



## SLIMMER TWINS

Diner, Service Station & Takeaway Cuisine

Sometimes you need a touch of class. If a splash of blue stratos, the *Cool Runnings* video and Georgie Pie's new 75c menu aren't enough to impress a delightful lady, then the Twins are here to help. Last month with open arms we embraced the seven deadly sins and were happy to endorse William Blakes' theory that, 'we never know what is enough until we know what is more than enough'.

Here's this month's selection.

**A Lovely Steakhouse, 68 Hobson Street, central Auckland.**

Quite frankly, under a full moon and after 14 pints the Twins are partial to a bit of raw meat, but nothing could prepare us for the uncooked slab of pink gristle that was served up at this romantically named restaurant. We swallowed a mouthful or six before causing a scene and demanding they be chucked back on the barby. The side orders consisted of (choke!) vegetable, and a thimble full of chips with less filler than Karen Carpenter. We were not impressed. After the meal we retired to the bar, and in between belches ordered a couple of nightcaps of our own invention.

"Four-doubles in a pint glass with a dash of coke and a twist of lemon please." They were not forthcoming. We shall not return.

**Harvest Haven, 3rd Floor, 151 Queen Street, central Auckland.**

With a name like Harvest Haven, you might expect them to serve Vita Brits and poofy English tea, but no, the Harvest crew are down for whatever. The Twins come here for breakfast only, we roll up first thing in the morning — sweaty, foul-mouthed, bad-breathed and flatulent — and still get the best of service. The 151 Stack is the drug of choice — a veritable leaning tower of pancakes, fried eggs and bacon, drenched in maple syrup and tomato sauce. All this, and bottomless coffee (\$7.00), makes your body ride for the entire day on a rush of sugar, caffeine and fat. Hallelujah!

**Jabies Doner Kebab, 242 Victoria Street, Hamilton.**

Jabies is like an off licence in the desert. This glorious occasion of eating is the first time the Twins have chowed down in Hamilton and not suffered hot squirts the next morning. Only authentic Israeli style kebabs are on the menu here, the Economy Kebabs (ie. small ones) for soccer players range from \$3.90 to \$6.50, but us real men wolf down the gargantuan King Kebabs (Lamb \$6.90, Chicken & Beef \$7.90), all the time making exaggerated snorting noises from the back of our throats. Carved straight off the spit, this King sized treat oozes sizzling strips of hot lamb and chilli sauce, cheese and a selection of organic veges that are easily removed. Washed this down with a gallon of Turkish coffee (\$1.50), and Ishmael's your uncle.

**Other notables:**

**Margaritas, 18 Elliott Street, central Auckland.**

There's no reason not to like Mondays, especially when Margaritas offer a special of two tacos and a beer for \$2.50.

Finally, quote of the month is from Johnny Depp to Kate Moss: "Get back to Ethiopia."

*The Slimmer Twins*

# VOX POP ART FOR PRODUCT'S SAKE

Not only can you see and hear local rock heroes in the flesh down at your favourite watering hole, more and more frequently they're gracing the TV screens of the nation, pushing MOR clothes, plastic junk food and all manner of recreational soft drinks. Obviously there's a fine line between selling and selling out, so with strict instructions to 'send no money', we put the following question to a collection of 'home viewers':

**Does contributing to a commercial damage a musician's artistic integrity?**



"It can get kind of blurry because if someone gives me shoes I like, I'd say 'ta' and wear them, or if an airline was going to fly me and a band round the world, I'd probably acknowledge that on a tour poster. But as far as taking out a brewery banner to put behind you on the stage every night, fuck that. I also think if you're seen to be actively singing the praises of a soft drink, under the auspice of being a family favourite, and according to any passion, that sucks."

**Shayne Carter, Dimmer.**

"Yep. I reckon. Luckily, between the seven of us we couldn't even spell 'artistic integrity' when we co-starred in that ad for Munchos with the king and queen of the word — Mal Meninga and whatshername from *Sale Of The Century*."

