

# Letters

## PERSONAL

To all those cretins who dis John Russell, suck my strap on! John Russell is my dream man, and probably the most amusing writer *RiptUp* has ever had. How about a date, baby?

**The Most Beautiful Girl in the World, Wellington.**

PS: I was kidding about the strap on.

## b-ING THERE

Auckland's own student frustration: the [??\*#!s] at bFM and the frustration they cause. There's so much shit up here it's a joke; close knit too, doesn't pay to not either work here or have friends, band members or flatmates that work here.

Sicoff's own little *Private Functions*, no different to the same crap at every AUSA or *Summer Series* event. Is there anyone else he knows apart from Thorazine, Semi Lemons, Picassos, Superette and Loves Ugly Kids?

To make up playlist, it's a handful of shit we've never heard of, Bill's favourites (his mates) and the odd reliable record company butt kisser. Faith No More till we puke before their concert is one example of this.

So, why is Auckland's music scene so misrepresented by b? More demos get lost on the way to bFM than boats and planes in the Bermuda Triangle. No wonder no one's ever heard of half the bands who were in Rayna's *Hatching*.

It's student radio's own little elitist group, with no help from the likes of Jubt, who's as useless as the rest at getting local acts the air-time they deserve.

**Piha Punter.**

*Editor replies: Jubt Avery left bFM in March.*

## CREDIT WHERE CREDIT'S DUE

As Nirvana seem to be one of the biggest debate topics since the lead singer's passing, I thought I would give you my opinion on their achievements.

Although I do agree Nirvana were a very good band, I feel they have been given too much credit for spurning the birth of alternative music and opening the way for other bands with similar musical tastes. There were many bands building the base work and coming close to the standards Nirvana did set before the release of the landmark *Nevermind* album. Bands such as the Pixies and Jane's Addiction had been steadily gaining 'cult' followings previous to *Nevermind*. If neither of these bands had broken up, I am sure they would have gained more deserved credit for this turn-around in music. It is also obvious Nirvana were influenced heavily by these bands, and they chose to play similar to their own musical choices. It is obvious the Pixies and Sonic Youth were playing this sort of music years before the release of *Nevermind*. Bands such as these had the musical potential undoubt-

edly, but possibly not the marketability Nirvana held.

I think rather than Nirvana making the breakthrough (remember, *Nevermind* was not their first album), it was the music listeners who finally found the Top 40 a sad, stale affair, and went in search of something new. It was just coincidental Nirvana released *Nevermind* during this time, and were able to capatilise (with the help of Geffen, MTV, etc.), and drum Nirvana onto the youth in a big way. I believe this musical 'revolution' still would have happened even if Nirvana didn't exist, but people would be saluting (or clinging on to) other artists — people such as Black Francis, Perry Farrell, Thurston Moore or Van Conner, whose input was very high to the surge in interest of alternative music. These people were infential in creating and broadening the musical domain 'Generation Geek' is now thriving on.

So, again, don't get me wrong, but give credit where credit is due. Nirvana made some great music, but it was not Kurt Cobain by himself who changed music as we know it today.

**Dave Campbell, Paraparaumu.**

## EGO CLASHING

I would like to reply to Stuart Broughton's obvious dig and displeasure at the Desert Road Band playing the so-called top spot at *Mountain Rock III*. Sounds to me like a kid whingeing at the dinner table 'cause his sister got more chips on her plate. Childish, isn't it? (You weren't the only one whinging, so don't take it personally.) Perhaps the reason we played that time slot is, we asked to! What was wrong? Didn't we deserve a go 'cause we wash and don't have pierced belly buttons? Sure, we were a band that didn't have a record deal. I thought the Festival was a place for showcasing kiwi bands, not a place for backstabbing and ego clashing by wannabe rock star wankers and the like! The sooner the jealousy and bullshit disappears, the sooner kiwi music will succeed.

**Gordon Barrell, Desert Road Band, Wellington.**

## REVIEWS OPINIONATED SHOCK!

[Regarding] the Lichen Pole *Ebola Cola* review in the October 1995 issue: It has led me to believe whoever was responsible for such an arrogant, egotistical review should, in fact, be the one 'shot'. After reading the review, I must say I was a little more than curious to hear *Ebola Cola*, so I listened to it. I'll put my next statement into an equly simple and arrogant context so this *reviewer(?)* can understand.

Piss off, you wannabe alternative NME writer, and keep your unjustified, unnecessary and totally over the top '*opinions*' to yourself. Perhaps if Lichen Pole were signed to Flying Nun and originated from Dunedin or Auckland, it would have been a different story (no

offence to Flying Nun).

To any readers, let me remind you that reviews in this magazine are opinionated and by no means substantiated fact. To the reviewers, let me remind you of your job — to assess other people's creative expression. By this, I mean offer constructive criticism and not merely slag a band off in a 'failed attempt' to be cool. My apologies to Lichen Pole and any other bands who have had to put up with pre-tentious 'know it all' reviewers.

