

Letters



SLIMMER TWINS

Diner, Service Station & Takeaway Cuisine

It's been a busy month or so for The Slimmer Twins, we've hardly had time to tighten our corsets, and have been forced to eat with our mouths full. Your cards, letters and bibs have all been gratefully received, but a special thank-you must go out to Mr E.A. Presley of Taipa, for the Fried Peanut-Butter-and Banana-Sandwich recipe. Mr Presley (60) writes, "I love this tasty morsel even more than pillow fights with teenage girls."

Here's this month's selection:

Well Done Chinese Noodle Bar.

15 Albert Street, central Auckland.

We're treated like royalty at this inner city palace where there's not a feline carcass in sight. Not being a duo fond of change we demand the usual at every marathon sitting: A starter plate of piping hot Curried Spring Rolls in chilli sauce (80c each) followed by Curried Chicken & Noodles in Soup (\$4.50), and Deep Fried Pork Chop on Rice (\$7.95). The rice is soft and fluffy, the pork thick and crispy, and the chicken is probably executed on the premises — what more could you want. "See you tomorrow" we say, before stuffing our pockets full of mints on the way out.

Burger De-Vine Ltd.

16 Pacific Avenue, Mt Maunganui.

Five minutes walk from the beach is the Mount's premier burger establishment. The fine folk at Burger De-Vine encourage you to swallow whole their unique 1/4 pound Beef Burger (\$4.50) or alternatively, a plump Chicken Breast Burger (\$6.50). Extras such as Garlic Mayo, Satays, Apricot & Chilli Chutney (all \$1.00) and Avocado & Bacon (\$1.50) are also available. Way off the beaten track, they also offer a Vegetarian Burger (\$5.00) featuring a soya bean patty. We expect there is not much demand for those.

Other notables:

Salvadors Cafe.

33 Vulcan Lane, central Auckland.

Greasy cheesy nachos (\$7.50 small, \$9.00 trough), and High St cuties walking past every 5 seconds.

Roadhouse Bar & Diner.

238 Great South Rd, Papakura.

Steak & Chips, plus tomato sauce (\$10.00). Lion Red on tap (no talking before the second jug!). Knives, forks and napkins optional. Warwick and Robyn dine here all the time.

Atrium On Elliott Food Gallery.

31 Elliott Street, central Auckland.

The Wonder Wok present a \$9.00 smorgasbord that includes Sweet & Sour Pork, Roast Chicken pieces, and... vegetables. To deter fatties they display a sign that reads, *Do Not Overfill Your Plate Or Put Food On Your Tray Or An Extra Charge Will Be Incurred.* The Twins advice? Pay before you load and your first David Lange Operation™ will be just round the corner.

The Slimmer Twins

Plug Pulled On Powerstation

The rumours are true. The Powerstation has been sold and all the old staff have gone. Unfortunately, this event happened so quickly, we were unable to thank all those people who helped keep the placé open.

So, thanks to my staff who had to put up with everything from death metal to nine hours of techno. A special thanks to Megan in the private bar, and a public apology to all those who suffered her abuse.

A huge thank you to all the local acts who performed. I feel privileged to have worked with so many talented New Zealanders. The day is not far off when the international record companies will realise they've been ignoring a very significant music base.

I've always said two people in particular brought in the shows that paid the bills so we could support local music — Bridgit Darby and Doug Hood. Finally a chance to publicly thank you.

Also, a chance to thank the people who slog their guts out for bugger all money, but who the majority of abuse — the techs — especially Kevin, Chris, Deano, Michael (Smuttly), Syd, Supa's crew, and Russell at Livesound.

Finally, thanks to the audiences, especially those who turned up to support young New Zealand talent at *Five Bands for Five Bucks* shows.

So, that's it. The end of an era. And to all those who lived in fear of their back bar escapades being made public, if I don't get a job soon, check the *Woman's Day* for your name.

Carmelle Bennett, Ex-Manager, Powerstation.