**Jo Fisher, Supergroove.**

"Not necessarily. Each situation is different, isn't it? Some musicians have blown it as far as I'm concerned (fucked product, stupid concept, bad advertisement, etc.), but if they think it's going to sell albums and do their public identity some good, then they should go for it. I might not buy the record, but it probably won't make much difference to their sales figures in the end. The other point is that musicians have to earn a living somehow, and if they can make way more than my 'modest' yearly income on one soft drink ad, they probably should. Make sure you get a good agent. One more thing — I can't stand it when they turn the music tracks into singles and release them with videos made from the ad. That is tacky."

**Janet Roddick, the Brainchilds.**



"I don't think existing songs should be used in commercials. You tend to listen to songs to help you feel more alive, more in love, less alone, whatever. They're part of your private arsenal against advertising's attempts to make you feel so dull, loveless and lonely that you have to go out and buy a particular brand of dog-roll to feel better. Once the enemy gets hold of your best weapons, you're pretty stuffed."

"Jingles are a bit different, I think. I've done one or two or them over the years to get food on the table, and they're quite fun to do. And if you're actually sitting down to write a song about a dog-roll, it's probably not going to be all that deeply expressionist anyway."

"I don't know about musicians appearing in commercials. I'd rather not do it, which is not to say that if someone offered us enough money to float the Scandinavian tour, we wouldn't front up and wave our dog-rolls at the camera like the true professionals we are."

**Don McGlashan, the Muttonbirds.**



"I think survival is good for my integrity, and I do the odd commercial soundtrack. I think people underestimate the intelligence of an artist to see the difference between commerce and art. I hate it when the two get blended, like the way a Pepsi bottle is shoved in old Louis Armstrong footage — that's obscene. For me, it's simple. I get commissioned to write 30 seconds of

music, if I feel like it I do it. Then I buy some wine, pay the rent and spend the next three months writing my own music."

**Greg Johnson.**

"Wellll... It depends. As far as Headless Chickens and that soft drink goes, the price was right and the product tolerable (most of us drink it anyway). Did we argue about it... yes; would I do it again in a hurry... no. I do not think the ad damaged our musical or artistic integrity at all. I do think that our public image altered (some people thought it sucked and we sucked for doing it, others thought it was great). Personally, I didn't give a fuck what anybody else thought about it, but I know Chris [Matthews] cared a great deal. Bottom line — the music that the future Headless Chickens create, and that Michael Lawry and I create, will speak for itself. I feel our intrinsic musical and artistic integrity should be based on that."

**Fiona McDonald.**

"Absolutely no way, because it's work. It's a place where a musician can earn some money professionally. I think it's very important for musicians to be treated as professionals, and to be allowed to be treated as professionals."

**Michelle Scullion, soundscape composer.**

"Yes."

**Martin Philipps.**



"If you're writing a jingle with full control, it doesn't do the artist any harm (ie. Greg Johnson's Bendon tune would've made a great single), as opposed to writing a jingle for the client (ie. Greg Johnson's Cadbury Chunky ad)."

"Appearing in a commercial should have no bearing on the artist as they are performing a role, but the product and the artist should be compatible because inevitably connections are going to be made, ie. promoting Levis as opposed to Stubbies."

**Bryan Bell, Dead Flowers.**

"Personally, I have always given jingle writing and commercials in general a fairly wide berth. I think, however, that if the product is somehow related to the youth market (ie. Doc Martens, Levis, audio systems etc.) it's not quite as embarrassing. But the bottom line is contemporary music and songwriting, on an artistic level, have very little to do with product advertising, unless you're a totally hypocritical bastard and/or desperately in need of the bucks."

**Graham Brazier, Hello Sailor.**

"Musicians are in the business of selling music, so, as long as their songs are used with their permission, I have no problem with them allowing their music to be used in advertisements."

