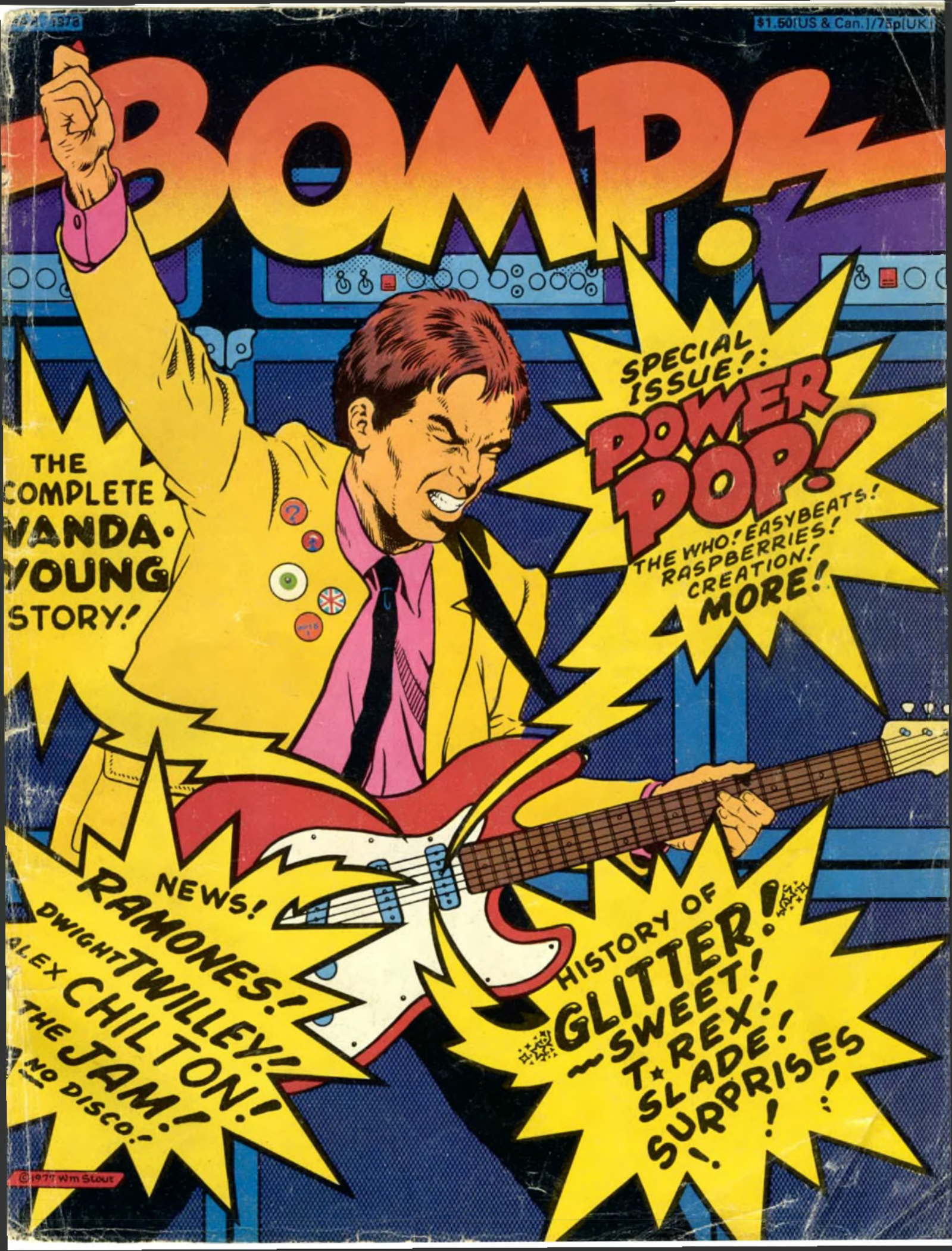




BOMP!

SPECIAL
ISSUE!!

**POWER
POP!**

THE WHO! EASYBEATS!
RASPBERRIES!
CREATION!
MORE!

THE
COMPLETE
**WANDA
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STORY!

NEWS!

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ALEX CHILTON!!
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HISTORY OF
GLITTER!
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T. REX!
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!!

"I once killed a boy with a Fender guitar... I don't remember if it was a Telecaster or a Stratocaster, but I do remember that it wasn't at all easy. It required the perfect combination of the right power chords and the precise angle from which to strike. The guitar bled for about a week afterward, but it wrung out beautifully-- and I was able to play notes that I had never even heard before..."

Meat Loaf

BAT OUT OF HELL



Meat and Jim

Songs by Jim Steinman,
Guitars and Production by Todd Rundgren

Rock and Roll Dreams Come Through

BOMP!

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Powerpop Personified: An idealization of this issue's theme
By WILLIAM STOUT



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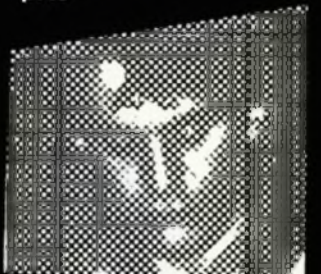
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Welcome to **BOMP #18**. In this issue, we're going to do something few rock magazines have ever done; something so audacious, so presumptuous, that we'd never even dream of doing it if not for the fact that we've already been doing it for 8 years and this is no time to stop! That's right, we're going to totally ignore what's going on in the center ring of the rock arena, and cast our gaze over to the wings where the next act is warming up...

In musical terms, of course, there is seldom the kind of abrupt change from one thing to another that would make it easy to perceive trends in clear sequence. Rather, a new trend starts as a rumbling at the fringe, builds gradually to a peak over a year or two, then slowly fades. Right now a good half-dozen trends are variously rising or falling, but that doesn't concern us here. We're more interested in the latest rumbling; it started a few months ago, and now it even has a commonly accepted name: Powerpop.

The term is not new; you hear it more and more these days, as though people were looking for a way to describe something, and each hitting on it spontaneously. But like "punk rock" a year or two ago, it's used so loosely that it has no real meaning. I happen to think it has, or ought to have, a very definite meaning, because to me—again, like punk rock—a record either has it or it doesn't, and by making the effort to define it, we can maybe understand

what makes it unique, giving us all a better handle on what exactly is behind this trend.

Trend? Perhaps it's a little premature to be talking about what will be coming after punk rock, when punk itself has barely begun to dent the edges of America's fossilized musical consciousness. The best punk records are only just now being heard, and the best groups only starting to get the recognition they deserve, so the last thing I want to do is deflate their sails. But as your faithful pop commentator, I must report what I observe...

OBSERVATION #1: Things are changing. Fast.

Our notion of the rate of change in pop is based on having just lived through 8 of the most sluggish, static years in history. In fact, this is an abnormal condition. When pop is healthy, things happen so fast that no one can keep up. Consider the Beatles. From the release of "I Want to Hold Your Hand" to the recording of *Sgt. Pepper* was around three years. In that time, they had about 15 albums released, went through at least 3 periods in their music—each of which changed the world completely and inspired thousands of imitations—and while this was happening, the surfing trend reached its peak, turned into hot rod music, inspired folk-rock, which led into and coexisted with punk rock, all of which then metamorphosed into acid rock and flower power, while at the same time white kids had

discovered blues and founded a whole school based on that hybrid, along with the beginnings of other forms of eclectic rock and art rock, in America, England, Australia and Europe.... And that's just the major trends of 1964-67! The number of interesting, collectible rock records from this period is probably well in excess of 10,000, but nobody knows for sure—too many classics, overlooked in all the hysteria of the time, are still turning up.

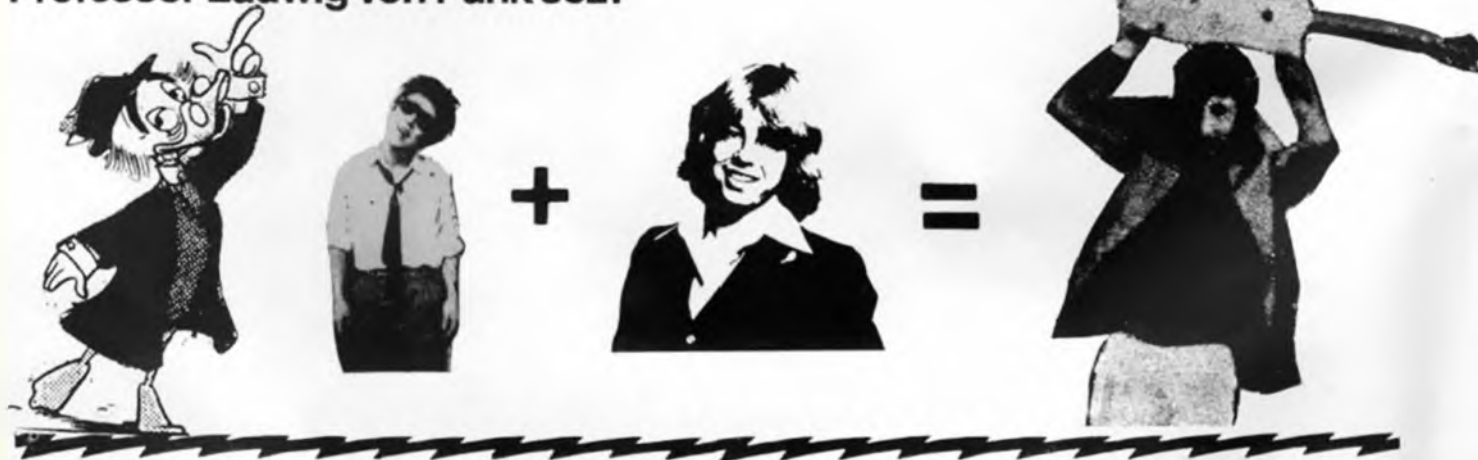
The thought is somewhat staggering, when you consider it, but this I believe to be the normal state of pop. Obviously, despite all the excitement and activity that's been brought into the pop scene by the New Wave, this is only the beginning. It's been 2 years since punk rock got strongly underway, and in that time not more than 300 records, in the broadest definition of New Wave, have come out.

The pace is picking up, with a sort of snowball effect. It would be foolish to think that we'll have another 2 years of the same kind of punk rock that's fashionable now.

OBSERVATION #2: Punk rock can only go so much further.

Punk rock as we know it today was created with a built-in obsolescence. It was a form of shock treatment, a necessary therapeutic stage between the lobotomized atrophy of the early '70s and the kind of healthy organism pop will hopefully be by the early '80s. It served, to switch metaphors, as our battering ram into the fortress where the idiot prince has been hoarding the dead King's wealth. Like a battering ram, its purpose was to concentrate tremendous force on a narrow point, to drive a wedge through rotting timbers. It served that function well. The qualities we loved it for—loudness, deliberate stupidity, calculated offensiveness, violent rejection of everything passe and boring—helped it make the dramatic break with early '70s rock culture that was so necessary, brought the media coverage that spread the rhetoric that recruited more and more kids to the movement, all that and more. But those same qualities gave it a limited lifespan. A lot of people now are tired of hearing the same "one chord wonders" do the same thing, record

Professor Ludwig Von Punk sez:



after record. I don't mean the acts like the Ramones who write songs you can identify with and care about over the years; I mean all the anonymous new bands a greedy industry, mainly in England, has rushed onto vinyl. There is a glut of second-rate product that's driving this stage of the movement to a rapid close.

OBSERVATION #3: An awful lot of the new, unrecorded bands one sees in clubs or hears on demo tapes these days are moving away from the established punk sound, toward a more pop approach.

It's dangerous to give out these tricks of the trade to the initiated, but I'll tell you this one: the easiest way to spot a new trend a year or two before it breaks is to look at the most interesting new groups making the rounds of the street scene, and see what they have in common. While the record industry is asking itself whether New Wave will be a passing fad, we laugh because we know that every young musician starting up a band in 1977 dreams of joining the New Wave, and we also know that each succeeding wave, new ideas, new trends come in.

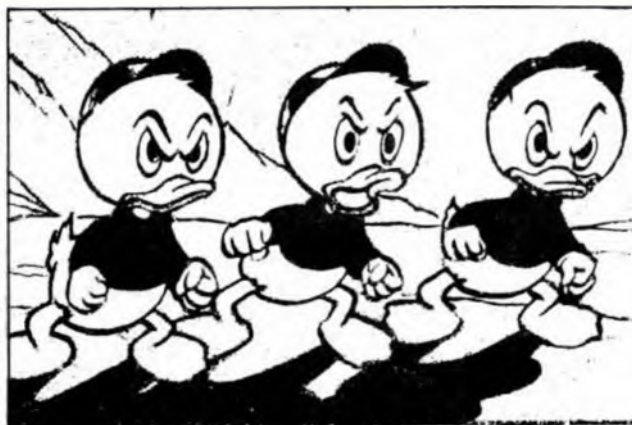
Now let's examine another aspect of this emerging trend called Powerpop. Like, why is it happening? We know by now (see editorial on Rock Theory last issue) that nothing happens randomly; there are historical forces at work, in rock as in everything. Let's go back to the dialectical theory of rock history explored in my **BOMP** #13 editorial, which suggested that within rock there are polar extremes that beget their opposites in a never-ending cycle. At one end hard rock: raw, powerful, rebellious, straight off the streets. And at the other, pop: clean, studio-crafted artifice, light, unthreatening. There's no suggestion of "good" or "bad" here—a choice between the Bee Gees and the MC5 would be meaningless, except in terms of personal taste.

My feeling has always been that the best music comes toward the center of the pendulum's swing, when rock contains strong elements of pop, and pop of rock. Example: Olivia Newton-John is pop, and so is Abba. Black Sabbath is rock, and so is the Move. Some are so right-down-the-middle that neither approach predominates: Raspberries, Badfinger, Beatles, Dwight Twilley. For some reason, such artists are my enduring favorites.

It's no mystery of course; if both approaches have qualities of merit, then combining the best aspects of each should logically produce a superior product. But human beings are not always so rational in forming their musical tastes, and Program Directors seem to insist human beings actually like records that combine the worst elements of two or more musical styles (turn on your radio right now and verify this).

(continued on page 57)

Courtesy Walt Disney Comics



OH, YEAH?

(Duckburgers)

by
**Gary
Sperrazza!**

So, it all came back and we're having some fun now, eh kids?? New Wave, Powerpop, Punk Rock.... This is POP HISTORY and we're making it, right? Heh, heh....

When discussing, say, soul music, it's usually necessary to point out that it's been plagued by a series of almost uniformly destructive plunderings by the white-owned entertainment business. The strength of the music at root is such, however, that it has always emerged in new forms with irrepressible vitality. Also, I figure I'd have little trouble convincing anyone of the fraternal influence of black music towards rock 'n' roll since its Fifties birth. Without soul, the Vanilla Suburbs and the influence of Petula Clark on Olivia Newton-John would be representative of the kind of stories pop historians might be doing.

Now, the Pandora's Box I'm toying with here (how soul affects rock) has applied for 22 years, but there was a major disruption in the past year. How come, for the first time in ages, rock 'n' roll is sizzling again and black music is stagnant? Let's face it, soul music SUCKS these days! Let's try to suss out why.....

Think back: in the 50's, great r'n'b influenced and inspired great rock 'n' roll. In the early 60's, Motown and Chicago stylings were popping up in the Beatles, Stones and entire British invasion. In the late 60's, Stax held sway, always reminding white rock how to play in the groove (did I hear 'what's that?' from some of you new bands?): tight, many minds yet one body. Towards the late '60s and early 70's, soul music stopped singing for its supper and sang instead for their fourth gold LP. Motown went Vegas (with no hope of regaining their initially perfect qualities), Stax softened (and then sang for judges). Musically, both adopted the same excesses plaguing their competition.

In the mid-70's, despite the slump in white rock, soul music picked up momentum. During my teens, if I wasn't spinning discs by Slade, Sweet, Badfinger, Raspberries, Ducks Deluxe, Big Star or any of the other trad pop bands of that era, I had the radio tuned in to the local black stations, who never ceased delighting me with

tales of Funkadelic, Moments, Kool, Chi-Lites, Al Green, Spinners, Whispers, Blue Notes, Bunny Sigler, General Johnson, Syl Johnson and so many others. Even lush, slick soul (the current crop laughable in its lameness) like the O'Jays' "Hooks in Me" and Blue Magic's "Chasin' Rainbows" mixed in well with black rock like Syl Johnson's "Stuck in Chicago" or General Crook's "Fever in the Funkhouse".

Then it happened—the early 70's renaissance/rebirth of soul again attracted outside elements. I've always been a believer in segregated genres of popular music, basically because when marketed correctly, it supplies just enough income to keep the genre honest and vital while allowing its practitioners to pay the rent. It repels demographics and uncaring businessmen, who may see money but not the proverbial quick buck, so they tend to leave it alone until the genre's instigators come guns a-blazin' to ram it down their throats. But by the time increased costs and greed prompt groups to attempt appealing to *everybody*, the party is over and it's time for something new. However, the majority of the vanguard audience sticks with their discovery for years after the well has run dry ('68 acid rock audience, '71 singer-songwriter audience, '74 glitter audience and, well, let's give '77 a couple of years before retrospectives). The pop audience, however, is fickle because the very nature of pop music is change. It's damn hard to keep up with, but we love it.

So where were we? Reflecting on the years 1973-76. The music 'biz' once more discovered how the white boy would eat up dem negro records if they were stripped of their guts. But, by that time, the result wasn't a percentage injection of a genre into the pop charts, as in the '60s acceptance of black pop music. Because white AM rock was (is) so limp, soul slipped its disco and just took over, dad. It seemed exciting by comparison. Hey, it had a beat (sure beat Janis Ian), and lucky for the discos, everyone 'forgot' how to dance to white records.

Chronologically, disco had its



beginning with the Bump, just a portion of soul music with a dominating beat and little necessary in the way of variety. A year-by-year generalization shows how all my (and probably, your) fave hangouts went disco.

1973: The J.B.'s, Isley Brothers (still bump or soul, not disco) mixed with Mott the Hoople and Bowie.

1974: Herbie Hancock (the jazz-mongers move in!) mixed with Kool and the Gang and the O'Jays. Note shift in emphasis from 1973.

1975: AWB (the white boys come back, but in a new costume, setting the precedent for the next few years.)

1976: disco versions of Bicentennial themes, "Baby Face" (Exxon, or some such equivalent, moves in).

It really got atrocious, didn't it, computers and rhythm aces worked 'round the clock and big business moved in full force with discos built quicker than 7-11's. By then, for even requesting a bloody O'Jays song, all you'd get was a blank stare.

C'mon — bastions of new-wave... new-sincerity... new-awareness... thinkers — isn't it easy to see in retrospect that disco is the very anti-Christ to soul music? DISCO OWES MORE TO RAY CONNIF AND THE HOLLYWOOD STRINGS AND BARRY WHITE (the Glenn Miller of his generation) than to poor old Sam & Dave, Percy Sledge or even Kool and the Gang and the Spinners. Is Otis spinning in his grave or is he dumb enough to think disco was supposed to be white acceptance of black music?!

Well, it's 1978 and disco has moved to the impotent, close-minded audience (from which you, dear reader, represent a change, right?) it belongs to and it certainly took long enough. Club owners went disco, now they go punk, next year they'll go pop. No matter — and a veritable platoon of black bands, white trendies and producers (including George Clinton, though he *deserves* every cent) crank the stuff out for those giant elevators celebrated in *Saturday Night Fever*, laughing all the way to the bank.

Where does this leave soul music (remember?), black rock 'n' roll, if you will? It's still the problem child, scorned by ignorant whites (because of a disco backlash, but that'll stop now that we've erased the soul = disco association.) Black pop music now is so caught up in the moneysyndrome and white dominance that blacks have even disowned it — that is, the blacks who can even comment on the subject. "The days of soul singers belting it out in a sleazy club for two bucks a night are over", they may say, "and we ain't going back to that!"

The point may be that soul music is an outdated concept. What most term *soul* lacks soul. Let's make all blacks millionaires for a second, right out of the ads, depicting the dream they (and whites, for that matter) still persist in believing to be some sort of desirable goal: green Mercedes safely parked in the garage, hubby comes home after a hard day at the office, plops the jacket of his European style suit down on the leopard skin couch, tosses the briefcase onto the smoked glass coffee table while wifey in gown enters with two cocktails. What do you think they wanna hear: Otis and Carla singing 'Tramp' or Funkadelic wailing out 'Red Hot Mama'?? No, they'll have on some

"Where Are the Sex Pistols of Black music?"

ultra-slick gushy Natalie Cole-Deniece Williams ballad or some lazy, flaccid Lou Rawls-ish uptempo song that whites nurse their martinis over. This same couple were ashamed to hear blues 10 years ago, they certainly don't want to hear soul, real soul now. Instead of Syl Johnson, they'll take Stevie Wonder. Instead of Pam Grier, they'll take Cicely Tyson. Instead of black B-films, there's *Roots*. Can't both factions coexist, Christ, rock 'n' roll has come to terms with itself and if rock 'n' roll gets on the radio regularly, I couldn't care less what else is programmed. Franklin Ajaye sums it up: "I knew Diana Ross was making it big cuz she was making records niggers can't dance to."

There are solutions, but they still need developing: we know it was fanzines and persistent, relentless fans who instigated the new wave in white rock. So how dismal is the soul music scene when me, a white kid, has to get all incensed about it? Why, the only good soul fanzine I've seen is *Soul*

Cargoe, published by a white boy over in England, yet!!! In *Soul Cargoe*, there are stories, interviews, histories, discographies and lively overviews of 60's and 70's soul, written with love, affection and respect. What we need is a soul version of the *Rock Marketplace* or *BOMP* — by black kids who see their music, their culture being prostituted and swiped from them, by black kids who know what they're talking about. How about it?