Gulf A Goner

The Editor,

As at 3pm Tuesday 25 April 1995, K.A.F.M The Gulf 93.8 was forced off air due to bureaucratic bungling and corporate conniving, that has left Auckland without a Hard Rock/Metal radio station. You, the public, have been compromised again by media giants in a so called deregulated radio market supposed to encourage grass-roots type radio, when in reality it has opened the door for multinational investors interested only in making a quick buck.

Whilst it is not my position to divulge names or guilty parties, I question the validity of the Minister of Broadcasting, Mr Maurice Williamson, who originally allowed K.A.F.M. to operate with an output level that did not reach the community that it was designed for, ensuring from day one that this station would fail. Who would advertise with such a station?

Three years later, K.A.F.M. was allowed to increase its output to 1000 watts (well below most other stations), told it was now commercial with no funding available from any Government department, and by implication, told to sink or swim. No compensation was given for the original three years operation, putting K.A.F.M. on the back foot yet again.

Had this not taken place, K.A.F.M. would have built on its reputation for being fiercely independent and ground breaking. Listeners, and most record companies had already come to this conclusion, and it was only a matter of time before mainstream advertisers found out what is already known overseas, that Hard Rock Radio works.

Thank you to all our listeners, the local bands, our advertisers and the people who believed in us. The fight is lost but the battle rages on. Keep your eyes open for a posthumous gig of titanic proportions, and on behalf of all the DJs at K.A.F.M, Rock On Auckland.

Commander X.

More Of That Jaz

Whilst reading the King Loser article in the April issue, I was offended to read Chris Heazelwood's comments about Jaz Coleman and York Street. I can only suppose he was referring to Cicada, who worked with Jaz in early 1993. Jaz heard their music and liked it. He and Malcolm Welsford recorded a song over two days and everyone

seemed happy with the result. If the band weren't satisfied, we certainly didn't hear about it. To the contrary, I saw one of the band members on many occasions after the sessions and he was very positive. Jaz didn't charge a cent for his production contribution; nor did Malcolm Welsford.

The band were given a great deal on the studio time, and seemed pleased with the results. While I applaud King Loser's ability to record themselves for nothing and be proud of the results, I am sick of attitudes like that of Chris Heazelwood. Get yer facts straight or keep your big gob shut!

What we all don't need are small minded twits like you, commenting on things you know absolutely nothing about.

May I suggest you "get a suit" and "make it somewhere else", please.

Martin Williams,
York Street Recording Studios, Auckland.

Supergroove Knock #1

This is in response to Karl Steven's (Supergroove) comments about the Single Of The Year [NZ Music Awards] which was televised on *Music Nation*. He made several statements about the award which I did not agree with: 'It should not have been a public vote.... these awards which you get are by nature given by the industry... the industry's recognition of your success... the public, they buy the album, they come to the gigs.'

Well, the public also help fund all your current music videos, they have kept you in the charts, they have given you the recognition which you have today. The public are the industry. Without us there would be no events like the *New Zealand Music Awards* to celebrate. Why can't the public participate in the awards? We cannot be bribed, nor do we get involved in all the politics of choosing the final outcome, nor would we give an award to a group who have released one single, then go overseas to study, then be rumoured to have split up. Now, is this the current industry which Karl claims gives groups their recognition of success?

I personally am glad the public vote for Single Of The Year went to a most unexpected winner. Well done Purest Form.

Richard S, Auckland.

Supergroove Knock #2

So Karl Steven again wants to move the goal posts for the *New Zealand Music Awards*.

Following Supergroove's omission from last year's awards, the 'supergroovy' camp cried foul. "Why wasn't RIANZ recognising and rewarding commercial success and popular appeal?" they justifiably shrieked.

In response to this criticism, RIANZ decided to put the award for 'Top Single' category out to public vote. Supergroove were among the five nominees the public were invited to vote for.

Come Awards night, we come to the 'Top Single' category, and the winner is Purest Form! (Ooops — surely not as super and as groovy as Karl had hoped for!)