**Mike Houlihan, Evening Post.**



"People say musos shouldn't do this or that because of a reputation they may gain or not gain, but at the end of the day a muso's gotta eat. Of course there is a difference between DLT doing

a bacon ad or a Nike ad."

**Joint Force (OJ/Slave/SLT).**

"In a perfect world where artists have a patron saint or extremely wealthy families that can subsidise their creative process, then I doubt I would consider being in a commercial ever. You would be off writing poems in a flower-infested forest, or travelling the world, sipping tea and eating cucumber sandwiches in famous cafes, whilst formulating your philosophies with your cohorts. Well, this ain't the seventeenth century and I wasn't born a gentle woman."

"Doing a job of any sort so you can pay your rent, or buy yourself some time to work on your own material, is a necessity for most New Zealand musicians. To make a living from your art alone is a rarity, especially if you are not consciously pandering to the wants of the mass market. Dish washing, teaching, ad mak-

ing — they are all legitimate forms of employment, and if you have to do a job outside of your chosen field, so you can eat, then so be it (I do not see government grants as a viable alternative).

"I would not consider writing a commercial if I found it morally offensive (that in itself is morally debatable), degrading in any way, or if I didn't have creative control over the jingle (in all truth, I've only been asked to write one, so I don't declare myself an expert).

"As for integrity, since when have artists/musicians become synonymous with saintliness. I salute the supposed idealism (if the answer to commercialism versus honesty/purity was clearly defined then everyone would be happy), but I seriously doubt how making one ad for the telly somehow makes the musician/actor/artist less honest towards their work. Whip me, whip me!!!!"

**Jan Hellreigel.**



"I think musicians can work with credibility in ads, so long as they use their talent, not just their name, and if they keep their bullshit meters well tuned."

**William Hickman Fat Mannequin.**

"It's fine, no problem. Musos! Learn to play 'alternative guitar' at Revolver, and then you can earn extra dollars doing ad music."

**Bill Kerton, 95bFM Programme Director.**

"It depends on how good the song is, and how much integrity the artists already possesses. The Headless Chickens on the Coke ad are fantastic; Matty J had little musical/artistic integrity to begin with. Anyway, bands rarely have enough money to record, tour or exist on, so I think it's valid to exploit that avenue if it arises. (Thorazine Shuffle can be contacted c/o Chronic Productions, PO Box 6340, Wellesley Street, Auckland.)"

**Josh Hetherington, Thorazine Shuffle.**



"Tricky! If it wasn't New Zealand I'd say yes, ie. if one's decision was not governed by financial necessity (this assumes that the musical band in question had reached a certain level of notoriety in the first place)."

**Karyn Hay, Maxwell Film and Television.**

"Naah, not really. It gives everyone something to guffaw and snigger about while watching teev in the flat or when they're out Squidding. No harm done really... although that well known Auckland guitarist in the Hugh Wrights ad... hmmm. I liked Greg Johnson's chocolate biscuit one, and Zane Lowe's apple juice voice, and Fiona's Coke song — but I'd draw the line at having to stand in front of the camera and sing: 'Wow! Where saving feels good, wow!'"

**Yvonne Dudman, Festival Records.**

"Personal integrity is a matter of conscience, and I think this is a question of personal rather than professional integrity, since no fixed code of ethics could ever be agreed upon by musicians or creative artists."

"I believe musicians can contribute ideas to anything they want to, be it commercial or not, as long as they are proud of what their contribution is. Integrity will always come into question when someone is asking you to do something for money, but the bottom line is, if you don't like what they're asking, no matter what the dosh involved is, don't do it."

"Personally, I think this whole commerce versus art question is a bit of a wank. Music which is commercial is not necessarily without artistic merit, and certainly music which isn't commercially successful is not automatically a statement of great art."

"Popular music and advertising are both children of mass media, and they have been hand in hand creating and commenting on popular culture since the 1950s. This is not the first generation of rock stars being photographed drinking Coca-Cola, and it won't be the last."

**Jackie Clarke.**