

# LETTERS

Post to RIU LETTERS, PO Box 5689, Auckland  
1. Best wins an LP Voucher.



Who is this NZ rocker? Answer page 17.

What is this bullshit RIU printed about me throwing a bottle at Hammond Gamble. This is no more true than the bullshit about me being "done" by a Street Talk fan (if Street Talk even has a fan).

Does Hammond Gamble think he will become famous by dropping names? Or is he just jealous because Proud Scum is a big time band doing well in Australia while Street Talk are unknown here.

It is true however that the then (and now) drummer of Proud Scum, Bruce Diode, did throw a cigarette butt at Street Talk and was thrown out by the bouncers for doing so.

Jam Ragg Potts Point VOUCHER WINNER!

We think Gary Numan is a jerk!  
David Bowie, Eno, John Foxx Remuera

Re George Kay's review of the Features EP in the last issue. I think it is only fair to point out that George was reviewing the cassette of the rough mix of the master of the single. One song in particular was affected by this, the A Side, "City Scenes". It now appears in a substantially different form on the EP. I feel it is now still as "inventive" but a great deal less "messy".

Simon Griggs Propellor Records

I read with dismay and disgust, R. Solez's comments in his Last Resort review of Pop Mechanix. Who the f\*\*k does he think he is: "I'll buy myself a baggy suit, dribble soft boiled egg down my neck tie and start calling myself a Wellingtonian."

I'm getting sick and tired of this Auckland Metropolis nowhere-else-matters attitude (presumably he did come from Auckland). This sort of mentality we can well do without.

We know we're a bit slow to pick up on things down here, but give us a chance. Wellington's music scene is kicking again, and more objective, impartial comments from your writers wouldn't go amiss.

If RIU doesn't improve, I'll start reading solely the Capital's In Touch.  
J.B. Herkins Wellington

R. SOLEZ (Wellington, Rumours) replies:

If Wellingtonians were to spend half as much time and energy supporting their own bands as they spend whinging about the attitudes of Aucklanders, the Capital would be the undisputed first city of NZ rock.

Ken Williams says Love Stinks is "fat free, hard and lean, propulsive rock and roll in the best traditions". Does it matter if you just like it?

Bob Cambridge

How about some variety in your mag!

New Wave isn't the only music around. Have you forgotten about heavy rock like Kiss, Led Zeppelin and Lynyrd Skynyrd? What about a bit of info on them for me and all of the other heavy rock fans.

I enjoy reading your mag and I really liked your article on Tom Petty, but how about giving us heavy rock fans a chance to read about the groups we enjoy most!

Heavy Rock Fan Tauranga

It is very nice to know that Tim Mahon (Whizz Kids band file) has brilliant taste, but is Paul Mason (Pop Mechanix band file) really for real?

Steve Mallace Christchurch

P.S. I think RIU is really neat. Does that mean I'm a groover?

One of the reasons for the Wellington music scene being in the depressed state it is, is that \*\*\*\*-holes (excuse the pun) like the guy who writes for RIU are not interested in the up and coming bands, couldn't be bothered listening to them and consequently are unable even to spell their names correctly, long after they've split through pure frustration.

Chris Holtham Ex-Bad Brakes

EDITOR: 'twas a pun, as in band breaks up etc.

Remove the word 'quintessential' from the English language, and ninety percent of NZ rock 'writers' will be floundering in their attempts to justify their suavohipmodern existences.

How bloody boring.

The Doctor Newlands

So Rob thinks records should be taxed because they are not culture. How does he explain taxing an essential lesson in self hygiene such as The Correct Use of Soap. I'm sure if Rob took his head out from under the floorboards and listened to Devoto and Co, that he too would experience the wonderful cleansing sensation that 30 watts of Soap used correctly has on the eardrums.

Devotee St Heliers

P.S. I thought Magazines were considered cultural and non-taxable.

When in Oz over the May hols I viewed Countdown (Oz' RTR) and on it was a Mi-Sex interview. Among other things, they said "how good it was to be back home." Mi-Word, greasing to the Aussies — now that's the last resort! C'mon Mi-Sex, how about showing your true colours.