Interviewed after the Awards for *Music Nation* (Channel 2, April 16), Karl was in full flight: "I don't think it should have been a public vote. Awards are, by their nature, given by the [recording] industry — they are the industry's recognition of your success."

Come on Karl, that's not a very good Kiwi attitude — sour grapes, surely. Isn't it great that finally the public have been given a chance to have a say in the Awards, or don't you trust the public's judgment? Is popular appeal only a laudable concept if your group wins?

Supergroove have deservedly earned the respect and recognition of the recording industry, but aren't you big enough to share some of the limelight? Or maybe only groups with names that begin with the letter S and end in E should be eligible for next year's awards!

Steven Mountjoy, Madame X Records.

Karl Steven replies: Steven, it looks as if I've changed my mind, doesn't it? Oh my God! I have, and I plan to many times throughout my life. I don't posit my opinions as some kind of immutable cosmic truth. I say what I think, and

what I think changes.

During the past year I have had opportunity to think a great deal about the Awards, as every second interview I've done has called me to comment on them. My position is as follows:

There are two arenas of music: the public and the industry. The bands are where these two arenas meet. As far as appreciation outside the band goes, the public is obviously the more important of the two — if the public likes something, they buy it, listen to it, and come to the gigs. The industry, on the other hand, have a prize giving each year (the New Zealand Music Awards), where they get together, get pissed, and give bands they like bits of yellow perspex. This year we got some, last year we didn't, no big thing either way.

The reason my attitude toward these festivities has changed is because I have ceased to regard them as some kind of 'quest for the truth' — a good night out with some other bands is the most I expect from these ceremonies. If you want someone else's opinion on what you do, go play a gig. Don't wait for the music industry to tell you, let alone notice.

Your suggestion that I only desire what suits Supergroove is insulting and untrue. If RIANZ hadn't taken the farcical approach that what they do has anything to do with the public, with their token public vote for the singles category, I think that the song we all know to be the best should have won — *Headless Chickens*' 'George'.

Congratulations on your success.

Shirley Anne Fan

Dr Quesineer, Auckland,

Get a life. Obviously you know all about playing with blocks, so go back to it until you can say something constructive. We happen to think Shir'l's as good, if not better, than any of the other so called journos around. If you're so great, where are your articles printed? Get a real job and maybe you won't have so much time to sit around thinking of negative crap to say.

Myk, Auckland.

Be Someone

The good thing about this sheep filled land is that any new American fashion, eg. music, can be picked up by anybody who wants to get on the bandwagon.

Fine, every person for themselves. It's still good to see that old fashions (in most cases last year's) don't just dissolve into nothing. They become even more precious to folk who still enjoy wearing their colours.

I don't like the 'grunge fashion', but I don't go out of my way to shoot it down, or start accusing anybody of anything, where as 'revived 60s', 15 year old rich kids do. Ooops.

Kurt Cobain stood for no cause and least of all a fashion. Silverchair are a pretty cool band for their age, but you have to laugh anyway. It's all a bit deja vu for me.

Heavy Metal may nearly be gone, but it's paved the way for some great new music, like Love/Hate and the Poor, but it seems to me you have to leave the city to find people that appreciate this "new music", or maybe they all hang inside or at the local, because the whole scene (especially Wellington's) has become quite non existent.

Maybe everyone is too alternative to be someone.

Dazed (at home), Pukerua Bay.

Sharing the Magic

Warkworth witnessed its own *Big Day Out* on Saturday [March] 18, when craft, talent and fun brought the old cement works to life. Families from near and far experienced some special magic during the 14 hours of continuous music. This is the second time a dream has come true for a very special lady. Marlene Panhuis has kept a little sparkle alive inside her heart for a long time, since the first Nambassa. She said then: "I'm going to have a festival one day." (She warned you Hank). On Saturday she shared that magic with us, she showed us that sparkle, and we all took a

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