**Bob, Edna and good old Jo Bloggs, Wellington.**

## STRAWBERRY FIELDS FOR LATER

The directors of *Strawberry Fields* music festival have decided not to proceed with the annual event in Raglan in February 1996. The reasons are: due to substantial losses in 1995 we are not in a strong enough financial position to finance the event creditably; the summer calendar is quite crowded with *The Big Day Out* and *Mountain Rock* both on again, not to mention other as yet unannounced acts; we need a holiday! Strawberry Fields is an exhausting exercise and we are still dealing with this year's festival. Thanks to all the musicians and crew who have supported us over the last five festivals. We feel it would be better to take a year off than to attempt *Strawberry Fields* lacking in energy and resources, and thus present a half baked festival.

We will definitely be back in 1997, with our strongest line-up yet. Same venue! Same time! Same vibe! Thanks again to everyone who has supported us. Most of all, thanks to the music fans.

**Jim Rowe, Brenda Kidd, Gos, Jonesy, Phil, Chrissie, Strawberry Fields, Raglan.**

## SUPPORT THE SUPPORT

Do you guys *ever* review the New Zealand support bands for the overseas acts who play here? I ask this because at the Infectious Grooves/Cyco Miko gig in Auckland, there was a New Zealand support band called Jungle Tongue who never even got a mention in Greg Hammerdown's review.

OK, nine out of 10 people are going to these gigs to see the *big* bands that come out, but there are sooooo many New Zealand bands out there that aren't even getting mentioned. Why don't you give them a break? If they're good enough to play support for these bands, don't you think they're good enough to be reviewed?

**Ange.**

*Editor replies: Occasionally a writer misses the local support act if a gig starts unusually early, as was the case with Infectious Grooves. RiptUp reviewers on a whole endeavour not to miss New Zealand support acts.*

## SEX OBJECTS

I am writing to say how pitiful New Zealand signings have become. Just reading the November issue, I discovered Bic Runga has signed a four album deal with Sony Music. Surprise. The blatant sacrifice of talent for marketability is pathetic, yet predictable.

I am getting pretty sick of the whole sex object equals dollars gag that seems to be growing through the New Zealand music industry like a cancerous tumour. It is no coinci-

dence the new wave of female musicians in our country are generally (although, gratefully, not always — yet) beautiful and mediocre. Get some normal people, or even some ugly people, who can sing, or else we may as well play Milli Vanilli.

**Bring Back the Talent, Taupo.**

*Editor replies: The many record labels who showed interest in Bic Runga's demo tapes (Sony, Pagan, Huh!) all disagree with you. Why don't you start your own label if you think you have a superior 'ear' for talent.*

## ZOMBIE ZEALOT

I am writing to agree with Buck Satan. Kevin List is full of shit. Fear Factory rulz and anybody who disagrees can go sing psalms with the rest of the pansies. Also, I would like to know how Mr List could possibly have found the White Zombie gig boring. Sean Yseult is a beautiful babe with a really phallic Ibanez, J can really play, Rob is completely mental, and I haven't got a clue who the drummer was but he sure wasn't a waste of space. They gave it their all and I really got off on it. But Mr List obviously spent too much time in the bog playing with his inadequate genitals and missed half the gig, otherwise he would have reached the correct conclusion of: White Zombie rulz!

The man's ignorance is amazing! White Zombie have no song entitled 'Route 66', and 'Children of the Corn' is a retarded short story by Stephan King that spawned an equally retarded movie! If Mr List does not even know the songs on *Astro Creep 2000* and has not heard of one of the most famous metal songs of all time (Black Sabbath's 'Children of the Grave'), how the hell can he review a White Zombie gig? Or, indeed, anything even remotely connected with metal? Mr List can go listen to his Mariah Carey tapes and let people like Geoff Dunn take his place (Rob Halford is God!).

If you are a metal fan who is sick of genetic throwbacks like Mr List who don't know shit about metal, I urge you to buy *Rukkus!*, because if we don't give it our support we won't have it anymore.

**Metal Thrashing Mad, Franklin.**

## SOILING THE NAME OF SATAN

Regarding Matt Johnstone's review of Demoniac's *Prepare for War* CD: It is absolute blasphemy for Matt to even mention the gods of black metal, Venom, in the review. Demoniac are utter shit and deserve nothing, let alone such a sparkling review. The song 'The Return...' isn't even their song (which wasn't mentioned). It belongs to Bathory, and their cover of it is totally massacred. Demoniac, like so many bands lately, think if they put on some corpse paint and have a dirty, harsh sound, for some reason they are black metal. BM is an extension of how you live, not a quick ticket to stardom. As for their lyrics (which is how BM is determined), [they] are crap, trying to cash in on the Norwegian angle. Do they really ride around with swords, killing Christians and waging war on the earth? I think not.

So, to all those shedding their death metal skin and now sprawling for any band with face paint and evil song titles, for you money and ears' sake, don't buy Demoniac's CD. Try something like Storm ar ABSU.

**Son of Kingu, Hamilton.**

# THE AMPS **Pacer**

The new band from Kim Deal (The Breeders/Pixies)

Featuring the single **Tipp City**

"Rumours that Kim Deal's new band were a half-arsed garage punk pissabout have thankfully proved exaggerated. If you loved 'Gigantic', 'Pod' or 'Cannonball', there are at least a handful of reasons to love The Amps" — Melody Maker.

## THE AMPS

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