Yo'... George Clinton... Willie Mitchell... Al Bell... Kenny Gamble... Leon Huff... Bunny Sigler (you scamp, you!)... General Johnson... where are YOUR Sex Pistols? Has a young black band or singer come along, berating the Emotions, George Benson, the Floaters, etc. as the gushy crap and ersatz soul that it is, while proclaiming they want to get and play some good hi-energy, sweaty *souful* soul music? Or weren't you listening? Well, tell me, cuz I'm all ears and I'm waiting for the next quiet rumble....

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RE "COLUMBIA," MARCAS REG. © 1977 CBS INC.

POWER

By GREG SHAW

"...Creation, one of London's most notorious exponents of Power Pop, along with the Who and the Move... also involved with auto-destruction setting stages afire, smashing their instruments and wreaking havoc with spray paint cans at the end of their set..." — *Record World*, 10-77

"...Tonight our guest is Nick Gilder and we're going to be talking about something new that's happening called pow...no, pop-po...what? Yeah that's right, pop-power. A lot of people think it's gonna be the next big thing..." — *Rodney Bingenheimer*, 9-18-77

"Punk rock is finished. The future of the New Wave is Powerpop." — *Kim Fowley*, *Tomorrow show*, 10-77.

So what's Powerpop? At this point, merely a word, a word that sounds right the way "punk rock" sounded right 2 years ago. Before it took on definition through being promoted in the media, "punk" was used freely to describe anything from ZZ Top to Nils Lofgren.

So today with Powerpop: we know it signifies something, but we detect it more as a growing element in the music of those associated with other trends, than as a trend in itself, so it's a bit too vague to attach definite meaning to. We hope to clear up some of this vagueness over the next 30 or so pages.

The best way to start is to trace the lineage of Powerpop back to the original sources from which it has been adapted by today's groups. But first, I'd like you to consider and hold in your mind a new view of the relationship between styles in rock, which may put this matter in clearer perspective.

THE THEORY OF ARCHETYPES

It's always seemed to me that rock is built upon certain classic styles, from which all others have been derived. These archetypal styles were in turn based on previous styles, of course, but in combining these influences with their own unique personality and vision, rock's most important figures have been able to forge styles of their own, which will always be associated with them, even when adapted by others. There are primary and secondary archetypes, of course; among the former, Elvis, the Beatles, the Who, the Byrds, Chuck Berry, the Beach Boys, and the Stooges come to mind. Interestingly, each of the above [except Berry] spawned a corresponding generic style—Rockabilly, Merseybeat, Powerpop, Folk Rock, Surf music, and Punk Rock respectively (Berry ought to have had a genre named after him too, actually, considering how generic his sound has become). Among the lesser archetypes we find the Stones, Velvets, Ramones, Cream, Hendrix...with these we associate an approach or a type of interpretation that later became common, but which is not necessarily identified with them wherever we encounter it.

Accepting all this, we can see that the entire New Wave movement has essentially been a rediscovery of these classic archetypes. Early '70s rock was



RROO!

THESE ARE THE HAPPY WHO!



Dressed as only they can, the Who perform in their 1968 style. From left to right: John Entwistle, Roger Daltrey, Keith Moon and Pete Townshend.

BIFF, BANG, POW

THE CREATION



mostly descended from second and third degree archetypes — heavy metal and boogie bands from Cream, country rock from Poco, Burritos and other Byrds spinoffs, folk-pop from bad imitators of Dylan and [worse yet] Joan Baez... or progressive rock watered down from archetypes of jazz, classical music and Pink Floyd. The primary sources of vitality were almost completely absent from rock, from this point of view, and it explains a lot...

When New Wave started, it was with this same premise that the roots needed to be rediscovered. The first archetypes to be sought out were Berry, the Stones and the Beatles [Dr. Feelgood, Flamin' Groovies, Hot Rods, Count Bishops, etc] and in NY, the Velvets and a bit of Stooges. Excepting the Beatles [who came in on a nostalgia wave along with the Beach Boys, that in '74-'76 was making people in general more aware of the '60s] the common factor among these archetypes was raw energy. As the New Wave developed, Beatle

influences became less acceptable, while the Velvets element fell off, and other archetypes began to be felt, chiefly Elvis and the Who.

At this point, the Stooges and the Who are the primary currents of New Wave styles. Every British band that isn't imitating the Pistols or the Ramones [ie, the Stooges] is imitating the Jam or the Clash [ie, the Who]. The Elvis factor is rising, but still on the fringe. In America, although the groups are less well known, the pattern is similar. It appears that as the current fascination with straight-ahead energy [Stooges] wears off, newer bands are becoming attracted to other archetypes, offering a wider range of possibilities. And it will be these bands, or those who follow, who will forge the archetypes of the '80s. [It seems self-evident that new archetypes can't be built up from secondary sources — to match the highest standards you've got to work with the best materials.] Inevitably, over the next 2 years the influence of the Who, Byrds, Elvis, Beach Boys, maybe even '66 Dylan, will become greater. These styles, along with ideas from lesser archetypes and the raw material of today's youth and its fantasies, will provide a wealth of ideas that will give the New Wave the diversity and depth it will need to endure...

THE SOURCES OF POWERPOP

Any way you look at it, Powerpop began with the Who [the Easybeats started around the same time, but unfortunately we didn't hear them until 2 years later...]. Their approach to songwriting was solidly pop — every song was short, catchy, hook-filled, built on bright, uplifting major chords, and they never shied away from those all-important little "la la la's. And behind it all, that explosive, violent, rebellious sound. The Who in 1965 sounded a lot more dangerous than 90% of the punk bands in 1977!

Try as we may, we can't trace it back any further. Eddie Cochran? His songs were perfect, but due to purely technical factors, nothing from the '50s has the requisite power. What about the Beatles? There was power enough in "I Wanna Hold Your Hand" yet it's not Powerpop. What's missing is the

All-Time Top Power Pop Records

1. THE RASPBERRIES: Go All the Way, Ecstasy, I Wanna Be With You, Tonite
2. THE WHO: The Kids Are Alright, I Can See For Miles, Anyway Anyhow, Anywhere, Call Me Lightning, Substitute, Legal Matter, etc.
3. THE RAMONES: Oh Oh I Love Her So, Sheena is a Punk Rocker, Rockaway Beach, etc.
4. THE EASYBEATS: Friday on My Mind, Sorry, Good Times, Easy
5. CREATION: Making Time, Biff Bang Pow, Peabody Man
6. BIG STAR: September Gurls
7. SMALL FACES: Aherglow, All or Nothing, Tin Soldier, Sha Ha La La Lee, Sorry She's Mine, etc.
8. KINKS: Till the End of the Day, All Day & All of the Night, You Really Got Me, Who'll Be the Next in Line, too many more to list!
9. THE BOYS: The First Time
10. ABBA: So Long, Waterloo, Rock & Roll Band
11. GENERATION X: Youth Generation
12. MARCUS HOOK: ROLL BAND, Natural Man
13. THE JAM: In the City
14. JOOK: Crazy Kids
15. MASTERS APPRENTICES: Walls of Hands of Time
16. TALENTED: Pretty Please
17. PAULSARI: Lovin' You Ain't Easy, Some Sing, Some Dance
18. THE SMOKE: My Friend Jack
19. THE FLAMIN' GROOVES: Shake Some Action, I Can't Hide
20. BAY CITY ROLLERS: I Only Wanna Be With You, Saturday Night
21. DWIGHT TWILLEY BAND: I'm On Fire
22. WIZARDS: See You Tonight
23. STREAM: Bang Bang, Bull!
24. EQUALS: I Can Survive, You Don't Know
25. SWEET: Hellfire, Little Wally, Blackbeard
26. THE MOVE: Do Ya
27. THE THOUGHTS: All Night Stand
28. FODDIE & THE HOT RODS: Do Anything You Wanna Do
29. STANLEY FRANK: Single Days
30. SLADE: Cum On Feel the Noise

element of urgency, the possibility of uncontrolled violence—the Beatles could be loud and even raunchy, but their music was ultimately under control at all times. Their chief power was that of their personalities. The Stones were wilder, and could make records full of pop energy ("Let's Spend the Night Together") but again, something in their personalities wasn't quite right. Always there was that trace of blues, some subtle bit of funk...

It does seem to come down to personality. The violence of the Who (at least, Townshend and Moon) as individuals provided that element of danger, immediacy, loss of control—Townshend's crashing chords made it sound at times as though generators and power lines were overloading from the sheer force of the music, as indeed they literally did on "The Ox." That's what we've come to associate with the Who and the genre of Powerpop: explosive energy within a pure pop structure. Perhaps also because of the Who, when we think of Powerpop we inevitably think of Mod—as a way of dressing, a way of thinking and acting, a certain approach to imagery—a style of art, and even the use of certain colors. It's all tied together with our knowledge of how it happened before, but I think the reasons it happened as it did in the '60s are bound to bring out similarities in the way Powerpop develops in the late '70s.

Today we have a tremendous new pop art movement underway, inspired by the graphics and imagery of the Sex Pistols. Except in its liberating effect, it has very little in common with Mod. It's just the opposite in fact. But let's consider something else before drawing any conclusions: suppose there are recurring archetypes in pop fashion just as in pop music? Plenty of evidence could be compiled to make a case for this, but for the moment let's just recall that throughout the years 1973-75 nearly all the leading pop dissidents were involved in a sort of

Mod Revival, dredging up early '60s suits, narrow ties, miniskirts, etc., as a statement of protest against the scruffy appearance of the hippies. Both punk fashion and Mod fashion are equally opposed to the hippies' lack of fashion, and have similar (if not equal) effectiveness in making a visible statement.

If there are archetypes of pop fashion, what would they be? Mods, Rockers (lest we forget, thousands of young men still dress like Gene Vincent...) and Punks. As with music, the most basic archetypes are always valid. They can always be adapted to changing conditions to keep the level of the art at its highest. With this in mind, it could be said that the New Wave is simply incomplete until it incorporates a healthy strain of all the basic archetypes.



POWERPOP PAST

Powerpop (or Mod-rock as it was once called) thus began with the Who and was in fact pretty much a British phenomenon all the way. Australia was a strong outpost with the Easybeats, Masters Apprentices, and others, and with the Tages in Sweden, the Wizards in Norway, etc., it had its exponents everywhere. But as a movement, we need look no further than London's West End for the core. Most of the groups who catered to the Mod youths of '64-65 had a sound we'd call more-or-less Powerpop. The Small Faces, Eyes, Sorrows, even the Troggs, and somewhat later, when Mod merged for a magical moment with flower power, a second peak period that gave us the Smoke, Jason Crest, Wimple Winch, the Attack, the Syn, the Move, the Idle Race, Johns Children, the Herd, and the band that

has become one of the most legendary names, Creation. Another Shel Talmy production, they had only a few first-rate songs, but those were the epitome of Powerpop.

In America, without the social force of youth culture behind it, Mod music was heard out of context, and never much of an influence except among those dedicated bands who read the British papers and longed to be Mods themselves (not unlike American punk fans today—Mod was after all the social and cultural equivalent of the current punk scene, if we care to draw that parallel). The American reaction to British rock was first-wave punk rock, a style better suited to conditions here, although a number of would-be Mod bands came in with the punk scene. Groups like the Litter, the Ugly Ducklings, the British Modbeats, the Choir, the Clefs of Lavender Hill, Chessman Square and several dozen more tried their hardest to promote the Mod aesthetic in their mostly Midwestern locales, but since none managed to bring home a national hit record, they were lost in the ongoing mayhem of the times.

By the late '60s, the pop climate that supported Mod had disintegrated. Powerful guitar music was confined to hard rock, and both the trend-setting audiences and the musicians they produced lost all respect for pop as a result of the 'underground' movement. The result was that pop and rock went their separate ways. This divorce was doubly tragic: rock lost its magic, and pop lost the force of youth culture that had made it exciting. Pop music now was a studio product; at its best, with American bubblegum (Tommy James, et al) and British art-pop (Flowerpot men, etc) it was marvelous stuff that the fans weaned on mid-'60s mania often preferred to the formless, excessive rock that was the alternative. But the bands behind these records rarely even existed outside the studio, and in most cases it was producers who provided the creative force, with the music existing

in its own artistic vacuum. Teen anthems were out of the question.

It's singularly important, in attempting to follow the thread of Powerpop over the years, that we clearly distinguish it from its closely-related form, pop-rock. Pop-rock goes back to the Zombies, Hollies, Searchers, etc., and while these groups often ventured into hard rock, the foundation is in pure pop, and the sphere of pop-rock encompasses all varieties of soft rock, stretching back to the blandest inanities of Gilbert O'Sullivan or Hamilton, Joe Frank etc.

Since pop-rock is by nature commercial, it's always been around, and in the hands of this or that exceptional group, sometimes approached the splendor of Powerpop. There was a period in the early '70s when so many musicians turned against the vapidity of mainstream rock that it seemed a kind of spontaneous Pop Revival was taking place. We had a wealth of groups and records that were, if not Powerpop, then certainly powerful pop-rock: "Do Ya", "Tonight", "Chinatown" by the Move, "Baby Blue" and others by Badfinger, "Love is in Motion" and "Darling" by Stories, "Rendezvous" by the Hudson Bros, "September Gurls" by Big Star, "Long Cool Woman" by the Hollies, "Good Grief Christina" by Chicory Tip, "Tennessee Woman" by the Nashville Teens, "Some Sing Some Dance" by Pagliaro, "Orbit" by Thundermug, "Natural Man" by Marcus Hook, records by Blue Ash, Circus, Pony, Vance Or Towers and dozens more. All of them great, some classic hard-rocking pop records.

The only problem was, these records either became hits and sold to the AM radio masses, or more often they stiffed and were never heard. The groups themselves rarely had local audience support, and the worldwide cult audience wasn't yet sufficiently organized to give them foundation and inspiration for continued effort.

POWERPOP SUPREME

The one Pop Revival band that could really have done it was the Raspberries. What a perfect band! Their roots went back to bands like the Choir and Cyrus Erie who'd been championing Mod music since 1965

Their first 4 records were smash teen hits, entrenching the Raspberries in AM radio and the teen mags. They were beloved by the press and the cult rock audience of the time, even if neither of these factions was then potent enough to give more than encouragement. Most of all, they made the best damn records I'd heard since 1967.

The Raspberries were the essence of Powerpop, more than the Who or any of their prototypes. On their best records, every nuance, every tiny bit was flawlessly designed to create an overall impact that's never been matched. The reason: Eric Carmen had studied and distilled into the group everything that was great in all his personal idols, not just the Who but the Beatles, Lesley Gore, the Beach Boys, Tommy James and more. Records like "Go All the Way", "Tonight", "Ecstasy", "I Wanna Be With You", and "Let's Pretend" illustrate the Powerpop ideal: pop beyond question, dealing with themes of innocence and teenage romance, without schmaltz, with the power of pure rock & roll giving force to the emotions being conveyed. All the dreams and frustrations and urgent desires of teenage emotion are captured in these records as never before or since.

Whatever the reasons they didn't, if the Raspberries had become phenomenally big, who's to say what might've followed in their wake. They represented a growing movement that needed only a catalyst to take off. In Cleveland and other Midwestern cities, whole echelons of similarly-minded bands were working the club circuits, many issuing private records in anticipation of the New Wave, with the support of local press and radio. The possibilities of Cleveland as a "New Liverpool" were, for a time, very real.

The spirit of Powerpop lived in the Pop Revival and was exalted in the music of the Raspberries. Meanwhile, back in England where its genesis lay, it had taken different shape in the Glitter trend. Glitter, as a form of Powerpop, will be examined in greater depth further on in our story. Suffice to say that the form and a great deal of the sound by which we identify

Powerpop were successfully recreated in the laboratories of producers like Chinn & Chapman, Phil Wainman, Mickie Most, and with a more than implicit nod to Mod [Bowie's *Pinups*] along with the refreshing outburst of teen mania that accompanied the doings of all these acts, the explosion of records and teen magazines and all the rest, it looked on the surface as though it was "all coming back" at last.

There were two things wrong, however. First, America was having none of it. Too many damaged brains still preferred boogie bludgeoning to pop power, and the pop spirit of the time was grafted onto the same old music with the glitter costumes of Edgar Winter et al. Most of the best glitter bands stiffed out completely in the US, and this fact proved fatal to the movement. Equally fatal was the fact that this music, still, belonged to the producers and string-pullers. It was no real movement at all, but an artificially created trend exactly analogous to the Kasanetz-Katz era of bubblegum. The musicians had no roots in their audience, and the audience itself had no identity or pop culture of its own from which to produce musicians. Glitter fashion consisted of elaborate, expensive stage costumes. Nothing a kid could improvise or create.

The thrust of glitter was in the right direction, and most of the records, as pieces of plastic, stand on their own, but without the connection to a healthy pop culture, it wasn't Powerpop in the sense we aspire to.

POWERPOP TODAY

We've discussed elsewhere how the Mod Revival led into the Punk movement and is still an ongoing part of the New Wave. We've seen how Mod and Punk can, and should, coexist and epitomize different, equally important aspects of rock & roll and its culture should ideally contain. Their apparent conflict (pop as innocence, punk as cynicism) is reconciled when we realize that the cynicism of punk is a very naive form, the kind of teenage nihilism that is itself a form of innocence. The two approaches satisfy different facets of the same audience, the young kids who need to have their feelings vented and reflected in their music. That's what Pop Culture means!



The Mod Revival of 72-74 What Happened...

Cleveland 1973

By Anastasia Pantisios

All that 'new Liverpool' stuff became a stale joke around Cleveland a long time ago. It was kind of fun, back in 1974, when a couple of fans and collectors of grassroots local scenes in general — Peter Kanze and Greg Shaw — discovered Cleveland musical talent and touted it to the rest of the world.

Those of us who were immersed in that scene look back now to a period that was loud and bright and busy, but had little substance. All the ballyhoo probably did some immediate harm to the scene here because it was so out of line with reality.

We're concerned here with the chain of bands that led to the recent tremblings of what's called "power-pop" — bands working in 60's inspired pop tradition revitalized and intensified to fit the '70s. That's OK with me because I've always loved the pop bands the most.

The so-called "Cleveland Sound" took its name from that one Cleveland band that achieved that rare fusion of '60s pop and '70s power, and were the first to do so while heavy metal and psychedelic fall-out still dominated. **The Raspberries**, as perfect a rock band as ever was.

But even in Cleveland, there was never another Raspberries. Still, the myth and mystique of that group dominated (and still dominates) Cleveland, making the "Cleveland Sound" idea slightly valid.

The best known pop band to emerge from Cleveland Beatlemania was the **Choir**. They were not the longest-lived, lasting until 1970 when the band's leader Jim Bonfanti gave up in disgust at seeing music taken over by psychedelic noodling, and the most successful, having released three singles of which one, "It's Cold Outside" reached the middle of the national charts in 1967.

Another well-known band was **Cyrus Erie**, also called **Quick** for a while. That band fought it out from early 1968 till late 1969, emphasizing **Who** and **Beatles** and other British material.

1970 had to be the most hostile year imaginable for pop. The drum solo reigned supreme. Who needed songs? But it was in July of 1970 that Choir banded together to form the legendary **Raspberries**. The group made its debut in late 1970, spiffily attired, playing short songs in a world of flannel shirts and meandering jams.

They just wanted to bring back to rock the magic that everyone KNEW was missing.

For that, they got laughed at a lot. At the underground paper I wrote for there were only two hip Cleveland bands: a nose-picking, bedraggled country aggregation called **Ell Radish** and a streetsy-type jug band called **Tiny Alice**. **The Raspberries**? Ha Ha!

But among a lot of kids, the **Raspberries** struck a responsive chord. They released their first LP in 1972 and in that summer had their first hit record, the kick-in-the-head, kick-in-the-stomach, unsurpassed and unsurpassable "Go All the Way."

It was quite a bang. It attracted the attention of the magic-seekers, because it WAS magic, and soon the **Raspberries** were being heralded as the saviors of pop music. And Cleveland was stamped forever as an Anglpop town.

Here and there, bands absorbed

(continued on p. 20)

Cleveland Today



•Pictures, early 1977.

The renaissance began in earnest in lofts and basements in Summer, 1976. It involved both younger bands and familiar faces who had grown up in the bars. Among the latter were Craig and Bruce Balzer, who had been struggling to evolve a band since the demise of their edition of **Circus** in August, 1974. At that time Craig, the organizer, was energetic and dreamy and highly unstable. He spent two years floating between Cleveland and L.A. before finally settling into a viable version of the band, called **Pictures**.

The completion of the band was abetted by the demise of **Windfall**, when Jim Bonfanti and Kevin Raleigh joined the Balzers. Ex-Freeport

bassist Greg Holt completed the band.

The band's progress since then had been intermittent. Jim Bonfanti left the group in early 1976 and was replaced by Donald Krueger from **Magic** by way of the **Eric Carmen Band**. Later Kevin opted out for the security of a lounge band and Greg left too. The band added Tom Rich on bass and forged on, somewhat poorer for the loss of Kevin's songwriting contributions but still strong. Craig has a full arsenal of punchy rock tunes that comprise the core of the band's repertoire.

