

Letters

Balls To The Wall

Dear Sir Russell,

Just a polite note to inform you that you fuckin' suck and Offspring rule. So hey matey, what the hell made you write in issue 210 that Offspring are fakers? Did you have your eyes closed at *The Big Day Out*? Offspring was the most popular band there. If you get your balls out of your ears you'd hear that Offspring are one of the best bands today. You obviously are a cheap, slack reviewer, and couldn't think of anything else to write cause you really don't know shit about music, you stupid dumbshit goddam motherfucker!

Yours sincerely,

Lana, Amy and Nat, Kohimarama.

Praise and Love

I would just like to say that *RipItUp* is the best magazine in the world. In almost every issue there is something about Courtney Love. I love it! Shirley Charles rulz! Keep up the good work.

Courtney Love Jnr., Auckland.

In Wonderland

Perhaps someone out there can shed some light on the Alice in Chains conspiracy. What happened to Mike Starr? Are they going to play New Zealand (or was their promised concert at the Town Hall just a promotional scheme to sell their latest album)? Is it just me, or have the harder riffs turned to cordial?

Jar of Flies Sap was dated September 93, and it doesn't seem to have their unique touch to it — more like the producers have scraped up two EPs and packaged it. Sixteen months later... what are they up to now?

Ah, what's the difference? I'll die in this sick world of mine.

Concernedcitizenrupert.

Editor Replies: Layne Staley of Alice in Chains has a side project, *Mad Season*, with Mike McCready (Pearl Jam), Barrett Martin (Screaming Trees), Baker, and vocals by Mark Lanegan (Screaming Trees) on two

tracks. *Mad Season* release the album *Above* late March.

Moolool Moolool

Deja-vu! I was reading a festival review by John Russell, and hello, no mention of rock or metal. Last year he wrote a one-eyed piece on *Strawberry Fields* with no mention of Blackjack or Shihad, and this year his coverage (god help us) of *Mountain Rock* was damn average. He slagged Shadowplay, who were awesome — it was their final gig, and they blew away a lot of people I know — and he left before Sticky Filth and Blackjack. I heard both were fucking brilliant.

When are you going to sack that dick? When are you going to cover these bands? You've ignored them completely for long enough. And how about a writer that wants to cover rock and metal? It's a part of the NZ music scene that you profess to uphold. How about someone who would focus on the music rather than posing or being a wank noter.

There are plenty of people that want to read about these bands and they're bashing ass sticking to their own stuff. In the Waikato alone there's some dedicated and very cool bands... 8forty8, Obsidian, Subliminal Warfare, Psychlops, Blackjack and Knightshade, and what about the Nod? Why don't you get a Waikato reviewer to cover them? You Aucklanders might get a shock — they're fucking good! Cut the elitist Auckland wank trip and get back to the music — that's why your readers pay for your magazine.

Yours truthfully,

P Crowley, Hamilton.

John Russell replies: If you 'heard' that *Blackjack* and *Sticky Filth* were brilliant, that means you left before they played also. Therefore, doesn't that make you a hypocrite? I made it clear that I left *Mountain Rock* as I had an early plane to catch, so why would you expect me to review acts that I did not see?

Sound Out

I'd be eternally grateful to hear from other women round the country who are doing sound work (particularly live stuff), with a view to trying to set up an information exchange/ networking kind of thing. If you're interested, write to me at 66 Norwood St, Christchurch 2, and hopefully we'll get something together.

Sand McDougall,
Christchurch.

A Bleeding Heart Writes

Dear John Russell,

Of all the ignorant things to write. In your review of the book *Never Fade Away*, you state that Kurt Cobain "explained and justified" his suicide. This is just not possible. No matter how bad someone perceives their life to be, taking their life is not the answer.

There are too many unanswered questions left behind for the families of suicide victims to say that a suicide is justified. Kurt Cobain's death was nothing but a waste of an incredible human being.

Matthew Laidlaw,
Ponsonby.

John Russell replies: For you to state that no suicide can be justified shows an

incredible degree of self righteousness. Obviously Cobain's state of mind was such that he could justify his suicide, and ultimately, that is all that counts — he made his mind up. When someone has descended to the point where even their baby daughter cannot summon in them any sense of wonder about being alive, then who has the right to say they can't throw their hand?

Don't Give Me Kulcha

Fair Dinkum of Christchurch says (February Letters) Kulcha has received an NZ On Air grant. He's wrong. No NZ On Air funding has gone into Kulcha records or vids. A Kulcha track was included on NZ On Air's *Kiwi Hit Disc 10*, but no money changes hands with *Kiwi Hit Disc* tracks.

Yes — Failsafe did get video funding from NZ On Air for Throw and Malchicks projects. The bands' bloodlines and domestics are not an issue from our point of view. What's important to us is: (a) is it New Zealand music?; and (b) is it going to get airplay?