Four Stars, Five's A Crowd Wellington

P.S. Who wants a voucher anyway?

Darlings ... why has RIU never written anything about the Vacuum?

For two years they have been one of the most original bands in Christchurch. They sound like a cross between Velvets, Seeds and the Thirteenth Floor Elevators. Most other bands are trying to be Slaughter and the Dogs or Sham 69 two years late. Vacuum are one of the few interesting groups here.

(I am not a member of Vacuum).

Dave an ex-punk, ex-mod, glam fan

## London Calling JOY DIVISION

Unknown Pleasures is the biggest selling album to date for Manchester independent Factory Records. It's not an easy album to listen to yet it sold some 40,000 copies in the UK and was a critics' favourite last year. It's music to play while the world is ending and Joy Division, like fellow Manchester band The Fall, are very good at it. With the financial push of a major record company the single that followed Unknown Pleasures might have been a HIT. Instead it never broke into the top forty and Joy Division (Ian Curtis, vocals; Bernard Albrecht, guitar; Peter Hook, bass, and Steve Morris, drums) wasn't heard over the nation's breakfast tables.

"One of the problems with being a small independent, says Factory's Tony Wilson, "is that you can't play the chart game. I would love to get a hit record. I'd love to see Joy Division doing 'Transmission' on Top of the Pops, so that's where the pressure comes in to go with a major on a pressing and distribution deal ...."

Rob Gretton, the manager and fifth member of Joy Division, determined the band would stay independent of a major label.

"Transmission" and Orchestral Manoeuvres In the Dark's "Electricity" were big enough hits in the independent charts to earn Factory's position as the most critically acclaimed of England's independent record companies. House producer Martin "Zero" Hannett has been an important part in Factory's success. As producer at Rabid he worked with John Cooper Clarke and Jilted John and has most recently produced Magazine's new The Correct Use of Soap LP.

Hannett, the sixth member of Joy Division, describes his role as that of an "aural maximiser". "With Joy Division, he said in a recent ZigZag interview, "there's an ideal acoustic environment where you would see them — it's probably not a place — and you try and arrange it to create the illusion you're in that place. It's probably a sinister place."

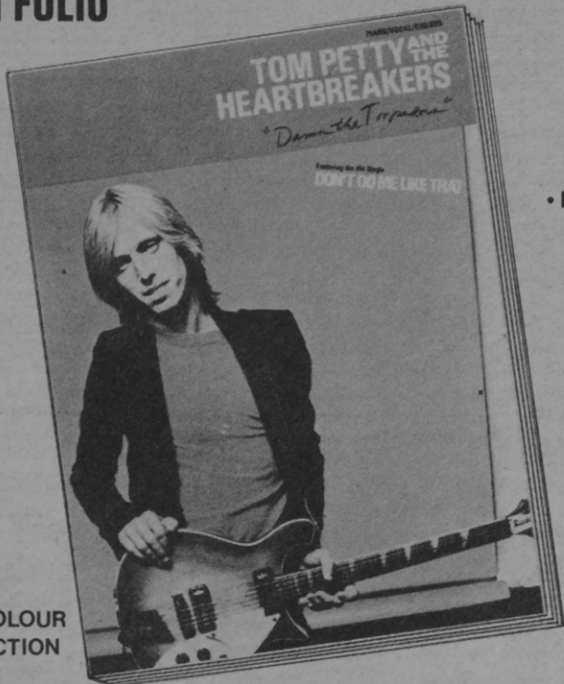
"To me, wrote Ian Wood in New York Rocker, "the most compelling aspect of Joy Division is the depth and tonal fluidity of their live sound — far stronger than on the record — allied with the absolute vulnerability of singer Ian Curtis. Joy Division makes the stage an emotional trapeze wire; what holds me is the feeling, like a kid at the circus, that Curtis is going to break down and fall off."

Last month, on the eve of Joy Division's first US tour, Ian Curtis hanged himself. Little else is yet known of the circumstances surrounding the death of the 23-year-old singer. Factory Records will in the meantime go ahead as planned with the release of a second Joy Division LP (Curtis had approved the artwork just before his death). There'll also be the new single — "Love Will Tear Us Apart."

Jeremy Templer

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