Another band of former bar musicians who decided to work on originals only is **Flying Turns**, whose mainstays are keyboardist John Simonell, guitarist and synthesizer player Bill Cavanaugh and ex-Raspberries drummer Michael McBride.



•Love Affair, Sept. 1977.

Don Kriss, who headed a semi-pro bar band called **Mongrel** that specialized in English material like **Kinks** and **Mott**, put out an EP this summer featuring three of his tunes. Don is a skillful English-style songwriter who now has his own band, the **Don Kriss Entourage**, which plays occasional gigs and is planning to do more recording. Among the players on Don's EP are Michael McBride and Richard Reising of **Magic**.

Games perfectly embodies the pop-rock tradition that Cleveland is supposedly noted for. The band's own tunes are wonderful, spirited rockers; their copy runs towards pop-rock selections by **Tom Petty**, **Artful Dodger** and **Walter Egan**. Its style is



•Games, summer 1977.

pure, streamlined rock; its mood simple, unabashed fun. **Bon Voyage**, which includes ex-Circus guitarist Al Globokar and Mike Sabol, leans more towards **Ambrosia**/**Steely Dan**/**Boston** type melodic-punchy complexity. Some of its tunes, especially Al's, are catchy and commercial. Others are much jazzier but still appealing.

demise of **Tattoo** (containing ex-Raspberries Wally Bryson, they released one mediocre LP on Prodigal/Motown), with a sax player, stronger than ever. The band still plays anglo-soul in the **Rod Stewart** style with plenty of old Motown/Bobby Womack type material. If the band can come up with material to equal what it was writing before, it could be an important group.

A band who will eventually become a favorite with Powerpop fans is **Love Affair**. The group hasn't gotten too much into doing its own material yet, but its approach to being a bar band is so fresh and creative and the band is so tenacious that it is almost a sure shot to succeed sooner or later.

Probably the most exciting effort I've heard in a pop vein was a demo tape made over the summer by **Eric Carmen Band** keyboard player and guitarist Richard Resing, who has been an ardent pop-o-phile since he was the guiding light of **Magic**. The tape plays obvious homage to numerous Sixties pop sources and shows an uncanny ability to use the sources effectively—much as **Eric Carmen** does—Richard made the tape on a four-track recorder in his basement, using mostly his old colleagues from **Magic**. He plans to put together a band and make an album now that the **Eric Carmen** tour has been scrapped.

Montreal 1975

By Gary Sperrazzal

How are local scenes generated? Usually, it's the end result of determined effort on the part of just a few individuals working along the same lines, whether they know each other or not. New scenes start when a club owner decides to break the monotony by booking different kinds of music, in an attempt to see which ones will catch on with his clientele. Sometimes it's when a radio station or clique of fanzines alter their normal programming. By far, the most interesting changes are made when outside elements descend on a city, bringing their 'alien' concepts and execution and apply their perspectives to an already existing scene. This was the case in Montreal, 1972-75.

Quebec, maybe as a result of their constant efforts to secede from Canada, developed their own star system in theatre, film, literature and for our purposes, music. Montreal, the mecca of this microcosm, became the prime testing ground for new talent. Tho the audience there are rarely aware, or even interested, in what's happening in the U.S. or Canada or England, it was the only town where **Babe Ruth** (a minor British eclectic group with zero sales elsewhere) could pack any of Montreal's beautiful concert halls and arenas. Disco caught on very late, but eventually hit big with the whites. 95% of the blacks there are Jamaican, making for a devoted reggae audience. **Roxy Music**,

RITT WALLACE



• Bob Segarini at the Moustache, 1965.

Genesis, **Sparks**, **10cc**, **Strawbs**—all these groups were quite the rage in Montreal, implying a particularly refined taste on the part of the pop audience.

Outcast as a scene within a scene were the rock 'n' rollers and their fans. The prime instigators for Montreal's classic rock 'n' roll era in the early '70s were **Michel Pagliaro**, **Bob Segarini** and a sleazy downtown club called **The Moustache**.

Pagliaro is the uncrowned King of Canadian rock 'n' roll, with over 15 albums and dozens of singles. His only stateside releases were a pair of singles on Pye, but that was enough to encourage those with access to investigate more fully. And what surfaced was a brigade of musicians, songwriters and producers all working with one another to create just about the most sterling, classic pop/rock 'n' roll songs you could desire. **George Lagios**, **Jack August**, **Walter Rossi**, **Angelo Finaldi** (and more, tho I hesitate to tinker with my own Pandora's Box much longer) and of course **Pag**—ended up in Montreal from all over the world. It's odd, but apt to the 'alien' point made earlier, that none of them are Quebecois. **Pagliaro's** best touring band, **Les Rockers**, consisted of members who were German, southern American, British, French, and Arab.

Bob Segarini, a California native with a long history of US releases (**Family Tree**, **Roxy**, the fab **Wackers**, **Dudes** and various production stints) moved to Montreal when a **Wackers** single, "Day and Night" exploded onto the charts in Quebec. The **Wackers** came to play and ended up as residents, scorned by US audiences, disinterested in the **Beatles/Stones** influenced pop/rock the band delivered so perfectly. Restless Robert quickly became a key element in the Montreal pop scene, producing and influencing people like **Pagliaro**, **Mahogany Rush**, **April Wine** (the best all-around Canadian band, sadly misguided musically since their stunning **Stand Back** LP) and scads of projects that never bore fruit but left their marks on the people involved. Segarini pulled together outlaws from the Quebec rock 'n' roll scene to create

The Dudes, but their music and ideas got lost in the translation from border to border.

Across the street from the well known Montreal Forum lay the infamous **Moustache** club, the only place in Montreal to book rock 'n' roll every night when it wasn't *de rigueur* for every town to have such a club. Manager Norm Silver would take a chance on anyone good and immeasurably assisted the **Dudes**, **Wackers**, **Moonquake** (members of **Pag's** band), **Silken Steel** (**Dudes** spinoff) and lots of other great bands, including a soulful gent named **George Oliver** who



delivered excellent, hi-energy soul and rock whenever he hit down (does anybody know what happened to him?)

Unfortunately, little of the magic going on there ever made its way to the States for our inspection because of political problems. There's a virtual iron curtain surrounding Quebec that makes it next to impossible to know what is going on inside its walls if you aren't living there. The musicians were practically divorced from outside influence, other than their old records, a love for pure rock 'n' roll with memorable melodies and the immigrants who made their mark on the scene. Whereas Montreal pop could have wiped the floor with any other local scene, now it seems to have turned into a ghost town with its key members moved to Toronto and the political climate up there getting more abrasive than ever. It's a sad situation now, but looking back at it, it's pretty much a classic story of local scenes and the potential for worldwide greatness that anyone would feel being surrounded by great music.

Anyone with a hankering may want to contact their friends in Toronto, Montreal or Vancouver to try and dig up some of these albums:

April Wine - *Stand Back* (Aquarius 506, released in the US on Big Tree 89506)

Pagliaro - (Much 5001; reissued on Amber 300)

Pagliaro - *Pag Live* (RCA KXL 2-5000, Can.)

Les Rockers (RCA KPLI-0042, Can.)

Moonquake - *Starstruck* (Aquarius 507, released on Fantasy in the US)

Wackers - *Wack 'n' Roll* (unreleased but most of the tape peddlers have it)

Rose - *Hooked on a Rose* (Gas Records, Canadian, but look for the US Kama Sutra 45 of "All I Really Need")

NAMES WILL NEVER HURT US.

First it was "punk," then "new wave." As each term for the new rock 'n' roll falls by the wayside, people are getting the idea there's a wide range of rocking going on within the new sound.

A new generation of rockers with as many styles and viewpoints as any other generation of rockers.

They're not the same. No amount of tidy terms or slogans will ever make them the same.

We know. Check this lineup out and you'll see why.



THE RAMONES/Rocket To Russia (SR 6042)

The world's foremost exponents of pure punk-rock and New York's pioneer New Wave band. *Rolling Stone's* Dave Marsh calls their newest LP, *Rocket To Russia* (which features the hit singles "Sheena Is A Punk Rocker" and "Rockaway Beach"), "the best American rock 'n' roll of the year."



Leave Home (SR 6031)



Ramones (SR 6020)



TALKING HEADS/Talking Heads: 77 (SR 6036)

Named "Most Promising New Group of 1977" by *Rolling Stone*, this New York quartet has swiftly become the most talked about, written about, most played band in the American New Wave. Behind all the awards and acclaim: one of the most unique, intelligent rock 'n' roll bands ever conceived. One of the fastest-selling albums on the scene.



THE DEAD BOYS/Young, Loud and Snotty (SR 6038)

Cleveland's notorious Dead Boys have left America gasping in the wake of infamous high energy concerts and one of the most potent debut albums ever. They've upstaged bigger bands here and across the sea, and are placed in the punk hierarchy right alongside the Ramones and England's Sex Pistols. The Dead Boys' appeal, like their ruthless musical style, is wide open.



TUFF DARTS/Tuff Darts (SRK 6048)

The newest addition to the Sire roster, one of the veteran bands of the earliest CBGB scene. Pop rock 'n' roll for everyone, from some of the scene's finest musicians and most versatile writers (their anthem "All For The Love Of Rock 'n' Roll" is already a much coveted classic).



RICHARD HELL & THE VOIDOIDS/Blank Generation (SR 6037)

Britain's *Sounds* magazine called the charismatic writer-singer "the future of American rock" while *Creem* described Hell's debut album as "a primer for the intellectuality of the new punk." His "Blank Generation" has served as an anthem of the new music and culture movement all over the world, making Hell one of the most widely respected, and imitated, figures on the scene.



THE SAINTS/(I'm) Stranded (SR 6039)

British fans made this Australian group's first single ("I'm Stranded") *Sounds* magazine's No. 1 Single of 1976. The explosive hit kicks off one of the most furious albums ever recorded. The band will tour the U.S. this spring.



PATTI SMITH/"Hey Joe" (SRE 1009)

The international collector's item, in its original long version, recorded in 1974, and featuring Television's Tom Verlaine with Lenny Kaye and Richard Sohl. One of the rarest, most important artifacts of the new rock 'n' roll, and the best-selling independent single of the New Wave, in its original Mer version it has sold for as much as \$50. Newly available, exclusively on Sire.



POWER POP TODAY

At the present time, the idea of Powerpop, or the possibilities of adapting punk energy to pop structure, seems to have stimulated a lot of people within the New Wave. And just as Punk Rock didn't amount to much more than a curious chapter in '60s rock history until it was given new form and potency in the last couple of years, it appears that the long-established but unrecognized genre of Powerpop will be coming due for the same treatment. Too many people had too much fun in the conscious creation of the Punk trend to pass up the chance to do it again...

When we look for examples of Powerpop in today's music scene, it seems to break down into a few fairly

distinct echelons.

1. The First Rank: artists with hit potential, on major labels, more or less committed to a Powerpop aesthetic. These would include Dwight Twilley, the Ramones, the Jam (and, hinging on American release of their records, other British acts including Generation X, the Boys, and the Rich Kids), and others like Tom Petty and Eric Carmen, who have it in them although they haven't made a solid commitment to the style.

2. The Second Rank: bands currently emerging from local scenes, preparing to make record deals, and featuring a greater or lesser degree of Powerpop in their music. These will be examined city by city, as the regional

angle is crucial if we're to accept Powerpop as a continuation of the New Wave movement.

3. The Fringe: this takes in all the acts on the periphery who may approach a Powerpop sound although their orientation is too alien to make it anything but accidental. These include hard rock bands with some pop element, slicker pop acts with some hard rock element, and certain teeny-pop acts who, with the right material and production (Shaun Cassidy's "That's Rock & Roll" for instance) can make good Powerpop records.

The remainder of our Powerpop survey will be concerned with these areas and artists....

The Contenders: **Dwight Twilley vs. The Ramones**

by Greg Shaw



These two acts have the greatest potential, I believe, to become gigantic stars over the next year or two. It might be interesting to examine them together, since both seem to be approaching the same thing from totally opposite directions.

Dwight Twilley and Phil Seymour are pop stars, teen idols. They're Paul McCartney, Tommy James, Mark Lindsay, Peter Noone, Ricky Nelson, Gene Clark, Ray Davies, Steve Marriott, yes even Peter Frampton. Every one of these has given us great records; they're not teen idols of the Bobby Sherman ilk. But at the same time they were selling rock & roll to us fans, they were also selling pretty faces to a lot of dewy-eyed nubile. That's part of pop, a vital part if what

you're looking for is not just pop, but pop-mania. Dwight Twilley is a great rock & roll pop band with all it takes to cause genuine teen mania.

The Ramones are a great rock & roll band in the process of learning how to make pop records. Think about it: when they started, their music was considered raw and dangerous. They sounded like the Stooges, The MC5. Commercial? Hardly. Yet coming at the start of the punk explosion they made an indelible mark on the emerging generation of musicians. While punk styles have changed so many times that their black leather/sneakers look is no longer being copied anywhere, the Ramones' appearance, choreography and music have become increasingly stylized so that they're now as familiar, packaged, marketable a product as the Bay City Rollers ever were. In essence, they've opened another door to the teen market. This does not imply that packaged music equals teen music. The Eagles, one of dozens of examples, are as much a packaged product as Nature Valley granola, yet aren't associated with the "teen market." But the most successful teen music usually tends to be heavily packaged.

Ironically, it's the Ramones who have tried hardest to hit the teenybops with the traditional frontal attack thru teen mags and media manipulation. Manager Danny Fields had a lot to do with the Bay City Rollers' success, in his role as editor of *16 Magazine*, and that experience was not wasted when it came time to try to push the Ramones along the same path. On the

other hand, Twilley has always been so certain that his band was the Next Big



Thing that he scorned the usual formulas, figuring anything he chose to do had to be right because he was destined to make it... Thus, until their recent appearance on a children's TV show called *Whack-O*, the Twilleys did very little except work on their songs. No tours, no follow-up singles, a desultory album every year or two... none of it seemed to matter to them. The oddest thing of all is, it doesn't seem to have done them any harm.

Dwight Twilley's quirky, somewhat indolent approach to his career has in fact translated itself into a 'personality' that has only added fire to the devotion of his fans and fascination to the interest of all those little honeys. Even more interestingly,

fab!

it isn't just the cult audience or the teens that are responding to **Twilley**; even the squarest programmers of FM radio seem to find nothing objectionable in the music. It's almost as amazing as the fact that they're playing **Robert Gordon**!

The new **Twilley** album, their second in 3 years, doesn't sound at first like the kind of record that would get any of these factions excited. There are no instant AM classics like "I'm on Fire", and nothing for the FM buffoons to get behind except "Twilley Don't Mind", a forced boogie screamer unlike anything else on the record (figures that would be the single...). The rest of the album takes some getting used to. Some purists have complained about the presence of strings and horns on 3 cuts, while those more commercially oriented object to the sparse, simplistic sound on the others.

This kind of criticism is OK when the record doesn't really matter in the first place ("Horns on 3 cuts? Then forget it!") and unfortunately, that's the standard we've become accustomed to. But all too rarely, something comes along that hits a nerve, reminding us how great rock & roll really can be. We feel those unexplainable chills, and start believing in magic again. **Twilley** does it for me, and after hearing the album 2 or 3 times I realized why it comes close to being a masterpiece.

Twilley's sound is not bare; it's the refined essence of the very best and most basic rock & roll moves. On the first LP we heard influences from Elvis, the Byrds, the Beatles, that gave us a frame of reference. Here, it's become a pure style, so nearly perfected that it needs no elaboration. Refinement is really the key word—the best rock & roll has never needed to be vulgar to be omnipotent.

Leaving out the title song and "Invasion", which doesn't quite fit either, we're left with a batch of songs that add up to a total statement, with recurring themes and a constant level of the highest rock & roll, the most believable, honest pop music we have. The genius of each song becomes evident with repeated listening: the part of "Here She Comes" when they sing, "if she was just a little bit older—ooh" and the following guitar solo; the weird rockabilly urgency and adolescent **Raspberries** idealism of "Looking for the Magic", the absolute perfection of "That I Remember", the way they sing "so get outta my way..." on "Trying to Find My Baby", and above all the way they slip from the mesmerizing, dreamlike reverie of "Sleeping" (in which the



• Phil Seymour and Dwight Twilley: still looking for that magic...

strings, to me, only enhance the song's essential mood of unreality) to the lilting spirit and early **Byrds** innocence of "Chance to Get Away"; one moment you're lulled to the edge of slumber, the next you're soaring above the clouds. This kind of effect done by the **Muddy Blues** would be schmaltzy, but when it arises from such vitally honest rock & roll, you can lose yourself to it completely and know that it won't be wrong...

If **Twilley** has consciously taken the best of rock & roll and pop to forge his own personal brand of Powerpop, the **Ramones** have battered themselves to the realization that rock & roll, at its most intense, can often be interpreted as pop: the **Dave Clark Five**, the **Stones**, the **Yardbirds**—these were 'pop' groups in their time. What's the difference between "Heart Full of Soul" and "Judy is a Punk"? Now, after 3 years the public is ready to accept the **Ramones'** music as pop, and on their part, the group has absorbed some of the little tricks and nuances that guarantee a degree of commerciality which would otherwise be accidental.

"Sheena" was their first stab at a deliberately commercial pop hit. The guitars are faded back, echo poured on top, etc. They may even have gone too far. Their songs by themselves are now the essence of modern pop, and with the unstoppable power of their instrumental sound behind them, every one could be a hit in the era of Powerpop.

If the time is right for the

Ramones to be the new **Beatles/DC5/Ohio Express**, their third album reveals their total awareness of the fact. As Marty Scott said, "It's a **Jan & Dean** album!" The basic buzzsaw sound is unchanged, though better defined, but in the accentuation of 'top end' presence and vocals in the mix, we detect the strategy for a full frontal assault on the AM airwaves. Compare the version of "Sheena" on the album with the single: the former is straight **Ramones**, while the latter pulls back the threatening guitar and presents a bouncier, brighter sound. Check also "Rockaway Beach"—on the single, the vocal is piled heavy with echo; on the album it's flatter, though still incredibly alive.

The songs also have become lighter, less militaristic, less psychotic, more comic. While there are cretins, morons, and lobotomized teenagers all over this album, they're now cartoon characters, hopping and grinning like something you'd find in *Mad Magazine*. They are most definitely not hacking anybody up with chainsaws or beating them with baseball bats. They're not sniffing glue or dreaming of a career in the SS. To every radio programmer and teen fair promoter who's saying 'We don't want any violence', the **Ramones** are replying, 'Punk rock is just good clean American fun for teenage geeks'. It's not a sellout; the **Ramones** were never anarchistic or hostile. All they've done is made it a lot easier for the outside world to see what they're really all about and realize how commercial it

really is.

There don't seem to be many more great, "hit" songs on *Rocket to Russia* than on any other Ramones album. The first had "I Wanna Be Your Boyfriend," "Judy Is A Punk," and "Blitzkrieg Bop"; the second had "I Remember You," "Oh Oh I Love Her So," "What's Your Game" and "Swallow My Pride". This one has "Sheena", "Rockaway Beach", "Do You Wanna Dance", "Locket Love", and my favorite, "Here Today, Gone Tomorrow", the first Ramones ballad and every bit as touching as Dave Clark's "Because."

The Ramones are now a pop group more than a punk band. Their aggressive wall of guitars sound has been accepted as part of the pop vocabulary, and where the mainstream of Punk has gone on to greater extremes of offensiveness, the Ramones have become a very positive, life-affirming youth explosion. Their sense of fun may be reminiscent of Jan & Dean, but in the sense that they've spearheaded the forceful injection of energy into the moribund rock mainstream, they (more than Dwight Twilley or anyone else) can be most closely compared to the Beatles, at least insofar as what that group represented in 1964. If you can imagine the Beatles having emerged at a time when the doors of radio were more than momentarily shut against them, and making their first 3 albums without the benefit of any hits, you'd have it.

A lot of people miss that point. The dozen or so top New Wave bands today are every bit as good musically and well-defined in image as the top dozen British Invasion acts. The fact that *none* of them are consistently in the Top Ten says more about the Top Ten than it does about the music. This is the pop music of today — thanks to the Ramones, even the Sex Pistols can be accepted as a pop band now that the basic sound has become a legitimate medium. Let the Pistols rule the waves of outrage, let them be the Stones or the Charles Mansons of modern rock. The Ramones shouldn't care — by bringing both energy and fun back to rock & roll, they've become our era's equivalent of not only the Beatles but the Beach Boys as well. And they should be well satisfied with that!

Someday, Dwight Twilley will be a star. And someday, the Ramones will be a legend. Don't wait for BOMP retrospectives: enjoy them NOW!



"NEEDLES & PINS"

THE RAMONES

Sire [unreleased]

Stop reading for a few seconds, close your eyes, and just imagine it: The Ramones doing "Needles & Pins." Can you hear it? No, you can't, because they've never done anything like this before. "Here Today, Gone Tomorrow" was their first real ballad, and that was shocking enough, but here we dispense completely with Johnny's sledgehammer guitar and get instead those lovingly evocative, ringing folk-rock jangles, which combined with the typically intense rhythm section and Joey's impassioned treatment of the vocal, makes this not just a new record, not just a great old song redone by the Ramones, but something more: the first classic in an all-new genre, so new I haven't even got a name for it yet! (*I'm sure he'll think of it tomorrow — I!*) My God, what's next. "I Got You Babe" by the Sex Pistols?

