

RIP IT UP

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TOURS

Several overseas artists are under discussion for tours later this year. It must be stressed that these are possibilities only, so don't go setting that night aside to go and see your favourite band, it might not happen. Watch your local paper for firm dates. O.K.?

Janis Ian: 3rd October, Christchurch; 5th October, Auckland. **Joan Armatrading** may tour between October 7th and 11th. Don't forget **Bert Jansch** and **John Martyn** on August 26th in Wellington. While later in the year at Western Springs in Auckland expect to see the **Carpenters** on the 20th November and **Fleetwood Mac** on the 27th. (P.S. **Nils Lofgren** and the **Electric Light Orchestra** are under negotiation for October.)



Letters

RIP IT UP P.O.Box 5689, Auckland.

I have read the last two copies of *Rip It Up*, but after reading the July issue I am prompted to write to you.

I would like to know the qualifications one must have before one has the honour to be a record reviewer. Does one have to have a record collection of 500 plus, have played music and are now frustrated, be a record buyer for an oldies club — what ever? I would certainly like to know and question Francis Stark's position.

I have listened to Rick Steele perform at a local Auckland hotel on a Friday afternoon on several occasions. I was impressed by his vocal ability, personality and actually, was so impressed that I bought the record *Take it or Leave it*. I don't know what sort of music Mr Stark enjoys, but he obviously lacks a sense of humour. To me the record contains traces of Jim Stafford (humour), Jerry Jeff Walker (laid back feel) and Kristofferson (country feel). Obviously, Mr Stark has never heard of these artists.

It also seems strange that such a "dreadful record" is getting a lot of air play on Hauraki, and also that, as I'm an ex-Waikatoan the album is known of, and selling well, in Hamilton.

To me, it is a light, fun record and intended to be taken that way. I realize Mr Stark can criticize as that is a reviewer's right, but I think he does the album a gross injustice and I wish you to do me the courtesy of publishing this, so that others will not condemn this record without listening to it first.

Noeleen Jenkins
Mt Eden, Auckland

I was delighted, as I am sure many other people in the industry were, when your paper was released. The concept of *Rip It Up* is good and I have found Mike Chunn's story very interesting reading.

It is unfortunate therefore that I had to be on the receiving end of some of the worst journalism I have ever encountered anywhere. You being the editor must take the blame for this inept display. Mr Stark is entitled to his opinion, but it is your job to edit and make sure his comments are valid.

To print a statement like — "I found it upsetting to listen to this record and think of some of the people who could have been using this time", is to me, and a lot of people in the industry, a bad joke.

Incidentally, it is not only my review under criticism. The whole concept of your record reviews seems to be wrong. Surely a review should portray something about the record, not merely the reviewers comments about his mates who haven't been in the recording studio lately.

Stark's final blow that I have changed lyrics is an interesting point. He calls it a "mistake." That kind of mistake and there are a number of others in the same song.

Many a cover version over the years have changed a lyric or two. To call it shoddiness is wrong. Perhaps it was poor hearing Francis but the word was "off", "off the pill". There are no other changes in that or any other songs on the album.

However, I will continue to change the odd lyric in songs when it suits me.

Rick 'Take it or Leave it' Steele
Auckland

P.S. Did you see me on Radio With Pictures? I sang "Ready or Not".

P.P.S. The album is selling well.

P.P.P.S. I dare you to print this intact!

This letter is intact-Ed.

I am writing regarding the Joe Cocker write-up in your current issue. I am so glad to see that someone has finally revealed the truth about Cocker's past concerts in this country. I think we have to commend the man himself for coming back to play for audiences and news media who have so ignorantly rubbishised his obvious quality.

Malcolm MacGregor
Forrest Hills, Auckland

It was with keen interest that I read your reported interview with Mark Williams in the most recent edition of *Rip It Up*.

It was interesting to read of Alan Galbraith's four year association with Mark — that every step has been carefully planned and acted upon by the two together. I, in fact, launched Mark in 1972, personally managing Mark and his band Face from February of that year. It was always my intention that Mark pursue a solo career, and this eventuated when we disbanded the group at the time of the Free Ride TV series. I continued to manage Mark as a solo act until our return from Sydney in March of last year. During this time Galbraith was in no way associated with Mark's management.

During my time with Mark, I saw the guy achieve almost every major award in this country — he was of course the first ever recipient of the Professional Performer of the Year Award.

I am reluctant to boast too openly of my personal contribution to Mark's career, but I likewise take exception to reports that Mr Galbraith may have in fact done the graft work. This is certainly not so. Up until April of last year he worked merely as a record producer for Mark.

When I first introduced Mark to the New Zealand public, it was difficult to accept the

prejudice from all quarters. Today, it is indeed amusing to see those who originally criticised, jumping on the bandwagon and applauding the talent. Oh, for short memories.

In closing I would compliment you on your publication.

Lew Pryme
Herne Bay, Auckland

I must add that neither Mark Williams nor Alan Galbraith stated that they were solely responsible for the growth of Mark's career. From our conversations on Mark's musical development I inferred, perhaps incorrectly, that Alan Galbraith's direction had extended beyond musical control as, in fact, it now does. — Ed.

As the Hocken Library has recently started building up an archive of New Zealand music, we were interested to obtain a copy of your new rock paper *Rip It Up*, and pleased to see a large New Zealand content. We found your magazine very interesting and helpful reading and we wondered if you would be able to help us by printing the following information.

The Hocken Library in Dunedin has recently started building up an archive of all types of New Zealand music. The aim is to preserve every kind of New Zealand music for the benefit of future generations. We are collecting records, tapes, sheet music and biographical material on recording artists, etc. The time span we are trying to cover ranges from the early cylindrical discs, through 78's by people like Gil Dech, to recent recordings by such groups as Dr Tree and Split Enz.

Because records older than 2-3 years are not usually currently available we are having to rely on purchases, loans of material (so we can tape the music, always with the permission of the copyright holder), and donations of any outdated records that nobody wants.

If you can help in any way please contact us at:

The Hocken Library,
University of Otago,
P.O. Box 56,
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Any help you can give us will be very much appreciated by us and, of course, by those as yet unknown future users of the collection.

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