



## Letters

POST LETTERS TO *RIP IT UP*, PO BOX 5689, AUCKLAND 1. WIN AN LP VOUCHER.

I would just like to clear up a point raised by Alice in the June *Rip It Up*. Johnny Volume has been known by that name since 1976 when The Scavengers (direct ancestors of The Marching Girls) came into existence. The name Johnny Volume was used in the fifties by a long forgotten rock'n'roller and again by Johnny Thunders before he settled on Thunders. The name was not so much stolen as adopted by Ken Cooke as a tribute to the New York Dolls.

It's ironic that The Marching Girls should be slagged for getting a little free publicity. How short people's memories are. In early 1977 The Scavengers, along with The Suburban Reptiles

were the only two bands to put themselves out on a limb by playing the so-called *new music*.

They were subjected to ridicule and abuse by many of the people who now sport spikey hairdos and stilettos. The established media screamed *Shock! Horror!* and termed it a passing fad. The only real support came from the fledgling *Rip It Up*.

It was these two bands and a small group of supporters who paved the way for the now flourishing (and extremely safe) *scene* now at the forefront of Auckland music.

Perhaps this letter helps put things into perspective.

**Simon Parnell**

P.S. It would also be nice if a lot of people realised how much they owe to two DJs — Bryan Staff and the much maligned Barry Jenkin, both of whom were at least willing to take a few chances.

Having just perused briefly the June *Rip It Up* I felt compelled to write some comments

Alice's letter. Being a Scavs fan from k I was jolly pleased to hear news of them. It's good to hear what bands actually do when they leave NZ.

Johnny Volume had his name before the Boomtown Rats were even heard of, if I can stretch my memory back that far, there was a rumour (probably perpetuated by Johnny) that Max what's-name had filched the idea. But of course, they may be related.

*Rip It Up* has risen twenty five notches in my estimation since reading the smashing review of Proud Scum. I always thought the mag stuck to old *tried and true* bands, with a few lines in *Rumours* for newcomers. Proud Scum are pretty bloody good. Did anyone catch their two impromptu concerts in the Mt. Eden Road shopping centre?

**Ali Rat Mt. Eden**

I must congratulate Harry Ratbag for his cleverness in spotting that the Electrabeat review in the May *Rip It Up* was written by none

other than the brother of Electrabeat guitarist Ben Free.

However, I do not see how he can describe the write-up as a "rave review". Dominic slates the band on no less than three counts. I wonder too if Ratbag is aware that Al Campbell (not related to any band member) wrote a more complimentary review in the *Sunday News* on May 20.

I cannot agree with Ratbag's description of Electrabeat as "crappy". CB, the Swingers and Terrorways all seem happy to do gigs with Electrabeat. Believe it or not Harry, there is a small but growing bunch of loyal Electrabeat supporters. And give the lads some credit — they perform 50 percent originals which is not bad for a band formed in February.

**John Arthur Tamaki**

P.S. I wonder if Ratbag can guess who my mother is?

F\*\*king *Rip It Up* — you're all old men. You don't believe young bands can do it, do you?

To be a New Zealand band, you have to be professional boring old bastards, used up, all squeezed out, hackneyed, stuffed, have an attritic stage act and perform well played shit.

Well, us young bands are coming!

**A. Gray North Shore**

I think I will have to drop into the RSA this month and help ya on the next issue.

**Marq North Shore**

I have to agree with that musician guy that who wrote in June complaining about *Rip It Up*'s unnecessary emphasis on new wave. Why does *Rip It Up* have to be so bloody new wave orientated? Shit, if I wanted to read about new wave I would have bought one of those one-eyed pommie magazines like *Melody Maker* or *NME*.

Duncan Campbell's article on the incomparable Tom Petty and the Heartbreakers last August was a gem, but unfortunately such highlights have proved a rarity since then.

*Rip It Up*'s coverage of the local scene is marvellous, but excess coverage of untalented British new wavers serves only to encourage juvenile rantings from pubescent pseudo-punks like Horris Horrible.

**Stephen Stills Christchurch**

I am confessing that I'm addicted to *Rip It Up*. Back in those dusky, primeval days (early '77), I found your mag on a shelf in a quiet backstreet record emporium.

When the hip lady behind the counter wasn't looking, then I did my dirty deed, I pinched a mag and sneaked off, back down the dirt track to my pad.

Two moons (and two mags) had passed by before I finally realised that the joke was on me, after being copped, I found out that your mag was *Free*.

**T.M. Invercargill**

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