Clearly, watching the Ramones is going to be a crucial part of any trend-spotter's duty from here out. And they're not easy to keep up with. This particular pop milestone was recorded in early November; I heard it around the end of the month, and had hardly recovered from my shock when, the very next day, I found myself at Brother Studios watching the Ramones lay down the tracks for a remake of Ritchie Valens' "Come On Let's Go" with the Paley Brothers singing. Why not? It was the perfect song, and it sounded great. But how many groups ever actually get around to trying out any of the fabulous, fun ideas that we fans would give anything to hear? None of them, ever! They all take themselves so damn seriously they'd never risk blowing their cool and consequently the greatness the Ramones achieved as a result of saying "Yeah, let's do it!" when this song was proposed, will always evade their grasp. And who the hell cares...

For the first time since about 1966 there's a sense of excitement and anticipation in the air as we await the next moves of our pop heroes. Bands like the Ramones and Pistols have opened the doors for everyone who's fed up with predictable rock. Let your imagination run wild — if you come up with a great idea, chances are somebody's already working on it, and if not, somebody else will. Rock & roll is coming back to fun, fun, fun, and the Ramones are showing the way.

Let's see this record released, NOW!!

— Greg Shaw



THE FLAMIN' GROOVIES ERIC CARMEN

It seems wrong somehow to lavish so much space on an emerging trend without including these two, who led when there were none to follow, and now seem to have strayed so far from the front ranks where they belong. Each is a curious case in its own way. Eric Carmen's first solo album was a solid initial step for one seeking to define a place for the sensitive artist/composer in the rock & roll mainstream. If he'd seen "That's Rock & Roll" as the album's keynote, as Shaun Cassidy evidently did, perhaps we'd be hearing Eric's voice on "Hey Deanie" today. Certainly that's what a lot of Eric's longtime fans (especially the entire BOMP staff) would

prefer. What really matters of course is what Eric Carmen prefers, for he could snatch up the reins of any Mod/Powerpop revival anytime he wanted and blow away everyone else mentioned in this issue (except The Ramones). It would be so easy that, maybe, it's not enough of a challenge to him. We seem to be among the few who like what he's doing nowadays, although we have to admit we'd like it better with guitars. But when he sees the strength of what he's inspired, we may yet witness a new Eric Carmen, and we'd welcome him back as a winner.

And what about the Groovies? You can't call them Powerpop, because any band that does material by the Beatles, Beach Boys, Dr. Ross, Merrill E. Moore, and the Raiders, transcends categories. But they were the first hard rock & roll band (at the time considered one of the original punk bands) to admit elegance, innocence and harmony into their music *without compromising its punk core*, and for being that far ahead of their time in 1976 they were crucified by many punk-rockers. The Groovies are an honest rock & roll band who understand the value of pop, and if the public ever accepts them, they could be leaders in the movement from punk to pop. They've mastered what the others are only groping toward. Currently they're in England, a 2nd Sire LP just finished at Rockfield, and there are many good possibilities ahead for them, if they can overcome their seemingly perennial difficulties. We wish them luck.

The Power Pop Periphery

I. Hard Rock with Pop influences

Before the Sex Pistols swore at Bill Grundy or Hilly Kristal looked at a packed house at CBGB's, there was some sort of new wave going on even though it was so integrated within the mainstream of business and with such an accent on conformity that it continues to this day unnoticed. What's that, you ask?

Open up any issue of *Creem* in the past three years and what'll you see after glancing at their pre-planned, predictable cover stories? Stories on a whole genre of bands usually found in bars by a noted producer, given the usual dosage of leather clothing, flashpots and shag haircuts and brought into the studio with a lot of standard (tho not unenjoyable) grindout guitar material. Most of them are all extensions of the post-Glitter days with strong Deep Purple overtones. However, almost every single one of these bands manage to come up with at least one memorable record.

Starz did it with "Cherry Baby." Piper did it with "Can't Wait" and "Who's Your Boyfriend." Rex did it with "Where Do We Go From Here." Legs Diamond did it with "I Think I Got It." Boston did it with "More Than a Feeling" and "Something About You." Kiss do it regularly, with everything from "Detroit Rock City" to what will no doubt be their next Top 10 hit, "Anyway You Want It" or maybe "Rocket Ride." Tho they may be capable of more, I rate Bad Boy's recent "Thinking of You" as a tremendous superpop record. Artful Dodger deserve a better fate than this, but for our purposes here, there's "It's Over," "Wavside," "Honor Among Thieves," "Wave Bye Bye" and "Can't Stop Pretending." On an extension of this treasure hunt, there's Frankie & Johnny's "Lifeline," Earthquake's "Same Old Story," "Don't Want to Go Back," "Lovin' Cup" and Rick Derringer songs like "Let Me In," "Don't Ever Say Goodbye." Aerosmith has got it running thru most of their material.

Across the borders to Canada, April Wine can grind it out with the best of them, but have produced a stellar album in *Stand Back* as well as pure Powerpop songs like "Weeping Widow," "Shot Down," "Victim of Your Love," "Tonight is A Wonderful Time" and so many more—this is the band that could've held the position Boston has now. Also from Canada is Chilliwack, with songs like "If You Want My Love" and "Last Days of December" from their best album,

Rockerbox.

A South African group, Rabbit, could never match the first stunning song we heard in the U.S.—"Something's Going Wrong with My Baby"—and Australians AC/DC continue to match each of their songs to the point of tedium, tho their early Vanda/Young-produced single version of "Can I Sit Next to You Girl" (almost a totally different version) b/w "Rockin' in the Parlour" were the most exciting songs they've ever cut.

Of course, none of these bands conform to any overall Powerpop aesthetic, but it seems the songs they will be remembered by are the songs listed above, flirting naively with the idea of Powerpop, but never quite grasping it fully. And who knows if they were even trying? When straight hard rock bands try for radio records, the results always seem so close to the kind of Powerpop we're discussing this issue.

—Gary Sperrazza

II. Pop with Hard Rock influences

This is a somewhat hazier area that consists mainly of pop-rockers in the same vein as Mod Revival bands like Wackers, Big Star, Blue Ash, etc. Some of these people are in fact still around (Alex Chilton, Bob Segarini, Michael Fennelly, Curt Becher, etc.) and may yet hit the jackpot. But more to the point are a growing number of artists who are an accepted part of the rock mainstream, whose music tends towards the lighter side of rock or even overt pop, and who with the aid of the right material, studio and producer could easily start churning out more-or-less powerpop (or at least imitation powerpop) music should popular tastes over the next couple of years dictate—just as today's hard-rock bands from Foreigner to Thin Lizzy could do from the other direction, completing the spectrum.

Definitions of this sort run the constant risk of sounding pat, so it should be noted again that we're merely looking around for signs of a change in musical fashion creeping into the minds and records of a wide variety of artists, in order to better locate the sources of change and identify them. Again, "powerpop" is no more than a catch-all rallying cry for what seems to be shaping up as a fusion of elements (pop and rock) that have been in the past separated, an important if not portentous event within the larger picture of changing attitudes and re-evaluation of the past that characterizes today's rock scene.

The whole idea of "powerpop" becomes tenuous when you consider how many have approached from so many angles. If the mainstream of powerpop is limited (by tradition or otherwise) to Who/Easybeats/Creation-style pop with explosive guitars and Mod imagery, then we have to relate it to cases where the same effect is achieved through different means. Like, what about Phil Spector? If "Da Doo Ron Ron" isn't pop, and doesn't have power, those words may as well have no meaning...similarly, though the guitars

play a distinctly minor role and the image is more 'jet set New Seekers' than 'Mod', the music of ABBA is as much powerpop as Spector's was, at times anyway, and who's to say that if they were to become inspired by some New Wave powerpop records, ABBA's sound wouldn't get harder than ever, picking up from "So Long"? Furthermore, if bands like Fleetwood Mac can come up with such a powerfully rocking pop classic as "Go Your Own Way" once, they can do it again, and if they do, the radio will be better than ever, and the demand for good pop-rock will grow. Even Frampton might be salvaged!

All of this must be considered, briefly. It's pretty obvious that artists like these will respond to any trend that comes along, however it may not be so obvious that in their desire to stay relevant such artists will seize on Powerpop as the first manifestation of the New Wave with which they could feel comfortable, and we may want to consider the desirability of this.

This is hardly the place to enter the discussion of whether success/acceptance will ruin or co-opt Punk/New Wave, but the question does arise at this point. My feeling is that if the pop axis of New Wave becomes entrenched in the commercial mainstream, it may be able to support, or at least relieve some of the economic pressure from, the more extreme forms whose validity doesn't necessarily prove itself in terms of commercial success.

Somewhere else in this periphery are the many pop-rock bands of the type we saw in the early '70s Mod revival. New groups like Shoes, the Romantics, the Names, the Tweeds, the Nerves, the Sorrows, the Scruffs, etc., fit into this niche comfortably, being more concerned with harmony and melody than power *per se*. Even light pop is becoming attractive again to hip rock & roll bands, as it hasn't been since about 1967. Where else can you place a group like Liverpool Express, whose first LP has all the charm of the early Searchers? And we mustn't forget the Dodgers, with three superlative Badfinger-like singles (the group includes 2 ex-members) on UK Island last year. The album seems to be bogged down, but if the 45's are any indication it'll be a pop milestone when it does come out.

III. Teen Pop

The renaissance in teen pop that started in the early '70s with Sweet, Mud, Arrows, etc., and led thru the Bay City Rollers to today's biggie, Shaun Cassidy, should also not be overlooked. If you have a taste for bubblegum, today's stuff is as good, and as close to real rock & roll, as it has ever been. The gigantic success of Shaun Cassidy and Lief Garrett is a good omen. If young teens develop a sufficient appetite for this kind of rock & roll, they will provide a natural audience for groups like Shoes, Dwight Twilley, Mumps, the Rubinoos.

The essence of pop music is innocence and if it's to thrive it must be supported by the younger fans as well as us older ones who have held onto our sense of wonder...

—Greg Shaw

**Little Judy McCann
hates Raggedy Ann
Every night before bed
she plays Ted.**

**"Double Live Gonzo."
A double album
of Ted Nugent live.
On Epic Records
and Tapes.**



Cleveland 1973

[continued from p. 12]

and then radiated English stylings. One of these was **Target**, headed by former Cyrus Erie drummer (now lead singer) Mike McBride after Cyrus Erie's break-up. The band lasted four years, during which time countless musicians backed up McBride's Jagger impersonations. The band was never too popular and didn't go much beyond being a Stones copy band.

By early 1974, the **Raspberries** had released three albums, had a couple of hits and seen their popularity diminish. Cleveland was an active, but restless town. A sensation was created when the Raspberries split in two, with drummer Bonfanti and bassist Dave Smalley breaking from Carmen and Wally Bryson. The latter two continued the Raspberries with Scott McCarl of Omaha on bass and Michael McBride on drums (who broke up Target at this point.)

Smalley and Bonfanti formed a group called **Dynamite** with guitarist Dennis Stradney and keyboard player Kevin Raleigh who came from **Freeport**, famous around the area as a superb jam-underground type band. Dynamite turned into an excellent pop band.

In 1973, an ordinary bar band called **Circus** put out a rather un-ordinary pure pop single called



•Circus: Mick Sabol, Phil Alexander, Craig Balzer, Tom Dobeck, Bruce Balzer, Frank Salle

"Stop Wait and Listen" written by the group's guitarist, Dan Hrdlicka. The band was only a stock bar band, spruced up and packaged to sell in the bars. But the single attracted collectors' attention.

When the collectors actually took a look at the band, they found Hrdlicka replaced by a pair of adorable brother guitar players named Craig and Bruce Balzer. The band was even more slickly packaged and hyping itself til it frothed at the mouth. Perhaps the Balzers were over-reacting; they had only just climbed out of the jam-band stage when they left their previous band **Ambleside**, which specialized in Allman Brothers tunes. But their two singles and one locally-released album still rates as excellent pop-rock.

Eyes cast towards Cleveland also

saw a Youngstown band called **Left End** with an album *Spoiled Rotten* on Polydor. This band were early plastic punks, an uneasy blend of ersatz-punkiness and frayed glitter who were promoting themselves as the stinkiest thing since limburger cheese. They (or their manager really) invented stories such as how they threw the NY Dolls road manager down a flight of stairs. They never did. They were, alas, polite, well-behaved guys.

Also attracting attention at the time was an album by a Youngstown band called **Blue Ash** who made a nice, minor pop album and absolutely reeked live. They have just put out another album, produced ironically by that wild-eyes Left End manager and they still reek. But collectors out in LA couldn't have known that so they go excited.

Leading in popularity at the end of 1974 was **Magic**, the band Dan Hrdlicka had joined after leaving Circus. A younger band who packed



•Wally Bryson (Raspberries), July 1972.

Cleveland's focal rock club, the Agora, on Wednesday nights, their popularity was largely due to a huge, offbeat repertoire that ranged from Jeff Beck to Grassroots to Lovin' Spoonful to "McArthur Park" and back to the obligatory Bad Company. All this was accompanied with enormous elan and showmanship; the band WAS entertaining.

Magic's demise was also the first hint of the disaster ahead. As 1975 dawned, the band phased itself out of existence to become the **Eric Carmen Band** when the Raspberries broke up in April, 1975. Shortly after Magic left the bar circuit in July 1975, Circus packed it in for good a second time.

Going into 1976, the brightest hopes were **Windfall** and **Jasper**, both popular bands at the still-hot Agora, less popular but equally interesting **Peter Panic** which included Randy and Dan Klawson from Cyrus Erie and was highly influenced by such effusions of late '60s Anglomaniac as Rod Stewart and the Stones. Windfall had acquired a new vocalist from Pittsburgh named Pete Hewlitt to replace the retiring Smalley. Jasper had begun serious work on its own material. 1976 could have been all that 1974 was supposed to have been.

Disaster struck. First, **Peter Panic**



•Pete Hewlitt (Windfall), July, 1975.

split up when Dan Klawson and vocalist David Thomas went out to Los Angeles to join Wally Bryson's **Tattoo**. Then, the Agora, involved in local music-biz politics, fired Jasper and Windfall, both big draws, as well as the **Maxx Band**, an upcoming popular younger band who had taken Magic's Wednesdays. And then Windfall fell to pieces when Pete Hewlitt announced he was joining the Eric Carmen Band, just as the band had started to send around its demo tapes.

By mid 1976, there was virtually nothing left of the once-flourishing Cleveland music scene.

In the end, the pervasive influence of the Raspberries' ideals becomes obvious. New Wave is a minor trend in Cleveland, but its loudest proponents, the Dead Boys, have announced that they intended to be a perfect melding of the Stooges and the Raspberries. One night up in NY at the Ramones' loft, Dead Boy Jimmy Zero grabbed a copy of *Side 3* asking me to "take a picture of me with my favorite album" and expressing an intense desire to BE Eric Carmen. Even NY couldn't wash away the Cleveland in these punks.

[Anastasia Pantisios writes about rock for the Cleveland Plain Dealer and Phonograph Record Magazine.]



NEVER MIND
THE BOLLOCKS

HERE'S THE

SEX PISTOLS

THE

SEX PISTOLS

I WANT TO BE ANARCHY



WARNER BROS. RECORDS AND TAPES

"The first wave of punk is falling off," says the director of one of England's largest record distributors, pointing to a pile of 40 or so records. "These are the last 3 weeks releases, and all but a few of them sound identical. The quality is dropping so far that kids are losing interest. A few months ago every new wave record sold about equally well, but now we've noticed a very definite drop in sales for new records that merely rehash the punk sound. The strongest new releases seem to be those by groups moving in more of a pop direction."

The A&R chief of a major British record company echoes these observations. "The **Pistols** and the **Clash** are established, and will survive, but most of the other punk bands are being left behind by the New Wave's move into pop. The next big groups will be **Generation X**, the **Boys**, the **Jam**...and the biggest of all will be the **Rich Kids**." Led by Glen Matlock, who was thrown out of the **Pistols** "for liking the **Beatles**", the **Rich Kids** were recently signed by EMI after a furious bidding war, for an advance in excess of 150,000 dollars. Their earliest demos sound like the **Jam** with a more high-pitched, Daltryesque singer and more spontaneous energy. Their new demos sound like teenage mania...

The Boys were one of the first punk bands to discover pop. Their first record, "I Don't Care" was an above-average punk record. Their second, the amazing "First Time" EP, was a definitive powerpop statement, and the recently released album a true milestone of pop. They sound like the Ramones without Joey's quirky persona, in fact their mentality is pretty solidly British. They can do a song like "I'm Gonna Be Sick on You"



•Generation X (Billy Idol, front left) backstage. Pretty glamorous at the top, eh boys?

GENERATION X

By Vivien Goldman

Generation X are in a unique position in Britain's punk hierarchy. Lead singer Billy Idol (along with the redoubtable Siouxsie Sioux of the *Banshees*) was a member of the 'Bromley Contingent', a gang of suburban kids who became semi-official camp followers of *The Sex Pistols* in their earliest days. Bassist Tony James, along with *The Damned's* Brian James and Mick Jones in *The Clash*, was a member of *London SS*, one of those legendary bands that never actually played a gig, but rehearsed a lot.

Billy and Tony met in a band called *Chelsea*. After differences with leader Gene October they split to form *Generation X*, taking the name from a '60s teen sociology paperback. They were managed by Andy Czeowski, the founder of the Roxy Club, London's original punk venue. With such authentic punk credentials, *Generation X* almost automatically became THE new punk band in town.

Their appeal was obvious. Billy's resemblance to Fabian was an instant plus with the punkettes, Tony staggered and leaped in a frenzy round the miniscule Roxy stage like a late '70s Townshend clone. The songs were the most hummable on the punk circuit, catchy teen anthems with titles that were instant hooks— "Youth Youth Youth," "Your Generation."

and their most popular live number, "Ready Steady Go," a jaunty wave to the '60s TV pop programme. They had image even then: not your basic punk-in-chains, but pure pop in primary colours. *Generation X* ranked after the *Pistols* and the *Clash*, but they *ranked*.

It's taken a change of drummer, guitarist, two changes of management and two singles ("Your Generation" and "Wild Youth", on *Chrysalis*) to reach the status of a square meal each day. *Gen-X* still haven't stormed up the charts as early punk aficionados had expected; it's surprising, since their combination of punk credibility and cheerful apoliticism made them seem ideal punk fodder for the straight media.

So here we sit, in a pizza parlour facing the Nashville Rooms, a West London pub-rock venue. The central songwriting axis of Idol and James are here ordering the aforementioned square meal.

You've got an unenviable record of personnel turnover. Do you think all the various line-up/management changes have slowed your growth?

"We've identified certain problem areas that have been eliminated because we've always liked to get things just right," says Tony, eminently sensible. "Like it took us a long time to get a record deal, because we wanted the right deal. But things are going according to plan. It would have been nice if they'd gone accordingly six months ago, but now we're much stronger, musically and lyrically.

"Besides, rock & roll isn't like a cowboy film. When somebody gets shot in the leg, you leave them behind."

Call it ruthless, call it realistic; *Gen-X* may have lost some friends in the business, but more importantly, they've built up a loyal following in Britain by gruelling months of national tours at grass roots punk clubs. Both their 45s (produced by ex-*Sweet* producer Phil Wainman) are fine examples of crisp, catchy pop & roll. And the band gained definite points for the adventurous B-side of "Wild Youth." Called "Wild Dub," it's a Jamaican reggae-style dub version of the A-side, all wild phasing and insanely careering echo and reverb— another vinyl confirmation of British links between punk and reggae, previous example being *The Clash's* "Complete Control" produced by Jamaican studio wizard Lee "Scratch" Perry. In true dub tradition, the dub's hotter than the A-side.

The Saturday night crowds drinking in the Edwardian splendour of the Nashville Rooms have got over their surprise at seeing punk rock stars at the bottom of the bill. They were bemused by *Gen-X's* (admittedly lacklustre) version of *Free's* rock standard "Wishing Well," but enthusiastic when the band went into their own numbers, and the live "Wild Dub" was the success of the evening.

New songs: "Invisible Man," the title triggered off by Tony James' acknowledgement of the Ralph Ellison novel, and "100 Punks," a song about the escapades of a roaming gang of punks, sound well up to *Gen-X's* catchy pop ditty standards. Derwood, the guitarist, twitches moodily in his Tony James custom-made t-shirt—he's much admired, and plays up to it. Mark Laff (formerly of *Subway Sect*) is a little firecracker on drums.

As I squeeze my way out of the crowded, steaming cupboard of a dressing-room into the near-freezing London night, I'm reflecting on Tony's remark about the album they're completing.

"The working title is *Mission Impossible*," he wisecracked brightly, "because it's taking so long to get the fucker out."

It has been taking *Generation X* a surprisingly long time to reach the *Stranglers*-size popularity they and their followers had anticipated. But the album *will* come out early this year. And if only the band can settle into a positive management situation—always assuming that their line-up doesn't change yet again— they *will* fulfill the promise of December 1976, in the crumbling basement we called the Roxy.

[Vivien Goldman is Features Editor of *Sounds*, England's most with-it pop weekly. She's strictly roots.]

