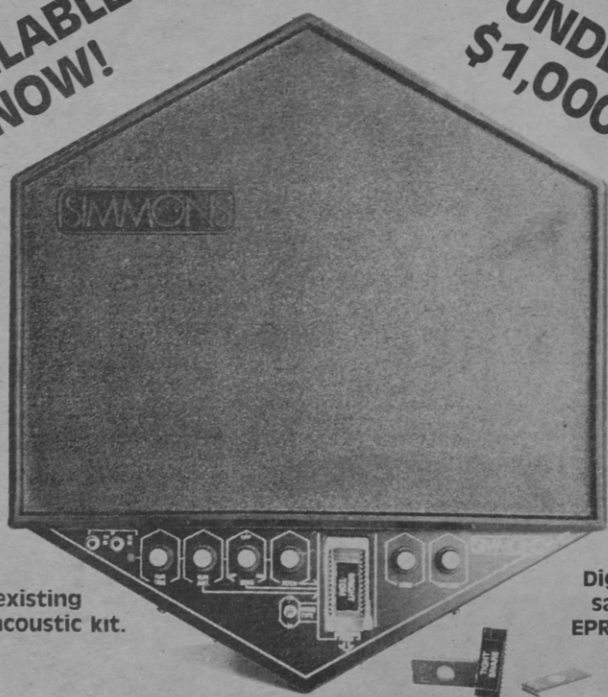
Winners of the WEA ZZ Top competition (December *Rip It Up*) are I. Sowden (Tawa), Martin Evans (Palmerston North), Steve Boland (Ohio Bay), B. Ritchie (Wellington), John Andrews (Devonport), David Holt (Te Aroha), Paul Johnson (Pakuranga), Brett Maley (Ngarua-wahia), T.K. Leggett (Auckland), Andrew Wilson (Manurewa).

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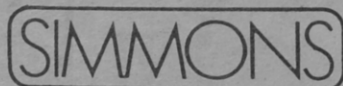
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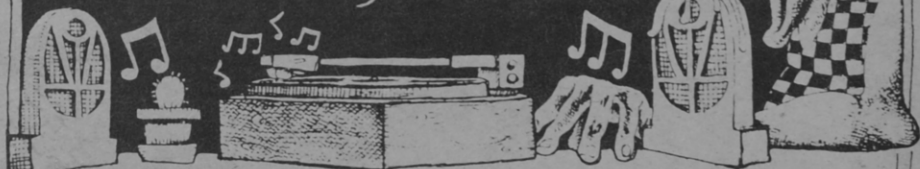
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