We get 300 applications for video funding every year. We can do 90 projects. Pumpkinhead missed out with 'I Like', but picked up funding for 'Water' and 'Third Eye', not because the band is made up of "hard-working, full-blooded kiwis", or because of where they are living at the moment, but because of the broadcast potential of the tracks.

Brendan Smyth, NZ On Air, Wellington.

Southern Discontent

In reply to Fair Dinkum (*RIU* February), regarding NZ On Air's recent grant to Failsafe Records artists.

In view of the inadequate reporting on the status of most groups south of the Bombay Hills, I can understand how you wouldn't know one way or the other the activities of artists on the Failsafe label. I'll enlighten you.

The Malchicks have completed an album of new material for release in the first half of this year. The band members are presently and temporarily in different parts of the world, and will remain so probably until the release of their album. The group intend to continue working under the name of the Malchicks when the opportunity arises, so I guess that means they are a current band, currently not performing. Their album is cool. It's called *Mercury*. You should check it out when it's available.

Springloader received a grant for their song 'One More Thing'. It was the third track they had applied for and, although not their first choice for a video, is probably the most applicable 'commercial' intro to the band. As I am personally in this band, I guess I'd know what we were doing. Nope, we haven't split either. We did lose an unreliable drummer late last year, but I don't recall having split. Springloader have had a track on the *Good Things* compilation and have an EP and album mostly finished.

Throw received a grant for the forthcoming singles 'Falling Inside Me' and 'Nowhere Near'. The original intention in forming Throw was to write and record songs in a loose group of musicians co-ordinated by myself, similar to how outfits such as the UK's This Mortal Coil work. A spate of live activity in 92 saw this idea temporarily sidetracked toward a more traditional band format. An album, *Rememory*, is due out soon and was completed under the original objectives over the last three years. This information has been included in almost all info kits on Throw, of which *RIU* has received a few.

It's unfortunate you haven't been informed much either way on these groups, especially by this biased publication, who seem to find

a page of full colour photos of what's up Courtney Love's dress etc. (February 95 issue) more relevant to the music readers of this country.

It is, however, good to see you're supportive of locally made music in the face of relative national apathy. My personal opinion on the LUC and Pumpkinhead tracks you mentioned is that both bands have made better songs more applicable to a video funding scheme aimed at the less open minded genre of national music and TV.

Cheers etc.

Rob Mayes,

Failsafe Records, Christchurch.

Editor Replies: What extra terrestrial power could have made me think that our readers were more interested in "what's up Courtney Love's dress" than your bands?

Hey La, Hey La, My Boyfriend's Band

In reply to Kevin List and his unfortunate review of Thorazine Shuffle, Big Day Out (February issue). Well, if anyone pissed me off today it was you. It was with pleasurable anticipation that I purchased this issue. Having experienced *The Big Day Out*, I was eager to relive the days events by scouring the columns looking for the most memorable bands in bold print. You can imagine my aversion when I came across your dispassionate, disillusioned account of Thorazine Shuffle. A music review is not just some half arsed attempt to recollect your opinionated, narrow minded taste from the depths of your prejudice, but should capture, in perspective, a descriptive narration of musical ability, stage performance, sound mix, crowd emotion etc. With a flair for reliving the moment, a reviewer's responsibility is to the readers — the impressionable. Sure, we are not of the same opinion, however, an opinion that was delivered in a such a derogatory way, with no sense of humour, and that was clearly dissenting from the majority of Stage 3 audience? A tokenist effort it seems.

Their appearance on Stage 3 clashed with that of You Am I on the main stage. This might have had an initial effect on crowd movement. However, you failed to notice the almost immediate return as the crowd increased in numbers, enthusiasm and atmosphere. Had you not been feasting your eyes up Mete's miniskirt, you may have been able to grasp some inclination as to what Thorazine were doing on stage, instead of wanking in the sidelines as some wannabe with a laminate.

With their original sound, one must praise bands like Thorazine Shuffle. 'Whydidtheydoit?', you asked... (like you care). Often tagged as the darlings of the bFM Top 10, these guys have some clues (unlike you) on the arrangement and presentation of alternative music. As for the flute — it is not often you can blend alternative rock with a classical instrument. Mete is damn sexy, and yes, her stage presence is appreciated by the 'teenage boys', but because of this why should you discredit her musically?

In conclusion:

I 'Blame' you 'For This Long',

The fact that you made us 'Succumb' to reading your review;

We had to 'Sink' to your level and listen to your 'Queer' opinions;

I hope you can't 'Forget The Guilt'... the way you 'Spit It Out' on paper fills me with 'Nausea',

You 'Clutter' the pages with bullshit;

You're a 'Liar' and if this incident means 'Losing You' from the review columns, then I'll be a 'Happy Camper';

'Yeah! Yeah! Yeah!'

Baby Verve.

Write to Rip It Up Letters, PO Box 5689
Auckland 1 or fax us on (09) 376 1558

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