POWERPOP IN LOS ANGELES

By Gary Sperrazzal

We've devoted an awful amount of space to this vibrant, alive genre called Powerpop. And like most labels, it's easy for anyone who doesn't know what he's talking about to take the term and dilute its meaning, the same that punk rock means two different things to the 60's and the 70's, bound only by an attitude. I had no plans to see Powerpop blown into 'the next big thing', as if it were some kind of movement. This issue was generated simply to spotlight a form of pop music begun in England in the middle 60's, and examine how the elements and attitudes of Powerpop have been carried thru successive generations. There are a number of bands in Los Angeles who give evidence of carrying on a semblance of pure Powerpop tradition and they check in looking like this:

Just as punk has changed meaning over the years, Powerpop in the 70's combines a punk aesthetic with the melody and structure of early 70's pop/rock combos (itself inspired by the early Who years in England, which is the pure source). In Los Angeles, the prime Powerpop-type bands are the Zippers, the Mumps, Pop!, the Nerves, the Quick, Milk 'n' Cookies, and 20/20. As a pendulum do, these bands swing the extremes from rock 'n' roll substance to cutesy pop with a couple falling squarely in the center.

On the pop end, there's the Quick and Milk 'n' Cookies. Though fairly invisible these days, both exhibited a strong affinity with cuteness that thwarted any semblance of danger or rock 'n' roll violence, yet presented a strongly traditional Powerpop feel in their songs. When you weren't hoping for their guitarists to smash their instruments across the temples of their high-pitched, whining, cry-baby lead vocalists, both bands delivered a lot of frivolous, fun energy.

On the other end, in a more aggressive manner, the Zippers and Pop! have the substance necessary to reach both the pop and pure grind-it-out rock audience with tightly arranged powerful songs. The Zippers have the most abundant musicianship and flair for spine-chilling delivery of just about any band mentioned in this issue, and are, in my opinion, light years beyond bands that even have a *conscious pursuit* of a Powerpop aesthetic. The Zippers have attracted the favors of Sandy Pearlman (manager of the Blue Oyster Cult and the Dictators, he has excellent taste in this area) and they should be releasing an album soon, probably with Epic. Pop! seemed like an above-average boogie band at first contact but prime



DAVID ARNOFF



DONNA SANTISI



DEBBIE SCHOW

•The best of the Los Angeles Power-poppers: Top left, David Swanson (POP). Top right, Mumps. Center, the Zippers explain how they learned to play their instruments. Above, The Quick wait patiently for the world to discover how good they are...

movers Roger Prescott and David Swanson are now more aware of the demands put upon them from their chosen monicker. Pop! will be putting out an album on their own, and should get away from Los Angeles as quickly as possible to promote it to fresh fans.

Lying solidly in the center of the pop-rock extremes of Powerpop are the Mumps, 20/20 and the Nerves (the latter two are discussed elsewhere in this issue and are highly recommend-

ed.) (Originally a NY band, the Mumps (led by legendary showman Lance Loud) put on a great show, with short and to-the-point songs, humor, visual excitement and radiate a warmth and sincerity combined with aggressive chording and polished yet spontaneous delivery.

Why the Mumps (and these other bands) are still trying to carve out a living by occasional gigs and self-released records is not unexplain-



•The Nerves (Paul Collins, Jack Lee, Peter Case), somewhere in the midwest on their 1977 tour.

PATTY HEFFLEY

The Nerves

By Kenneth Funsten

Whatever happened to the Nerves?

In the blitzed-out onrush of Los Angeles rock and roll there are always those bands that get left behind in the trenches. But in the legendary past of about 9 months ago, the Nerves had seemed to be at the very center of things here. In fact, anyone who was around way back then will probably find it hard to forget those three loud-mouthed aspirants to musical fame and fortune. And they weren't even punk! In retrospect, the Nerves set the "prototype" for L.A. Power Pop.

Jack Lee on guitar, Peter Case on bass, and Paul Collins on drums are the Nerves. It was these three who rented the dilapidated basement in the tacky movie studio at the corner of Sunset and Gower and dubbed it the Hollywood Punk Palace. From here, the L.A. new-wave was born.

At the 5 Punk Palace shows, the Weirdos, the Dills, the Zippers, the

Zeros, the Screamers and many others all received their baptism under public fire. The Nerves, too, gained valuable experience.

Rejecting a loud and trashy punk image, the Nerves dressed in quiet-colored three-piece suits. They looked more like Hoover salesman than rock and roll stars. They played only original material, crisp songs with strong melodies, like "Hanging on the Telephone" and "When You Find Out" off their EP (Nerves Records, dist. by BOMP). Their bare, skeletal sound made every lick seem memorable. They excelled in energy. People compared them to the early Beatles or the Dave Clark Five. And then suddenly, they were gone.

What happened? Were they dead? Had they given up, stopped playing? Or (God forbid!) had they become accounting students, fanzine editors or perhaps something even worse?

None of the above. The Nerves had taken fate in hand and booked their own cross-country tour. During the first week in May, they played 3 nights at the Starwood in Hollywood. Then, loading everything into their black '69 Ford LTD Wagon ("the

highest paid member of the touring organization"), the group took off for dates in San Francisco, Denver, Chicago, Cleveland, Toronto, Boston, New York, and Washington, D.C. And that was only the first leg of their trip!

In an article for the *Illinois Entertainer*, Cary Baker called it a "Magical Blistering Tour". The band astounded even themselves by playing in Minneapolis on July 4, and then in Cleveland July 5. At one point they drove from Rockford, Illinois, where they'd been playing with the Ramones, straight through to San Antonio, Texas.

When it finally all came to an end after three whirlwind months on the road, the Nerves were in Chicago playing with Mink DeVille. It was by then the Nerves' third appearance in the Windy City. Altogether, they had logged 25,000 miles and played over 100 twenty to thirty minute sets. Whew!! As Jack Lee said, "We think we've lived up to our name."

And so it all becomes clear now. Or at least evident—the Nerves weren't dead. They were in training!

But in training for what? Since the end of July, the Nerves haven't been heard from. They've been writing new songs, of course, and talking to record companies about an album, but so far there's been nothing definite. "We've just been getting oriented to what our next move is going to be," explains bassist Peter Case. "I mean, say you're a new group, you've released your own record, you've run your own club, and then you went out and did your own national tour, now what do you do after that?"

Pete answered his own question recently at the Masque, the sleazy basement gathering place for L.A.'s young punks. There, the Nerves headlined two spectacular shows with the Avengers, the Zeros and Shock.

Their music is the same—only punchier, more refined, and as high-powered as ever. Of their new songs, "Paper Dolls" ought to become a classic. They picked up a lot from the Ramones ("those guys impressed us"), and they've changed their image some. Now dressed in streamlined, satin jackets and black stovepipe pants they have a very All-American look—that is All-American like some weird Las Vegas bar trio. But don't laugh! This may be the look of the future.

What does Nerves music mean? "It comes from being in the mainline. It's got meaning on its own for collectors," states Peter, "but when you write a song you want the greatest possible number of people to hear it. That's what every writer dreams about, and why not go for it?"

Go for it they will. They've got the brains, and the balls....and the nerve. "We don't want to be part of the scene," warns guitarist Jack Lee, "we want to be the scene."

able. Only the Quick and Milk 'n' Cookies have had records released on major labels: Milk 'n' Cookies (like the Mumps) are a transplanted NY band whose album was released on Island only in England, and the Quick were victims of misunderstanding in a L.A. scene that is, admittedly, pretty bleak. I can't refute the typecasting by outsiders that L.A. is represented by the Weirdos and Van Halen, but I will vouch for the 7 bands here that make this town's local scene interesting and exciting.

Suggested pick-ups are:
 "You're So Strange"—The Zippers (Back Door Man Records)
 "Down on the Boulevard"—POPI (Back Door Man Records)
 "Giving It All"—20/20 (forthcoming on BOMP Records)
 "Crocodile Tears"—The Mumps (on Exhibit 'J'/BOMP Records)
 "In Tune With Our Times"—The Quick
 The Nerves EP (Nerves Records) and forthcoming single "One Way Ticket" (BOMP Records).



•Shoes: John Murphy, Gary Klebe, Skip Meyer, Jeff Murphy.

SHOES

By Cary Baker

Local bands have long been the bane of the rock journalist. Most will call and hard-sell the scribe into driving to some far-off cavernous dive, and then split up during a communication lapse. That's why I was particularly intrigued to receive a phone call from a soft-spoken Jeff Murphy from Zion, Ill., who asked nothing more than where he could mail a copy of the album his band, Shoes, had released.

As we got to talking, it became evident that these Shoes had done their homework. With no advance publicity, they had recorded an album in the living room of Murphy's tiny coach house, and released it with original cover art, an iron-on T-shirt transfer, a Shoes bumper sticker and technical data/photo insert. Murphy said nothing more than that Shoes were a pop band, influenced by the likes of **Big Star**, **Dwight Twilley**, **the Move** and **the Raspberries**. He said that all the members wrote and sang, and that their dream was to record hit singles.

The album arrived in the next morning's mail and proved more spectacular than Murphy had described. Of 15 cuts on the album, I was hard pressed to find a bad one in the bunch. Some, notably "Fatal" and "Okay", were real standouts, not only worthy of inclusion on a **Twilley** album, but well deserving of a crack at the radio in their own right. One of the LP's comely elements was its lack of self-consciousness; Shoes had never heard of **BOMP Magazine**, the **Sneakers** or **La Mere Vipere**. Fueled by their own intuition that it was "all coming back," they simply recorded the great Midwestern power pop album in their spare time at home.

In addition to Jeff on lead guitar and vocals, Shoes contains brother John Murphy, bass and vocals; Gary Klebe, guitar and vocals; and Skip

Meyer, drums. All four have been musical cohorts since high school. In fact, when Klebe left for an extended stay in France, Shoes cut a limited-press album called *Un Dans Versailles*, released in mid-'75, in his honor. Containing basement classics like "Eggroll Rock" and "Dance in Your Sleep," only a few copies exist

MARC GLASSMAN



THE NAMES

By Cary Baker

What mysterious musical force is at work in Rockford, Illinois? The state's second largest city, comfortably removed (in kilometers AND attitude) from Chicago is at once the originating point of **Cheap Trick**, those acknowledged master craftsmen of hook, line and sinker rock nuggets, and **The Names**, a developing pop/power pop conglomerate lurking hungrily in the wings.

Lead guitarist/songwriter Rick Pemberson and vocalist Dave Galluzzo happily play off one another's melodies in a Mersey-trance while the rest of the band (Steve Hauser, Matt Flynn, Rick Szeluga) creates a

and are confirmed collectors' items.

A second self-recorded album, *Bazooka*, never saw the light of day. Energies were applied instead toward *Black Vinyl Shoes*, the first "official" Shoes album, which has attracted the attention of rock 'n' roll press and fandom. Glowing reviews have appeared everywhere from *Trouser Press* to the *Illinois Entertainer*, and the album has received airplay on WLUP and WMIR in the Midwest.

Shoes were set to enter the studio (a real one this time) to cut a single for the Fiction label when **BOMP Records** expressed interest in a Shoes session produced by the Fiction crew and released on **BOMP**. On Nov. 12, the band entered Heddon West Studios in Chicago and turned out a potential two-sided hit, "Okay" (recut and rocked-up from the *Black Vinyl Shoes* version) and "Tomorrow Night," a catchy slice of pop on which Shoes sound like the **Del-Vetts** and **Twilley** combined. The single, scheduled for release early in the year, may be part of a forthcoming album. It is sure to turn some heads.

sometimes confusing, always amusing blend of crashing bar rock and intelligent pop riffing with a dash of continental restraint tossed in for good measure.

The Names' first recorded effort is an even tempered single that presents two sides of the group: "Why Can't It Be" is a pop ballad in the **Flamin' Groovies** mold backed with "Baby You're A Fool," a snappy but light Beatlesque rocker which provides the inspiration for the single's tongue in cheek pic sleeve.

The band has much better stuff up their sleeve, but the reformed outfit (they were formerly **Nicknames**) still needs some time to grow. The single is an accurate representation of their beginnings, however, and can be ordered for two bucks from **BOMP**.



PETER CHRISTOFFERSON

PEZBAND

By Cary Baker

"File Under Pop Vocal" reads the fine print at the upper right-hand corner of the **Pezband** album, something you probably haven't seen since *Meet the Beatles'* "File Under Teen Beat Vocal." Although well-intentioned, not many retailers bothered to file it at all. Passport Records, the band's label, terminated its ABC distribution pact and hooked up with Arista (a label which had expressed an interest in **Pezband's** wares long before Passport). Not that the kinks are ironed out, **Pezband** is hard at work on album number two, recorded at Jethro Tull's Maison Rouge studios in England, produced by Jesse Jackson. Reportedly, along with several new power pop sureshots, the LP will contain a cover of the **Stones'** "Not Fade Away," long a concert rouser.

"The great groups of the '60s, including the **Beatles** and **Stones**, put '50s tunes on their early albums," says vocalist/guitarist Mimi Betinis. "So we see nothing wrong with falling back on the '60s for inspiration."

For years, **Pezband** traversed the Chicago club circuit, recorded an album's worth of tunes for a small local basement label. The LP was never released, although **Pezband** roamed the periphery of Manhattan with the acetates. Eventually, Passport issued a solid offer and the band was signed. A **Pez**/Passport bond seemed a little unlikely at first; the label, after all, connotated the likes of Brand X and the Intergalactic Touring Band before anything remotely tinged with "pop."

"They wanted a rock 'n' roll band," Betinis says. "We were scared of getting lost in a big company. If you don't 'happen' by the first album, they dump you."

The first **Pezband** album bore

much in the way of fleeting melodies and crisp pop sensibility. If "Baby It's Cold Outside," the single, had broken, at least five solid radio records could have followed. Unfortunately, after the first single, Passport left for Arista and ABC was reluctant to soak promotion dollars into a lame duck label. Lost in precisely the corporate rigamarole they's hoped to bypass, the album was less than a smash.

Had they come from a city other than Chicago, the members of **Pezband** might have gravitated toward a different sound. Asked if theirs is an extension of the sound fronted by the **Cryan Shames** and **New Colony Six**, the group seems comfortable with the parallel.

"If New York was the **Stones**, Chicago was the **Beatles**," says guitarist Tommy Gaudenda. "Chicago

has always been a hot place for pop band."

Adds drummer Mick Rain: "The kids want something new. That much is clear. It's been a while too since rock 'n' roll on the radio had any conception of melody."

This is a malady for which **Pezband** may just have the cure.

THE ROMANTICS

By John Koenig

One of the most exciting bands in the rapidly expanding Detroit/Ann Arbor area, both visually and musically, the **Romantics** are garnering rave reviews for their stunning live performances and attracting attention from several major labels. Their privately-pressed single of last year, "Little White Lies" was a complete sell-out and has just been reissued. Propelled with a great vocal attack and backed up with a real rockin' sound, all this record needs is a producer to be a top-notch hit single. In November the group went into the studio with Capitol Records producer John Carter to cut some demos, and came out with 3 fantastic songs which I'm sure will be on record sooner or later. Recent gigs in New York and Toronto have started to win them a wide following, all they need now is a label to get behind them...

Watch for these four young guys: Wally Palmer on lead vocals and rhythm guitar, Jimmy Marino on drums, Richard Cole on bass, and Mike Skill on lead guitar. The **Romantics** are destined to be around for awhile.

•The **Romantics**: one of the Midwest's most popular new beat groups.



FRANK PETTIS

This city seems strangely immune to the ebb and flow of pop fashion. The same leather-jacketed junkies still model their shades against the bar at Max's, the same glitter queens dominate the social whirl, as were there 3 years ago, 5 years ago, 8 years ago... Punk rock brought in some extra leather, but where the **Sex Pistols** fashions and pogo dancing of England have had such a profound effect in other cities like LA, San Francisco, Chicago and Toronto, New York seems to say, "It all started here, so why should we care what happens in England?" It's still New York first, and part of a world pop scene second.

Notwithstanding this fact, New York, without having produced any second generation (post-Ramones) punkbandofnote(excluding the **Dead Boys**, who are of course from Cleveland) currently boasts quite a few groups of potential importance in the third phase of the New Wave.

Our own choice for the top ranks is the **Fast**. Although they've been on the scene for several years, this band's improvement in the last few months is absolutely amazing, and seeing them today it's hard to believe they're not playing in front of stadium crowds. In terms of energy and dynamics they're reminiscent of **Cheap Trick**, a Cheap Trick more heavily into their roots, with more emphasis on pop and less on heavy metal. Singer Paul Zone has developed into a powerful singer of the Robin Zander school, with the cutesy teen appeal of Russ Mael, Marc Bolan or any of that ilk, while brother Miki has mastered all the fine points of



•The Fast: "We play Powerpop—you know, raw rock & roll with 'la la la's'..."

together, were pleasantly influenced by the **Beau Brummels** and the **Easybeats**, and **Milk & Cookies**, who also may still be around, were the forerunners of the teen pop associated today with the likes of **Shaun Cassidy** and the **Rubinoos**. The **Mumps** similarly date back to that seminal period, although their first record has only just now been issued and most regard them as a fairly new band.

Actually, there's hardly a band in NY that doesn't seem to have been around forever, despite the freshness and pop youthfulness of their music. The **Paley Brothers**, whose first 45 **Mankey** as producer. The **Shirts** a couple of teenage surfers on a dream date with **Phil Spector**. Their first LP is now being planned, with **Earle Mankey** as producer. The **Shirts**, recently signed to Capitol, are like a street version of **Fleetwood Mac** or **Jefferson Starship**—heavy folk-rock pop—with female lead vocal and fine songs that, although rather long, have solid pop roots.

The **Planets** have been around since approximately 1972, and even then they were a strongly commercial, **Who**-influenced powerpop band. Over the years they've "almost" had record deals so many times they've lost count, and still the right deal has yet to



•Milk & Cookies. 1974.

early Townshend powerpop guitar. When they do a **Who** song like "I Can See for Miles", it's nothing short of stunning. Their first single should be out by the time this appears, though it's an old recording and newer stuff should be forthcoming soon.

There was a time, around 1975, when NY boasted quite a few pop bands as part of the punk scene. The **Marbles**, who may or may not still

come along, although the band just keeps getting better and better. Leader **Binky Phillips** now handles guitar and vocals, making the band a tight, high energy unit. They'll break out of NY yet.

The **Poppees** were part of the scene in '75, but their early Liverpool brand of pop was a bit anachronistic for its time and they eventually broke up (oddly enough, a British group called the **Pleasers** is now doing almost exactly the same thing and doing very well with it). Two members went on to form the **Sorrows**, specializing in more of the same mid-'60s British harmony pop, while the other two donned black leather and started the **Boyfriends**, originally a band in the **Heartbreakers** tradition, although recently the image has been lightened and the result is mainstream teen appeal, with powerfully dynamic songs with lots of inspiration from the **Who** and even **Eddie Cochran**.



•Boyfriends

There are also quite a few bands who, while not exactly powerpop, have enough to do with the pop aspect of New Wave to be of interest here. The **Demons**, whose 1977 album on Mercury was overlooked, are a decent new pop-rock group.

Nervus Rex have a lovely **Beau Brummels/Vegetables**-based sound, and the **Zantees**, a new band, do early '60s British Beat and pop. **Chris Stamey**, judging by "The Summer Sun", could be a very commercial pop performer, as could (for that matter) **Alex Chilton**, though he's hardly New Wave or a New Yorker.



•The Paley Brothers. Andy & Jonathan.

The most exciting new act to emerge from NY in this vein is undoubtedly the **Rave**, actually a transplanted St. Louis band whose members currently pay the rent performing in other, more punkoid groups. The **Rave's** ambition is to be the New Wave version of **Abba**, with **Spector** production, 10cc harmonies, and **Beatle** excitement. Given the producer and enough studio time, they seem well capable of reaching that goal. For them, as for everyone else, 1978 will tell.

THEY ARE RAMPAGE

AN OVERVIEW OF THE FIRST GOLDEN GLITTER ERA BY KEN BARNES

Just three years gone and it already seems so quaint. The time was c. 1971-1974, the place England, the sound "glitter," or "Glitter Rock." The term was fastened on this glamorous-appearing British movement by envious Hollywood-be glam-rockers who attached more significance to the flashy outfits of glitter's practitioners than to any specific element of the music, but it's an appropriate name for a musical era where surface flash was far more important than internal content.

Returning to that word "movement" idly injected into the preceding paragraph — it's much too strong a word. The glitter eruption had little in common with the punk-rock wave which would drown its tattered remnants in 1976. Dominated as it was by Machiavellian mastermind-producers like Nicky Chinn and Mike Chapman, Mike Leander, Phil Wainman, Mickie Most, Chas Chandler, Bill Martin and Phil Coulter, and so forth, glitter was easily the most manipulated rock trend since American bubblegum in the late '60s (a trend with which glitter has much more in common.) Glitter rock often spawned implied or direct revolutionary rhetorical flights lyrically, but the only true convictions of the movement should have been slapped on Chinn and Chapman for plagiarizing old rock riffs, and the only platforms glitter stood for were the shoes the musicians stood on.

Glitter rock was mostly a sham, but what a glorious one! Flashy costumes, strident guitars, monolithic beat — glitter was exciting, records tailor-made for disinherited kids. Its fashions revolted against an overall denim dullness, while musically it was a vital reaction (lifesaving, it seemed at the

time) against a deadly boring, prematurely matured music scene. Glitter brought singles back to prominence. With the Beatles disbanded, the Stones and Who aging, largely inert, and seldom disposed to release singles as in the past; and newer superstars (Led Zeppelin, for instance) even less disposed, the 45-oriented (by disposition and economic status) British teenage population was hard up for music and idols, and glitter supplied both in profusion. Glitter was the first great rock & roll awakening of the '70s, synthetic or not, and even if the music sometimes sounds hopelessly dated (try listening to "Devil Gate Drive" nowadays), there's an immense amount of gratitude and respect owed to it.

20th CENTURY BOY

No one deserves that gratitude or respect more than the man who single-handedly started it all — Marc Bolan. He was a former mod (John's Children, etc.) who'd bowed to the prevailing winds of the late '60s and had become involved in a mystical mumble-jumbled acoustic duo called **Tyrannosaurus Rex**. The music was virtually unlistenable, but every so often a jarring verse about hot cars would intrude upon the sylvan medieval glades of Bolan's lyricism. Then snatches of electric guitar could be discerned, and finally, as if by magic, near the end of 1970 **T. Rex** (name chopped and channelled for action) materialized with a revolutionary single called "Ride A White Swan." The lyrics were still mystical to an extreme. Bolan's characteristic warbling bray was prominent, and strings tended to swamp everything in their path, but the

understructure sounded like some tantalizingly familiar rockabilly tune you couldn't quite place and the whole package rocked crisply "Swan" soared to #2 in the British charts, launching a string of 10 straight Top Five records (four #1's among them). Most of them were refinements of the original formula, with the probable best, "Get It On (Bang A Gong)," becoming Bolan's only American hit in late 1971. By the end of 1972 the refinement had turned to rehashing, and shortly thereafter the big hits stopped coming (although Bolan was almost always a chart contender up to his untimely death in September 1977, and always made records that were at minimum enjoyable rockers.) But it was Marc Bolan and **T. Rex** who brought back the institution of the flashy, disposable pop-rock single, which became the medium of the glitter movement. For that accomplishment, he deserves eternal gratitude.

CUM FEEL THE NOIZE

Marc Bolan, prancing and preening on the TV screens and stages of the UK, became a teen idol of phenomenal proportions, rivalling the Beatles (Ringo even made a film about him.) His success did not go unnoticed. One watcher was Chas Chandler, the former Animals bassist and Jimi Hendrix mastermind, who had a Midlands group named **Slade** on his hands. Some of the members were old enough to have caught the first British wave (as the **In-Betweens**.) As **Ambrose Slade**, they'd made a disjointedly eclectic LP in 1969; a year or so later, as **Slade**, they'd cut a very impressive, often subtle rock album. But despite the quality of their music and their energetic courting of the



then-prevalent skinhead sector, the hits weren't coming. In mid-1971, hair grown back beyond stubble, they found an old Bobby Marchan reworking of basic Little Richard riffs called "Get Down & Get With It" (recorded in 1970 by Mac Kisson.) Stripping it to the rock & roll bone and encouraging singer Noddy (nee Neville) Holder to scream it out as if the vocal chords were being torn from his throat, Chandler created a raw, rocking adrenaline jolter that broke the group. Touring extensively, with a revivalistic rave-up show at times clocked more shrill exhortations to get down and get with it than actual music, **Slade** established a fiercely devoted constituency among the kids (many of whom disdained other glitter rockers as hopelessly effete.) **Slade**, as working class yobs (their term), always seemed to be on the outside of the glitter movement, almost sending up its extravagance with guitarist Dave Hill's ludicrous extremes of costumery (his royal blue space patrol ensemble—assuming the space patrol would wear ten-inch platforms—is fondly remembered.) Live they weren't far removed from the eternally-slogging boogie rockers of the day (Savoy Brown, Status Quo, later Foghat), but they became part and parcel of the glitter phenomenon thanks to a brilliant collective knack for powerful hit singles.

Their follow-up to "Get Down" was an experimental venture (featuring bassist Jimmy Lea's electric violin) called "Coz I Luv You," which went #1 and launched a tradition of casting weird spellings on their audiences. Then an original stomper, "Look Wot You Dun," hit #4. Next, **Slade** pulled everything together in mid-72 with "Take Me Bak Ome," assembling a monumentally heavy (but crisp and concise) rock and roll sound highlighted by shotgun-crack drums, thick guitars, and hyper-echoed vocals. Subsequent classics like "Mama Weer All Crazee Now," "Gudbuy T' Jane," and the staggering "Cum On Feel the Noize" refined the sound further, establishing **Slade** as the premier rock singles band of the early '70s.

Inevitably they slipped, broadened their scope (sometimes successfully, with melodic tunes like "Merry Xmas Everybody" and "Far Far Away," sometimes disastrously, as with the vaudevillian "My Friend Stan"). They made a relatively unsuccessful movie, "Flame" (although judging from the book culled from the script, it may have been one of the best odyssey-of-a-band films ever made). **Slade** had 12 straight

Top Five singles from 1971-74, including subpar efforts like "Everyday" (a balled) and "The Bangin' Man," but finally slumped in 1975 (although most of their records still make the charts, including their recent Elvis tribute, a passable medley of "My Baby Left Me" and "That's All Right Mama"). **Slade** eventually released an album, ironically titled *Whatever Happened to Slade*; not many listeners bothered to find out.

BALLROOM BLITZ

Also observing T. Rex's ascent was a relatively new writing team, Nicky Chinn and Mike Chapman. They had a syrupy pop group called New World and a bubblegummy band called **Sweet** who had an inexplicable tendency to rock like Deep Purple on B-sides. After a few failures, **Sweet** joined the C/C team in early 1971 and broke through with a Top 20 hit called "Funny Funny," which resembled the Archies more than anything else. A messy West Indian pastiche called "Co-Co" got them to #2 next, followed by an unsuccessful history lesson ("Alexander Graham Bell") and another Caribbean clutter tune, "Poppa Joe," which almost hit the Top 10. Then Chinn and Chapman came up with their click, "Little Willy." Employing the pounding metronomic drum beat **Slade** and Mike Leander (see below) were using, C/C nicked the Who's "Can't Explain" riff and bits of "I'm A Boy," added a naggingly catchy chorus, and created an electrifying new form of hard-rock bubblegum. Almost every rock commentator (in England and later in the States after it became a big hit in 1973) loathed it (much like many reactions to punk-rock today), but the fans lapped it up and the tune helped launch the essential glitter rock formula sound.

For their next record, "Wig Wam Bam," the **Sweet** were decked out in silly Indian costumes, while the record triggered more vicious attacks but was equally great as "Willy," all handclaps, fat Who-ish chords, compressed drums, and stupid words, a monument to ultracommercial rock & roll triviality. In a sense, "Wig Wam Bam" was the **Sweet**'s best moment, although bigger hits and excellent records followed. "Blockbuster" adapted the identical hoary "I'm A Man"/"Mannish Boy"/"Oh Yeah" riff David Bowie had appropriated two months earlier for "Jean Genie," and was an even better record, more electric, more varied, and **Sweet**'s first #1. "Hellraiser" was shrill and frantic and a natural born raver; "Ballroom Blitz" began with an inspired steal from Bobby Comstock's "Let's

Stomp" and was another wild one. But the sound was moving towards heavy, ponderous riff rock, and by "Teenage Rampage" in early 1974, despite the great title and amusing "revolutionary" lyric, it was evident that Chinn & Chapman's inspiration was running dry. As it turned out, they had one moment of inspiration—"The Six Teens" in mid-74 was a touching (if vague) quasi-nostalgic look at the '60s which seemed to serve equally well as a memorial for the glitter generation ("Desolation Boulevard," a lyrical excerpt from the song, served as the title for the **Sweet**'s next album, and signalled Chinn & Chapman's awareness that the fling was over and the good was gone).

Resourcefully, the **Sweet** broke away from their mentors and applied all the less ons they'd learned in one of the last glitter classics, "Fox on the Run." This self-composed/produced number was a definitive hard-rock bubblegum record, with nimble "Shapes of Things" incorporations and great dynamics; it became a huge hit in early 1975 (and later that year in the U.S.). But the follow-up, "Action," was a strident rehash, and the **Sweet** settled into exploring their Deep Purple roots and recorded a lot of boring heavy metal plodders (and lately a bit of funk), failing to score a hit in either America or England for almost two years.

DAYTONA DEMON DYNA-MITE

Chinn and Chapman were empire builders, and when **Sweet** hit (six straight Top Five, '72-'74), they branched out with other acts, notably **Suzi Quatro** and **Mud**. **Suzi**, a tough-looking transplanted Detroit bass player, was a prime visual symbol of the glitter era, thanks to her leather-perfect image-mongering and female-instrumentalist novelty. Her records, however, hold up less well than other glitter stars', often sounding like one drawn-out shriek. Still, they had the patented crisp drumming and hard-edged guitars, and were sometimes ("48 Crash") quite intriguing lyrically. "Can The Can," a chugging screamer, started her off with a huge #1 in mid-'73, and she had five more Top 15 hits through 1974, including another #1 with "Devil Gate Drive." Directional confusion then struck, with an ill-conceived funk venture, "Your Momma Won't Like Me," starting her down the slide in 1975, so that even excellent rockers like "I May Be Too Young" and 1977's "Tear Me Apart" (superior to the earlier hits) couldn't reverse the pattern. A recent "Happy Days" TV shot could kick off a comeback, perhaps.



Mud were more versatile. A veteran flower-power era band, their first Chinn-Chapman records were stock melodramatic C/C shuffle/stompers, enjoyable but soon forgettable. They hit a peak with their fourth hit in January 1974 — "Tiger Feet" — was as hypnotically mindless a glitter groove as was ever recorded, sheer silly-but-enthraling noise. It went #1, and rehashes like "The Cat Crept In" and "Rocket" were big hits as well. **Mud** liked to perform old rock numbers live, while Chinn and Chapman had never been averse to borrowing from the '50s; so it was no drastic step for **Mud** to move away from glitter rock into antique schlock. The vehicle was a 1974 Christmas record, "Lonely This Christmas," featuring singer Les Gray's Elvis impression and a lushly acapella version of "Oh Boy." **Mud** reverted to the glitter rock formula once in late 1975 for "L-L-Lucy," but then retreated into ballads, disco, and (spiritually) the cabaret circuit, while falling off the charts by 1977.

THE LEADER OF THE GANG

The glitter age was ushered in by four major acts — T. Rex, Slade, Sweet, and, most unlikely of all, Gary Glitter. Glitter (Paul Raven in an earlier incarnation) was a portly, mid-30's-ish longtime rock & roll journeyman who wore the most preposterous silver-studded lurex outfits imaginable and made as ridiculous a spectacle as the British starmaker machinery has ever produced, but he gave more than his adopted name to the movement. His producer, Mike Leander (another longtime British backstage figure dating back to the early '60s), perfected the compressed, atonic metronomic drum sound (combined with handclaps) that more than any one element identifies glitter rock. The primary vehicle was a record modestly titled "Rock & Roll Parts I & II." "Part II" was the big hit, at least in the U.S., and it consisted of thick slabs of guitar riffs, moronic "Hey"s bellowed by Gary and friends, and that omnipresent, mesmerizing drum beat. The effect was not unlike a slower, stripped-down, more relentless Gary "U.S." Bonds record, and it was an incredible single (in many senses of the word). Glitter went to #2 with it in mid-'72 and kicked off a 3-year, 11-record Top 10 streak largely made up of minor variations on the same theme. Especially notable was the relatively fast-paced "Hello Hello I'm Back Again," with "Do You Wanna

Touch Me" also high on the delightfully moronic scale. Glitter even survived some disastrous attempts at balladry ("Remember Me This Way" and "Oh Yes, You're Beautiful," both big hits, by the way, but there's no accounting for taste when you're, as was the British public, in love.) But when he turned to disco in late 1975 (an amusing version of "Papa Oo Mow Mow"), he hit the skids, and has not yet fully recovered, despite "coming back" from a year-long "retirement" in 1977, to the surprise of no one. Still, if there's one single image that capsulizes the era for me, it's the spectacle of Glitter on the *Supersonic* TV show (a whizbang British rock showcase briefly syndicated in the States, affording fans rare glimpses at the glitter rockers of the day onstage), bulging out of his livid lurex suit, descending from above the stage on a lurid, flaming dragon to sing his song.

At his peak, Glitter inspired hordes of imitators, both in name (Larry Lurex, who was actually Queen before they'd recorded, making an excellent version of "I Can Hear Music") and deed (50's UK hit maker Marty Wilde briefly tried his hand). Most prominent of the imitators was Alvin Stardust, another past hitmaker as Shane Fenton. Dressed in black leather, writhing spasmodically Gene Vincent/Dave Berry style, Stardust was an intriguing figure, but a wimpy voice undermined his impact; and despite a few good record like his biggest hit, the Glitter-esque "My Coo Ca Choo," and the Buddy Holly-ish "Good Love Can Never Die," he faded relatively fast. The most successful Gary Glitter imitators were his own backing band, **The Glitter Band**. This motley crew dressed in even worse taste than the leader of their gang, but developed into one of the very best bands of this era. Their first solo singles were solid Glitter-style clumpers, almost identical to GG's; but with "The Tears I Cried" in early 1975, they suddenly displayed an impressive knack for pop song construction, with neat harmonies often reminiscent of the Beach Boys. "Love in the Sun," "Alone Again," and "Don't Make Promises" (that last as the **G. Band**, in a foolhardy attempt to escape the 'stigma' of their past Gary Glitter associations; they soon reverted) were pop production showcases, and their album material was sometimes even stronger. Unfortunately, they scored a fluke disco success in the States with a one-off tune called "Makes You Blind," and decided that was the way to go. They switched labels and made a few quite undistinguished singles and a poor

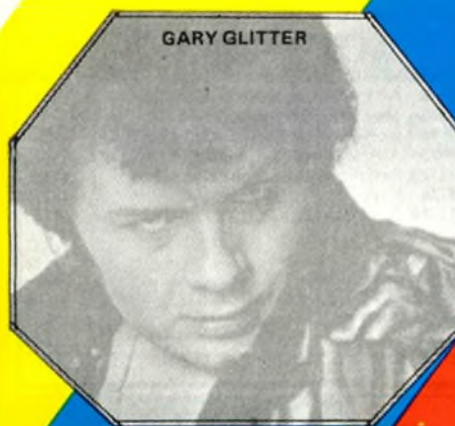
album which contained only brief flashes of their former glory. For a while, though, the **Glitter Band** (though they will never get the recognition they deserve) were a first-class pop group.

Hello came to prominence as a pure Glitter Band/Glitter copy band, but were actually more interesting. They first recorded in 1972 with a couple of Russ Ballard rockers, not bad material, then finally emerged into the limelight in late 1974 with a near-identical version of Gary Glitter's version of the Exciters' "Tell Him," a percussive special. Their next record, not a hit, was a terrific Glitter Band song called "Games Up," but they returned triumphantly with another Russ Ballard song (possibly his best), "New York Groove," a post-glitter classic with the heavy beat and some stylish Bo Diddley-type guitar licks. A good follow-up, "Star Studded Sham," flopped again, and since then they've shown a dangerous tendency to wallow in ballads and may be over.

ALL THE YOUNG DUDES

Linked in spirit and sound with the glitter movement, but (fortunately for them) not locked into it, were several important British artists, chiefly David Bowie, Roxy Music, and Mott the Hoople. **Bowie**, never one to linger in any specific musical realm, hit the wave at the perfect moment with his mid-1972 *Ziggy Stardust* album. Songs like "Suffragette City," "Starman," "John I'm Only Dancing," "Hang On To Yourself," and others were acclaimed as masterworks of the glitter period (though I prefer Slade's thunderous best, less weighted down by conceptualization as they are and thus more directly powerful.) Certainly, in "Jean Genie" and "Rebel Rebel" **Bowie** provided two ultimate glitter anthems; "Rebel" in particular serves as a signature tune/epilogue to the era and is one of the very best records in the style. But **Bowie** caught the scent of decay early and moved on to soul and disco with "Knock On Wood," "Fame," and so on, on his way to a new low at the Berlin Wall.

Roxy Music debuted in summer '72 with the enormously attractive "Virginia Plain," another period classic. But its avant-garde synthesized trappings and oblique lyrics appealed to a different crowd altogether, and **Roxy's** concentration on elaborate albums along with Bryan Ferry's quickly-developed MOR appeal enabled them to straddle the fence successfully (notably with the "Street Life") and outlast the era. Ferry's solo "In Crowd" endures as one of the monuments of the time, in passing.



Mott also scored in summer '72 with an anthem even closer to the thrill of it all. The Bowie-written "All The Young Dudes" captured the excitement, the aggression, and the confusion of the period in an erudite, era-tight time capsule. It spurred Ian Hunter & Co. on to an inspired string of singles hits—"Honoloochie Boogie," "All The Way to Memphis," "Golden Age of Rock & Roll," and best of all, "Roll Away the Stone." They became idols of the glitter scene (especially in the U.S., where lines of demarcation blurred and anyway Mud, Gary Glitter, and Slade meant little.) But Mott always retained a broader appeal with the hard rock fans and American audiences in general, and had not internal dissension forced their dissolution, they could have endured indefinitely past the death of glitter.

JUKEBOX JIVE

Another part of the glitter fringe was the pure-pop teenybop corner, led of course by the Bay City Rollers. They'd floundered since 1971 in a variety of styles before veteran producer/writers Bill Martin and Phil Coulter created "Saturday Night" for them in late 1973. A full-sounding chart-rocker with the usual drum beat, it stiffed (hitting big in the U.S. two years later, of course), but the sound had been developed. Wimpier variations like "Remember," "Shang-A-Lang," "Summerlove Sensation," and so forth, combined with the group's Tartan sweet appeal, made the Rollers the teenage phenomenon of the 1974-76 period. Later records were either even weedier than before or else production rockers like the brilliant "Rock and Roll Love Letter," as the Rollers marched onward out of glitter.

The Rubettes started with falsetto pop tunes like "Sugar Baby Love," but flirted with glitter rock in 1974 with the excellent "Juke Box Jive" and "I Can Do It" before eventually mutating into a sad sack country act. Showaddywaddy always maintained rock and roll revival trappings (UK Sha Na Na-style), but early records like "Hey Rock & Roll," "Rock & Roll Lady," and "Sweet Music" were definite glitter stompers. Later, reworkings of oldies like "Under the Moon of Love," "When," and "You Got What It Takes" became their forte, and a very successful one at that.

Slik came out of Scotland molded to become the new Bay City Rollers by Martin & Coulter after Phil Wainman (producer of the Sweet's hits) took over the BCR hit factory. Slik's records featured weird dirgelike elements, but fell into the general glitter vein. Things didn't go right for them, however, and last year, embittered, they cut a good punk rock record as PVC2 before splitting up and Midge Ure joined The Rich Kids as guitarist. Another teen fringe group was Kenny, who had several hits in a reasonably entertaining style. Barry Blue, now a hot producer (Heatwave), had a few enjoyable glittery hits, including the oft-covered "Dancin' On A Saturday Night." Finally, Ricky Wilde, subteen son of Marty, made a couple of rockers with his prepubescent voice sounding much like Suzi Quatro's an octave higher.

Sparks, transplanted American who became very popular in 1974-75, could be classified as part of the trend; in any

[continued on p. 68]

Glitter Discography

[A selected and emphatically non-definitive discography of key glitter singles, compiled by Ken Barnes.]

Note: Categories are date of UK issue, artist, title, label and British chart placing, if any. Where records were released in the US, I have used that information in preference to the British listings, which are suffixed "UK".

ARROWS

6-74 Touch Too Much - Private Stock 45001 (9)

BARRY BLUE

8-73 Dancing (on a Saturday Night) - Bell 391, Arista 0118 (2)
11-73 Do You Wanna Dance - Bell 1336-UK (7)
8-74 Miss Hit & Run - Bell 1364-UK (26)
10-74 Hot Shot - Bell 1379-UK (23)

DAVID BOWIE

7-72 Starman - RCA 0719 (10)
9-72 John I'm Only Dancing - RCA 2263-UK (12)
11-72 Jean Genie - RCA 0838 (2)
1-74 Rebel Rebel - RCA 5009-UK (5)
6-74 Diamond Dogs - RCA 0293-UK (21)

BRYAN FERRY

5-74 The "In" Crowd - Island 6196-UK (12)

FIREBIRD

8-74 Two Wheels - Bell 1370-UK

GEORDIE

12-72 Don't Do That - Regal Zon 3067-UK (32)
4-73 All Because of You - MGM 14539 (6)
6-73 Can You Do It - EMI 2031-UK (13)

GARY GLITTER

6-72 Rock & Roll pts. 1&2 - Bell 237 (2)
9-72 I Didn't Know I Loved You - Bell 276 (4)
1-73 Do You Wanna Touch Me - Bell 326 (2)
4-73 Hello Hello I'm Back Again - Bell 1299-UK (2)
7-73 I'm the Leader of the Gang - Bell 398 (1)
11-73 I Love You Love We Love - Bell 438, Arista 0173 (1)
6-74 Always Yours - Bell 1359-UK (1)
6-75 Doing All Right with the Boys - Bell 1429-UK (6)

GLITTER BAND

3-74 Angel Face - Bell 1348-UK (4)
8-74 Just for You - Bell 1368-UK (10)
10-74 Let's Get Together Again - Bell 1383-UK (8)
1-75 Goodbye My Love - Arista 0107 (2)
4-75 The Tears I Cried - Bell 1416-UK (8)
8-75 Love in the Sun - Bell 1437-UK (15)
11-75 Alone Again - Bell 1463-UK (2)
2-76 People Like Me People Like You - Arista 0207 (B-side) (5)
7-76 Don't Make Promises (as G. Band) - Bell 1481-UK (1)
2-77 Look What You've Been Missing - CBS 4974-UK

HELLO

11-74 Tell Him - Bell 1377-UK (6)
2-75 Games Up - Bell 1406-UK (9)
11-75 New York Groove - Arista 0166 (9)
3-76 Star Studded Shem - Bell 1470-UK

IRON VIRGIN

5-74 Rebels Rule - Deram 416-UK

JOOK

See John Hewlett discography, p. 14)

MOTT THE HOOPLE

8-72 All the Young Dudes - Col. 45673 (3)
1-73 One of the Boys - Col. 45754 (12)
6-73 Honoloochie Boogie - Col. 45882 (12)
9-73 All the Way from Memphis - Col. 45920 (10)
11-73 Roll Away the Stone - Col. 46035 (16)
6-74 Foxy Foxy - CBS 2439-UK (33)
11-74 Saturday Gigs - CBS 2754-UK (41)

MUD

4-73 Crazy - Bell 415 (12)
8-73 Hypnosis - Rak 152-UK (16)
11-73 Dyna-mite - Rak 159-UK (4)
1-74 Tiger Feet - Bell 602 (1)
4-74 The Cat Crept In - Rak 170-UK (2)

8-74 Rocket - Rak 178-UK (6)
2-75 Secrets That You Keep - Rak 194-UK (3)
10-75 L-L-Lucy - Private Stock 45113 (10)

MUNGO JERRY

7-73 Alright Alright Alright - Bell 383 (3)
11-73 Wild Love - Bell 427 (32)
4-74 Long Legged Woman Dressed in Black - Bell 451 (13)

PAPER DOLLS

7-70 My Boyfriend's Back - RCA 1919-UK
Note: This is an early Phil Wainman-produced pre-glitter glitter-sound rocker which could be one of the progenitors of the sound.

SUZI QUATRO

5-73 Can the Can - Bell 416, Big Tree 16053 (1)
8-73 48 Crash - Bell 401 (3)
11-73 Daytona Demon - Rak 161-UK (14)
2-74 Devil Gate Drive - Bell 609 (1)
11-74 The Wild One - Rak 185-UK (17)
7-75 I May Be Too Young - Rak 215-UK (1)
1-77 Tear Me Apart - Rak 248-UK (c.30)

JOHN ROSSALL [former leader of Glitter Band]

3-75 I Was Only Dreaming - Bell 1411-UK

ROXY MUSIC

8-72 Virginia Plain - Reprise 1124 (4)
6-73 Do the Strand - Warners 7719 (9)
11-73 Street Life - Island 6173-UK

RUBETTES

11-74 Jukebox Jive - MCA 40549 (3)
3-75 I Can Do It - Polydor 15103 (7)

SLADE

8-71 Get Down and Get With It - Cotillion 44128 (16)
11-71 Coz I Luv You - Cotillion 44139 (11)
2-72 Look Wat You Dun - Cotillion 44150 (4)
6-72 Take Me Back Ome - Polydor 15046 (1)
9-72 Mama Weer All Craze Now - Pol. 15053 (1)
11-72 Gudbuy T' Jane - Pol. 15060 (2)
3-73 Cum on Feel the Noize - Pol. 15069 (1)
6-73 Skweeze Me Pleeze Me - Reprise 1182 (1)
12-73 Merry Xmas Everybody - Polydor 205842-UK (1)

4-74 Good Time Gals - Warner 7777 (1)
7-74 When the Lights are Out - Warner 7808 (1)
7-74 The Bangin' Man - Pol. 2058492-UK (3)
10-74 Far Far Away - Pol. 2059522-UK (2)
3-75 How Does it Feel - Warner 8134 (15)
5-75 Thanks for the Memory - Pol. 2058585-UK (7)

SMOKEY

4-75 Pass it Around - Rak 192-UK

ALVIN STARDUST

11-73 My Coo Ca Choo - Bell 454 (2)
2-75 Good Love can Never Die - Magnet 21-UK (11)

SWEET

4-71 Funny Funny - Bell 106 (13)
6-72 Little Willy - Bell 251 (4)
9-72 Wig Wam Bam - Bell 408 (1)
1-73 Blockbuster - Bell 361 (4)
5-73 Hellraiser - RCA 2357-UK (2)
9-73 Ballroom Blitz - Capitol 4055 (2)
1-74 Teenage Rampage - RCA 5004-UK (2)
7-74 The Six Teens - RCA 5037-UK (9)
11-74 Turn It Down - RCA 2480-UK (41)
3-75 Fox on the Run - Capitol 4157 (2)
7-75 Action - Capitol 4220 (15)
1-76 The Lies in Your Eyes - RCA 2641-UK (35)
8-76 Lost Angels - RCA 2748-UK (1)
1-77 Fever of Love - Capitol 4429 (1)
8-77 Stairway to the Stars - Capitol 4454 (1)

T. REX

11-70 Ride a White Swan - Blue Thumb 7121 (2)
3-71 Hot Love - Reprise 1006 (1)
7-71 Get It On (Bang a Gong) - Reprise 1032 (1)
11-71 Jeepster - Reprise 1056 (2)
1-72 Telegram Sam - Reprise 1078 (1)
5-72 Metal Guru - Reprise 1095 (1)
9-72 Children of the Revolution - Marc 2-UK (2)
12-72 Solid Gold Easy Action - Marc 3-UK (2)
3-73 20th Century Boy - Marc 4-UK (3)

TRUTH & BEAUTY

9-74 Tuff Little Surfer Boy - Rak 181-UK

RICKY WILDE

5-74 Teen Wave - UK 49021 (1)
9-74 I Wanna Go to a Disco - UK 49024 (1)

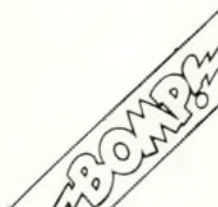
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Where The Action Is

20/20: The End of All Songs

"There are songs I hear from the Sixties that make me remember the month it came out. And there's not one damn song that I hear now that will make me think later, 'Oh, I got a job that day or I fell in love that day.'"

So opines 20/20 drummer Michael Gallo. Hundreds of '60s hits had a picture, an emotion to go with it. Things aren't all that blank in the '70s that we've adopted total robotic reactions to ourselves. Nor are our memories no more than random file cards. Continues Michael: "14-year olds don't have anything to listen to that's gonna give them those memories. Maybe it'll be 20/20 songs..."

Either that or they'll hear "Strutter" and remember the time they got bombed and fell down three flights of stairs at the Kiss concert. But there is the alternative when it's time to sneak under the freeway with your favorite girl. 20/20 has that underlying touch of romance, but it's music "that hits people when they hear it...they go 'WWOOOOWWW! We give it to them. They get it from our records or live.'"

That was guitarist/singer Steve Allen, a diminutive but intense singer who naturally understands how to generate electricity. It is Steve Allen, drummer Michael Gallo and bassist/vocalist Ron Flynt who comprise 20/20. Why the name, tho?

"Because when I moved to L.A. I had only one thing on my mind". Steve Allen spent the Wonder years along with Ron Flynt in Tulsa— "Dwight Twilley and Phil Seymour went to the rival high school"— playing guitar and working in whatever clubs he could lie his age into. "20/20? It was perfect, we're all 20!" The two moved to L.A. in search of sincere musicians to put together a band capable of producing 'car radio records' like there used to be. It was hard in a city known for cyclical bullshit and pop music vampirism, but how were two Tulsa boys to cope otherwise? Their remedy: "We like everybody!"

Most of all, Steve and Ron liked an ex-Buffalo lad, Michael Gallo, 20/20's resident pop music expert. Once Michael told them he had never played in a band before, though he played drums for 8 years, he was asked to audition for the drum slot. "He was amazing," exudes Ron, "but then again, he had been sitting up in his room 10 hours day with headphones on drumming to Move, Small Faces, Easy-Beats, Beatles, Who, Kinks...you name it, he's got it! Mike's freshness gives 20/20 this buzz like you've never felt

And so the 20/20 lineup was solidified, "tho there's room for a lead guitarist to embellish our sound, but live it's very thick", explains Steve, "it's THERE from years of absorbing good music. So what exactly is THERE?



20/20 [Steve, Mike, Ron]. "Dwight Twilley went to the rival high school."

On the basis of tapes I had heard (mentioned in last issue's 'Crib-Death' column), "Giving It All" was a searing Beatle-esque rocker with a classic singles structure: "Under the Freeway" may well be the answer to where kids have been going since the boardwalks became a thing of the past: "Goin' Up with my Girl" screams for first 45 status, a driving melodic rocker in the Raspberries/Twilley mold with polished vocals and slick delivery. Tho they're playing with a lot of strong melodic ideas, there's a basic rawness that is revealed when 20/20 plays live.

Ron Flynt towers over the pint-size Allen, while Gallo keeps the Big Beat as steadily with his butt bouncing up and down on the drum seat as he does on the skins. Gallo's influences have injected a heavy Merseybeat feel into the modern world of Powerpop that 20/20 convey. That accounts for their cover songs—where songs by the Who, Kinks, DC5, Easy-beats, Swingin' Blue Jeans, Bobby Fuller Four (scalding version of "Never to Be Forgotten") mix with 20/20



originals like "Drive", "Don't Stop Me Now", "Please, Please", "I Need Someone", "L.A. Baby", "We Can Fly" and more, including the aforementioned studio creations.

Steve: "If we're compared to a '60s thing at all, it's because at that time there was a lot of pure honest music. It affected us like crazy. Now things are getting back to a very sincere time again. And 20/20 is capturing and projecting that buzz. Like when you hear a song that just KILLS

you, that's what we're aiming for."

"20/20 writes the kind of songs that kids will call up the station and dedicate to their girlfriends." Will 20/20 have hits, tho? "We will," says Steve. "We will," says Ron. "We..... should," says Michael, "well, if we don't, then something's wrong. And as far as competition, there is none because any band playing this type of music is *anything* but competition. They're enhancing us; we're enhancing them; that's what a pop scene is all about. God, I never thought pop music inspired by the Beatles would be a cult music 13 years later..."

Will 20/20 be working their way up thru the fan network or thru a major label? Ron answers: "The fanzine/small label network is a pretty effective way of building momentum but 20/20 is going to be releasing our best material immediately and it'll improve from there." Michael adds: "And if people want to hear them, it would be damn hard to find on 'Fat Chance' Records or 'Too Hip to Be Signed' Records. No matter what, the company we sign with has to believe in what we're doing. For me, the whole game is being aware of our audience, aware of trends, aware of what 20/20 is capable of doing..."

You mentioned before that 20/20 writes car radio records?

Steve: "Well, you could play it in your bathroom, you could play it on a boat, but it makes a whole lotta sense in cars. We may write about cars and girls, but with cosmic implications so that Tom Verlaine will have to wonder what we're singing about....he's a GREAT guy, by the way, we really like his shoes..."

Mike: "...I like his suspenders..."

Ron: "...I like his swan-like neck as he croons to Patti Smith..."

20/20: they like everybody. This new year should see the favor returned.....

Where The Action Is

NEW LABELS:

Today the record industry is totally dominated by the major labels and their distribution networks; it's practically impossible for independent labels of the kind that flourished in the golden era of rock & roll to exist. The New Wave has brought the first alternative to this distribution monopoly in the form of the mailorder/fanzine network, through which a decent record can sell several thousand without conventional distribution. But more importantly, it's brought the awareness that the major labels are no longer capable (if they ever were) of keeping up with changes in the music.

In the future, even though the majors will be needed to bring the records to the masses, the creative thrust of the music business will be coming from much closer to 'the streets'. There will be a greater reliance on independent producers, and even more important, an explosion of new labels, regionally or aesthetically based and geared toward the New Wave, and distributed or backed by the majors. Even now, most of the major companies have realized their need for outside help in reacting to the New Wave. Some have responded by hiring "house punks" the way they did in 1967; others have sought out deals with the leading independent labels, as with CBS and the Stiff label, or even Warners with Sire. Another approach, which also has its antecedents in the '60s, is for the majors to launch subsidiary labels headed by people with New Wave credibility. The first of these are already emerging and more are known to be in the works.

The Mercury and Polydor labels (both owned by a German conglomerate variously known as Polygram and Phonodisc) have always been notoriously incapable of breaking new rock artists, and in view of this, are launching a new label aimed at the New Wave market. Headed by experienced young promotion whiz Cliff Burnstein, the label is called **Blank Records** (it was originally to have been **Dip**, but it turned out that was already taken!) and initial signings include **Pere Ubu** and the **Suicide Commandos**, both with LPs scheduled for February. Although Burnstein continues in his promotion work for the parent label, he has relative autonomy with **Dip** and the authority to dictate his own A&R and marketing ideas. His own tastes run toward the progressive end of the New Wave spectrum—"I would've loved to sign **Devo**", he admits—and since there will be few signings at first, the label is likely to have a strong, unified image from the outset. As an interesting aside, Phonogram (as Mercury is called



•The Heaters (formerly Emerald City), the first act signed by **Zombie Records**.

outside the US) has been very successful with the newly-formed **Ensign** label (headed by boy wonder **Nigel Grainger**) and its first signing, the **Boombtown Rats**, although Mercury did such a poor job on the Rats in this country that rights to the **Ensign** label were subsequently taken away from them by the parent company. Let's hope **Blank**, being based here, can overcome these problems.

Another new label you're gonna be hearing a lot about is **Zombie**, the creation of **Scott Shannon**. Shannon's meteoric career has seen him rise from program director of Atlanta's top AM station to an A&R job at **Casablanca** to an executive vice-presidency at **Ariola**, of which **Zombie** is a spinoff. His instincts have always been towards commercial pop (he's credited with breaking **Blue Swede**, among others) so we can assume **Zombie** won't be quite as 'underground' as **Blank** or some other New Wave labels. The first release was a novelty tune, "It's Gonna Be a Punk Rock Christmas" by a studio group called the **Ravers**. Initial signings include the **Heaters** (previously called **Emerald City**), an energetic young band with female vocalists who sound like a kind of New Wave **Heart**. Another project is the **Sunset Bombers**, a new band composed of some familiar Hollywood street musicians. They've already cut a great, menacing version of the **Troggs'** "I Can't Control Myself."

"I believe in hits," says Shannon. "So what if you can sell 2,000 copies of some underground punk record? A lot of these groups have the potential to sell 2 million, if they're handled right in the studio, and that's the approach I'd like to take..."

At the present time, none of the

new American independent labels have major distribution deals. **Beserkley** broke away from **CBS** when their contract with **Playboy** expired last Fall. **BOMP** and **Ork** remain independent while, like **Beserkley**, relying on overseas licensing and distribution deals to keep growing. England is still the place for New Wave acts to break, and most of the efforts of such companies have been aimed towards getting on the charts there. **Ork** now has a worldwide distribution deal (excluding America) with **Phonogram**, who will be issuing the Television single and new things by **Chris Stamey**, the **Feelies**, **Alex Chilton**, etc.

One new US label that will be relying on domestic distribution is **Red Star**, run by ex-Dolls manager **Marty Thau**. His first two signings are **Suicide**, a NY band that can be heard on Vol. 1 of the **Max's Kansas City** LP, and the **Real Kids**, one of Boston's most exciting rock & roll bands. Both LPs are now out, and although **Red Star** is handled by independent distributors, such distribution is seldom effective for this kind of product, and in recognition of this **Thau** is working with **JEM Imports** to make sure his records get to the stores where the core audience shops. For the time being, **JEM's** distribution (direct mail to more than 6000 shops) is the most effective marketing channel for New Wave records, and has been responsible for creating demand in this country for British acts like the **Sex Pistols** and **Elvis Costello**. Between **JEM** and **BOMP's** own distribution network, it's possible for any number of new labels to start with a built-in demand for their products, which is sure to result in more and more labels forming.

Where The Action Is

An example of how easy it can be has been set by Dangerhouse, started by a group of LA musicians including Rand McNally (Dils), David Braun, K.K. (Screamers) and Black Randy. They found a cheap studio that could get a good punk rock sound, then sought out all the best LA bands. Initially releasing 4 singles (Dils, Randoms, Black Randy, Avengers), they have been able to sell out the first pressing and finance another 6 future releases simply by selling to JEM, BOMP and a few key stores. Thus, what could become a major independent label of the next decade is off the ground in less than 2 months, with no financing other than the guys' limited income from day jobs. Dangerhouse takes an active role in managing, booking, etc., for the bands

they work with, and have already done much to prove the viability of regionally oriented labels. LA has several other new labels of this sort, such as What (with a sampler LP of local punk bands due for imminent release) and Rhino, with a new Wildman Fischer album just out. Around the country we see the same thing happening. Fiction Records in Chicago, Rat Records and Varulven in Boston, and of course a host of new labels in England (but that's another story!).

Like all the great indie labels of the past, each of these new companies is identified by a sound or a style or an attitude that makes it unique. Clearly, the next phase after the group explosion is destined to be a proliferation of new labels. It's about time.



THE LAST

The real beauty of New Wave is that it can produce such completely unexpected, unprecedented, off-the-wall records as "She Don't Know Why I'm Here" by The Last, a single that arrived in our office with a plain label inscribed only with "Pure Pop for Greg Shaw." Thus intrigued, we put it on and heard the most amazing blast of energetic noise since...no, we'd never heard anything quite like it. There were shades of the Leaves, Knickerbockers, Lollipop Shoppe, Friend & Lover... it was the sound of 1965 LA folk rock run through the sieve of '77 punk, recorded in a garage and sounding like it, yet with such power, such an outpouring of pure life-energy that it didn't matter that it would never get on the radio—it was a clearcut classic.

Suffice to say we tracked down The Last. They are: Joe Nolte (singer, guitarist, songwriter, etc), Vitus Matore (keyboards, flute, electronics), Dave Harrison (bass), Jack Reynolds (drums) and Mike Nolte (backing vocals and percussion). They started in LA in the summer of '76 with this philosophy: "Dedicated to the abolishment of regressive and boring musical trends, and the revival of those musical forms that made life in the '60s so exciting, in the belief that one has to go backward in order to go forward."

After their share of being thrown out of disco bars for playing "I Wanna Be Your Dog" and "Pablo Picasso", they've confined performances to parties and an occasional "New Wave Weekend" at the Whisky. By October '77, "Our heads were hurtin' like crazy from bein' banged against brick walls, and we didn't even have a record out for Christs sake. So we put one out." They only pressed 250 copies and couldn't afford labels, although they made up picture sleeves. Naturally, they've all been sold, but a repressing (possibly on BOMP) is in the works and should be available by the time you read this.

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- 2-f. DRONES (logo)
- 2-g. GENERATION X (logo)
- 2-h. DILS
- 2-i. AVENGERS
- 2-j. RAMONES (Joey)
- 2-k. RAMONES (Rocket to Russia)
- 2-l. RAMONES (logo with Eagle)
- 2-m. IGGY (sucking milk)
- 2-n. RUNAWAYS (old lineup w/Cherie)
- 2-o. ELVIS COSTELLO
- 2-p. JAM
- 2-q. FLAMIN' GROOVIES
- 2-r. JONATHAN RICHMAN & Mod.Lovers
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- 2-u. STRANGLERS (photo, name)

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- 5-c. "PRETTY VACANT"
- 5-d. "I.A.M.F."
- 5-e. "BORED TEENAGER"
- 5-f. "I'M IN LOVE WITH GAYE ADVERT"
- 5-g. "POWERPOP RULES"

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Where The Action Is

POWER PLAYS FROM MEMPHIS By Ross Johnson and Frank Gutch

The history of the Memphis industry has long been tied up with independent labels. In the past Sun and Stax scored record successes locally and nationally, respectively, and more recently Ardent Records garnished a large amount of critical (if not commercial) success with a handful of highly praised singles and albums.

Power Play Records is now making a bid to join the club; it being the only real rock and roll label in this area. Power Play is staying away from the boogie grunge and progrock drivel that infects much of the Memphis music scene. The label will specialize in poprock with three concurrent single releases. So far, three acts have been signed to Power Play—the John Byrd Band, the Scruffs, and Tommy Hoehn.

In the fall of '76 Power Play owner and president Henry Loeb began cutting tapes on John Byrd, a talented young songwriter-guitarist, at Ardent Studios. Seven songs were laid down, several with Alex Chilton as guest vocalist. Byrd writes in a stream of consciousness style, jamming as many syllables as possible into each line; somehow it works and the result is energetic rock of a most unique kind. T. Rex meets Bob Dylan and Marc Bolan wins. Locally, the John Byrd Band has been gigging steadily with possible plans for an album sometime in the future.

Tommy Hoehn was the vocalist on Prix's Ork single of last Spring. Tommy cowrote and sang two songs on that record—"Girl" and "Everytime I Close My Eye." Hoehn's Power Play release "Blow Yourself Up", written by Lesa Aldridge and Tommy, is a more accurate reflection of Tommy's current style. It's a spirited rocker with a very catchy hook. Tommy has two performing groups—an acoustic oriented trio called Sweet Cheeks and an electric outfit called Street Chiques. Hoehn also plans to return to NY for some dates later this summer. For the present Power Play will devote itself to breaking its artists nationally and to recapturing some of the Memphis pop glory of the late '60s.

THE SCRUFFS

The Scruffs have been Memphis' premier new wave band for some time now. Their drive and pop energy coupled with a strong flair for melody sets them apart from other current Southern groups. The only other group from the South that they could be compared to is Atlanta's avant rockers the Fans, who share with the Scruffs a similar new wave perspective and approach. The fact that they do



*The Scruffs: (l-r) Zeph Paulson, Stephen Burns, Dave Branyan, Bill Godley.

original material has not endeared them to clubowners in the area, but that is to be expected for the most part. Their sets are also sprinkled with a few carefully chosen non-originals—"Till the End of the Day", "Theme from Peter Gunn", "The Last Time", "Private Number," and "Waterloo Sunset." Stephen Burns is lead songwriter, vocalist and rhythm guitarist. Zeph Paulson plays drums and sings occasionally. Dave Branyan is lead guitarist, vocalist and songwriter. Bill Godley plays bass and adds vocal harmonies. Their debut single for Power Play "Break the Ice/She Say Yea" is supercharged pop with strong rock and roll dynamics.

What they are doing is putting out some damn fine rock and roll. They describe it as "melodically constructed in short pop phrases on top of harmonically progressing chord structures. Minor thirds and major sixths abound, giving the feel of the middle '60s English style which was based on the minor chord change."

I would still have to describe it as damn fine rock and roll.

Sure, there are influences. Zeph Paulson at times plays the drums with the simplicity of Ringo, and yet lays a beat which carries the music as well, the result of days upon days locked in his bedroom listening to an armful of old English rock albums. Bassist Bill Godley sounds as if he's done the same, handling the bass with a sense of melody most Americans seem to lack. Dave Branyan, lead guitarist, is from the school which graduated the Flamin' Groovies. And Stephen Burns—not only does he know how to write in the early English style (reminiscent of Kinks, Searchers, Stones, Beatles, etc.), but he knows how to sing them; which is just a shade off-key—for

effect, you know.

That effect is going to get these guys somewhere. I'm banking on it.

[Frank Gutch is an independent writer in California who owns 'Scratching the Surface' music shop. He has written for BOMP, Quality Rock Reader and other national magazines.]

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The Vanda-Young Story

Sometime during 1963, at a hostel in Sydney, Australia, a diminutive Scot and a young lanky Dutchman were drawn together, informally beginning one of the most productive partnerships in the history of pop music.

Harry Vanda and George Young, along with Stevie Wright, Dick Diamonde and Snowy Fleet became Australia's best loved rock sons—**The EASYBEATS**. For 2 years they swept thru Australian rock as unrivalled champions before leaving for England where they scored an almost immediate international Top 5 hit with the stunning "Friday on My Mind." Despite the lack of comparable follow-up singles, the **EASYBEATS** remained a major force in the rock world until their eventual demise in 1970.

Recognition of their talent as professional songwriters began, rightfully enough, in Australia where acts like Johnny Young, the Valentines, Larry's Rebels and the Soul Agents covered **EASYBEATS** songs. However the move to England exposed their works to a larger market and covers of their songs soon appeared by such diverse artists as The Shadows and Los Bravos.

Once the **EASYBEATS** became accepted into the very tight English rock scene, Vanda/Young songs were eagerly sought by major chart acts. Amen Corner, Marmalade, Shocking Blue, Tremeloes, Joe Dolan and Gary Walker all recorded their songs during the late '60s.

Back in 1969, after 3 albums and endless management problems, the **EASYBEATS** made a final tour of Australia and went their own ways. Harry and George returned to England and production/songwriting. A variety of artists continued to record their songs and they played on so many sessions they can't begin to remember them all. Other efforts were issued under a variety of group names.

In 1973, they returned to Australia. Working out of independent Albert Productions, they began writing and/or producing hits for a staggering array of artists including Stevie Wright, AC/DC, John Paul Young, William Shakespeare, Ted Mulry, Johnny O'Keefe, Ray Burgess, Johnny Farham and others. So successful were they that at one time they had 5 records in the Top 40 at once!

International interest in their material began to ignite again, David Bowie chose "Friday on My Mind" for Pin-Ups and Rod Stewart recorded "Hard Road."

Interviewed in Australia, George Young talks warmly of the **EASYBEATS**, Vanda & Young, the launching of AC/DC and gives a hint of the potential still left in what has been described as "the last great songwriting team of the sixties."



THE GEORGE YOUNG STORY 1963-1976

I came out to Australia in 1963 from Scotland with my family. Glasgow was one of the centers for blues music in Britain, and it wasn't till I came to Australia that I started playing rock music.

That's where all the **EASYBEATS** got together. We were all living at the Villawood Migrant Youth Hostel. Stevie had been in Australia and he'd come through the ranks of local clubs and talent shows. He was only a kid of 12 or 13—I was about 16. Dick and Harry came from Holland and Snowy from England, where he played in the **MOJOS**. He came up with the name "**EASYBEATS**." We had a guy singing with us in the beginning called John Bell, but he was a bit shy and we wanted a singer with get up and go, so we picked Stevie. John later became leader of **THE THROB**.

We did the usual auditions around Sydney then a friend of ours got us various auditions. Eventually we went out on our own, after being kicked out of one pub for being too loud and filthy. Because of a Dutch friend we soon became the resident band at Beale Village.

That was 1964. We were scruffy long hairs then, but compared to nowadays, we looked tidy and neat. Australia, at the time wasn't very fashion conscious. But in England, where we had come from, fashions were taking off, so we got into it, wearing matching suits and other gear like that.

At one of our gigs, Mike Vaughn approached us and asked if he could be our manager. He had good connections with Ted Albert at J. Albert and Sons, and he organized an audition. Ted liked it and we were on our way. We laid down 3 or 4 tracks at that session, "For My Woman," "Please Say That You're Mine"—that's all I can remember. They weren't demos, they were actual masters. Alberts were quite happy, and they put out "For My Woman" as a single. It didn't do that good—they had trouble getting stations

to play it—the old reluctance to get in deep with an Australian band.

The record company was pleased, tho, because it was the first time apart from Billy Thorpe, that they had managed to get a local act off the ground with original material. Stevie and I were doing most of the writing then. Harry could barely spell English, so he worked on the music and really got into writing later on. We kept playing and went back into the studio and put down "She's So Fine." In those days, recording was a real drag. The equipment was so terrible. Such a long, tedious operation to get a half decent cymbal sound. Anyway, after a lot of carry on, we got the 45 down. That came out and just took off—it was our first national #1. The money got better, the responsibilities got heavier, and the spin-off was that the first record became a hit. It was pretty pleasing. Then the fan hysteria thing





"We could've gone on stage and picked our noses, it wouldn't have made any difference..."

before he started singing. Occasionally he'd do it without the onion—just stick his fingers in his eyes. Anyway, it was a double A-side hit.

By this time, we'd made our second visit to Melbourne, and we were taken by our record co. to the plush Windsor Hotel, across the road from the Parliament House, so all the politicians drank there. We met all the DJ's from the nearby radio station and we were supposed to be nice and generally get them to play our records. In the pub at lunchtime there were a whole bunch of labourers and of course the long hair thing came up and they started laughing at us, calling us poofs and abusing the shit out of us. Eventually one of them called us "English bastards" or something. So fuck it, we tore into these guys and started beating the shit out of them—disc jockey, politician, we didn't give a shit. Of course we got a hiding in the end, but it was worth it—you can only take so much. When we left the pub, after we came to, we all felt depressed. But we got word back later from the DJ's that it was the most enjoyable lunch they'd ever had, and they put the record on the air the same day.

By this time, we were being heavily managed, not musically, but business-wise and personal-wise. We had everything done for us, we practically had our arses wiped. The management excuse was that we were so busy being the **EASYBEATS**, we had no time for anything else. But musically, it was all our control,

started. Only Normie Rowe was happening really big at the time. He was a good mate of ours, there was friendly rivalry between us.

Anyway, with a #1 record, that's where all the bullshit started. We weren't really playing anymore, we were trying to satisfy demand, trying to please the record company, promoters, record stores, radio station, fan magazines, here there everywhere. It took all the enjoyment out of actually playing. We went out and did one half-hour, nobody could hear, we could have gone out and picked our noses, it wouldn't have made any difference.

After "She's So Fine" came "Wedding Ring," not #1, but top 3. But early as it was, we went through that musicians' phase where we tried to get clever. You can try to prove that you're more than just a 3-chord rock 'n' roll band. With that track we tried

to be commercial, but at the same time, be a bit different. It paid off, but wasn't as big a hit as we thought it could have been. We decided then that we wanted to get out of Australia. The next single was "Sad and Lonely and Blue"—a bit of a bomb for us, but I think it made the top 10. Again, it was an extension of being clever.

But after seeing the records progressively going down, we thought "Bugger it! Let's go back", so we gave up all pretensions and gave the kids what they wanted—to dance and sing to good, happy choruses. So we knocked out this thing in 10 minutes called "Woman." By that time we had realized that all the little girls were going for Stevie. So we wrote this tear-jerker for Stevie, "In My Book" for the B-side. We did it on TV, Stevie would have tears rolling down his cheeks, by turning around and rubbing an onion in his eyes just

The Role of the Producer in Powerpop

By GREG SHAW

If you could condense the essence of Powerpop down to two key elements, they would have to be (1)Style, and (2)Sound. There is a definite sound that one identifies with Powerpop, so definite that even the forms that come closest to it can be distinguished clearly — the pop-rock of **Badfinger** from the Powerpop of the **Raspberries**, for instance. This sound and its elements have been amply described elsewhere in this issue; what concerns us immediately is the role of the producer in creating and developing the sound.

Many groups have evolved their own sound, by themselves or with a producer whose primary function was to develop their ideas — as Jimmy Ienner with the **Raspberries**, one assumes from hearing his other productions. In other cases, the subtle aspects of recording and production technique that elevate a record from mere pop to Powerpop can be ascribed either wholly (the Phil Spector style) or partially to an individual producer. It happens that in the realm of Powerpop, there are four producers whose influence has been strong enough to attach their names to a style.

The first name that leaps to mind is that of Shel Talmy. The mere fact of his having worked with the **Kinks**, **Who**, **Easybeats** and **Creation** is enough to make him a key figure in the evolution of Powerpop. The ears detect strong similarities in the approach of the latter three — from things you can put your finger on easily like the recurrence of upfront, single-note bass patterns to the more subtle matter of dynamics and kinetic energy, hard to define but even harder to miss when (all too rarely) achieved in the studio. Undoubtedly, Talmy's ideas have made their mark on all these acts, although both he and the groups, when asked, deny that any special style was being consciously attempted.

It's impossible to say what of his own he actually contributed to any of these groups' sound, especially considering the **Easybeats'** best recording were made before him, and many of the **Who's** afterward, but certainly in the **Creation** we hear the merger of structured power and pop immediacy that make this group, for many, the definitive Powerpop band. On the other hand, it's even more



•Harry Vanda and George Young at the control board: the best of all Powerpop pr

difficult to ascribe a particular style to Larry Page, although again he cropped up in the background with many groups and has had a hand in innumerable classic records from pure pop to hard pop-rock and every shade inbetween.

The most clearly identifiable sound belongs to Chinn and Chapman, and if we accept *Glitter* as a form of halfbreed Powerpop, then they deserve credit for having reduced the art of generating pop power within the limits of a brief, ultra-commercial single to an exact, replicable science. At the same time, even their best records lack the element of spontaneous, explosive urgency one associates with the real classics; ultimately, C&C (along with cohort and **Sweet** producer Phil Wainman) are to be remembered for having created an entire oeuvre which was immensely successful and extremely influential on the young listeners who comprise today's Powerpop generation.

Which brings us to the fourth and, to me, most important force in the development of the sound known as Powerpop: Vanda and Young. As the article which follows will detail, they have been making music since 1963, and have never once faltered from the ideal of Powerpop. A case could be made that they created the form, in fact, since they were almost certainly doing something comparable before the **Who** released their first record, and even the earliest **Easybeats'** records were, down to the last detail, solid Powerpop at its most exhilarating. Nobody has yet surpassed their sense of dynamics, and what's more impressive, with the passage of time their music has lost none of its forcefulness. Listen to the "yah yah yah" chorus in "Sorry" (1966), next to the guitar chords opening "Natural Man" (1973) or the original "Can I Sit Next to You Girl?" (1975) and it's there, unchanged; the energy that Townshend had, and lost; that Roy



THE EASY BEATS

[continued from page 41]

although we were still meeting other people's demands. "Come and See Her" was another record put out to keep interest up. Another #1 hit!!

At first we took a lot of notice of overseas trends in groups, but then it became apparent to us that it was all just a money game and it didn't mean so much. We weren't making any money at the time because of high overheads and lack of exploitation on the management side. As a #1 band, the group should have been making tons of money, but it wasn't. We never questioned the management. The manager to us was father and God rolled into one. Nobody questioned him, there was no reason to question him, never any mistrust. About this time, we decided we were going to England. The record co. wanted an LP, so we gave them one. Out of the album came the 'Easyfever' EP, which reached #1 just as we left. We put down another single for release after we left called "Sorry" and that didn't do too bad either.

Then to London late in 1966, just prior to the Flower Children thing, which was really a drag for us, being hostel boys. The first thing we laid down in England was four tracks: "Friday on My Mind," "Made My Bed," and a re-recording of "Pretty Girl" and "Remember Sam." The first single was "Friday," really working class rock 'n' roll. Being hostel boys that's what you dream about. Friday! It was practically a

repetition of the same situation with our first record in Australia, not many people were interested. But then the pirate radio stations, who had Australian DJ's would slip in the



• Little Stevie shouting the blues.

record even tho it wasn't programmed. It went #1 and it was one-in-the-eye to everyone who thought it wouldn't make it. It didn't take long before we were back in the old scene.

The record went into the U.S. Top 10, so we did one tour of the East Coast of America.

We toured for about 2 months, with the Buckingham's, Happenings, Music Explosion, and other top American groups.

• The Easybeats in England with Tony Cahill, 1968.

Wood knew, and forgot.

Those lucky enough to have access to more than a few of the great many records these two have written, produced and performed on since (let alone with) the Easybeats, will see a complete understanding of and lifelong dedication to the kind of sound that is Powerpop. They discovered it, and to their everlasting credit, know full well its worth.

Listen to the best Easybeats sides: "Sorry", "Friday", "Pretty Girl", "Good Times", "Easy as Can Be", "Can't Find Love" and too many more to name. Listen to "Natural Man", "Yesterday's Hero". Listen closely—note how they start the excitement building from the first ringing chords of the guitar, then steadily build it until by the song's climax you can't stop your flesh from tingling (or feeling actual chills!) as the energy sweeps over you. That's Powerpop, and nobody does it better than Harry Vanda and George Young.





That was when the rot set in. We were under a lot of pressure to come up with another "Friday", which was pretty much impossible. All you've got to do is look at the history of rock to see that if you ever get a particularly good track, there is no way you can duplicate it style-wise or musically and achieve the same success. American bands have been known to use the same backing track for a follow-up single but we are different. We had

done a trip back to Australia prior to the American and Snowy decided to stay on there. We got Tony Cahill from the Purple Hearts and he came to the States with us. We did a recording session in the States. It was in an old studio in NY that was no longer operating. We laid down "Falling Off the Edge of the World" there.

By that time the band was stoned off their nuts most of the time and we had been at it for a fair while. When everybody else was getting into it, we were trying to get out of it. Although we never took anything in Australia, funnily enough. The general lethargy of the band was due to the dope thing, plus there were contractual hassles popping up and we still weren't making any money. Then we found ourselves exclusively signed to more than one record company! To this day, we're still involved in lawsuits over it. Mike Vaughan obviously didn't do it on purpose, but he was small fry over there and the first Australian manager to bring an act to England.

The next single became "Who'll Be the One" which was rubbish, but it seemed to satisfy most people. Shel Talmy produced it, a hell of a good producer in the classic American traditions of a follow-up record sounding like a first hit. "Who'll Be the One" wasn't in the same league as "Friday" — it wasn't even on the same planet! But it seemed to satisfy the demand — there was a basic similarity of styles, but it flopped anyway.

Then the "Heaven and Hell" "Pretty girl" single slipped out and it didn't seem to do much either. "Heaven and Hell" lacked a strong melody, we tried to cram a lot of musical experimentation into a three minute commercial single; it didn't work, it never does. Often, if a band tries to reflect their present awareness into a hit single, it flops, you need a lot more time than three minutes. But it really was a good record, produced by Glyn Johns. One of the reasons it didn't do well on the charts was the title — some thought there were drug connotations and other reports from America said they wouldn't play it because of its title.

It all comes back to the dope thing. If you go back to the nitty gritty, the Easybeats were a rock 'n' roll band, a three chord band who liked to rock. We made the same mistakes as we did in Australia — tried to get too clever. We brought out this thing called "Music Goes Round in My Head", which everybody in the business thought was great. We were into a blue beat, reggae thing — the album that influenced me was "Ska '67".

By then things had really deteriorated overall — dope, disinterest and not least of all, nobody was making any money out of it. A lot of money was being earned, but it all seemed to go on expenses, bills, etc. That's when the squabbles started with the management and we eventually moved on from it.

The flower power thing eased off. Big ballads came in — Humphardinck, Tom Jones etc. — and again we still hadn't learned, so we decided to take on these guys with a big ballad of our own — "Hello, How Are You". Again, the people in the industry dug it and it skidded in and out of the Top 20. But it was a classic mistake from our point of view, we were a rock 'n' roll band and what was a rock band doing with this cornball schmaltz shit? We shouldn't have done it. I think after that the *Vigil* LP came out, and by this time everybody in the band was pretty jacked off, so we dug out this thing recorded sometime previous called "Good Times" for the next single. "Good Times" was REALLY rock 'n' roll but it was the same thing then as it is now — bands have to have some sort of musical identity. By that time, the Easybeats had blown it as an identity thing. What with "Friday" a good rocker, "Who'll Be the One" a load of rubbish, "Heaven and Hell" complicated self-indulgence, "Music Goes Round" reggae flower power, "Hello" Tom Jonesy, "Good Times" a screaming rocker, people didn't know what to make of us. It was a shame that "Good Times" didn't follow "Friday" — it would have been the ideal thing. It didn't make the charts, but it got an incredible reaction, like McCartney jumping out of his car to ring the BBC and all that carry-on. Stevie Marriot did most of the background singing on it too.



After doing a few cover songs as relief ("Hound Dog", "Hit the Road Jack", "See Line Woman", "I Can't Stand It"), we finally decided to pack it in. We did another tour of Australia, which was reasonably successful, but by then, even Australia was into the flowery musical thing and we were back into what we were before: a rock band. So they just didn't think we had even progressed. Australia sees us as this brash, couldn't-give-a-shit rock & roll band coming along and spoiling all their beautiful flower thing, which had of course died in England by that time. So we died a death twice.

The band more or less split up in Australia. Tony Cahill joined Python Lee Jackson. Dick got religion bad, dope bad, generally went off the deep end. We had a strange piece of news the other day, that Snowy had died. Snowy used to write regularly, but hasn't for awhile. We tried to find him, but no luck.

Before we left London, we laid down a few tracks, which became the basis for the last LP, *Friends*. That actually wasn't an album. Polydor got hold of some demo tapes we had done for other artists and put them out as an LP. It wasn't even an *Easybeats* LP per se, just Harry and I with Stevie on some vocals. "St. Louis" was our last single, the only thing on the album that was laid down in a real studio.

"The Easybeats were a rock & roll band. When flower power came in, it killed us."

So Harry and I went back to England, flat broke, hoping to produce some records. Thru friends with studios, we did this thing called "Get Ready For Lovin'," which got out under the name *Paintbox*, written by Alex. On the B-side was a song Harry and I wrote called "Vietnam Rose," which meant a dose of the clap. Young Blood Records liked it and put it out again as an A-side, calling the band *Tramp*. It was sung by Ian Campbell, an amazing singer. Then Alex's band *Grapefruit* had all but broken up, so we went in the studio with him and cut the final *Grapefruit* 45, called "ha Sha." And then a whisky company was bringing out a new blend called Haffy's Whisky Sour. Now to me, that name conjures up a southern American moonshine image. Well, we

EASYBEATS

Ascol
RECORDS
2214

MAKE YOU FEEL ALRIGHT[WOMEN]

IN MY BOOK



went in the studio and laid down this track called "Shot in the Head" (which later turned up on the *Marcus Hook* LP in a different version). Campbell sang it, it was one of my favourite tracks—very down home dirty. Savoy Brown covered it really nice. Around this time a lot of our songs were being covered by small time English bands like Mosaic, Jennifer's Friends, Rag Dolls, Terry & the Trixons, Popper, Worth, Fluff and lots more. There was one guy called Phil Pickett, who is now in Sailor, who took a liking to our songs. He recorded "Pasadena" under the name of Buster and "Beautiful and Black" as Heavy Feather.

We also did these things called "Lazy River" and "Free and Easy" which were put out under the name of *Moondance*, although I think in Australia they just came out as Vanda & Young. Then we did some tracks for Decca under the name of *Band of Hope*.

The last part of our four year binge was the *Marcus Hook* Roll Band. When EMI finally released the album they called it *Tales of Old Granddaddy* and on the cover they had a drawing of an old man sitting in a rocking chair, which was complete bullshit. It should've shown a bottle of Old Granddaddy bourbon, that's what it was all about. The story of *Marcus Hook* was that there was this friend of ours called Wally Allen who used to play in the Pretty things. He was



• The early days of Easyfever.

producing at EMI then and thought it would be fun to get us down to Abbey Road to cut some tracks and then call it some group. He would supply the booze, we'd supply the music. So we rounded up the boys, went down there and knocked out about 4 or 5 tracks on the spur of the moment. Apparently it got a lot of interest in America, especially "Natural Man" which became the single. After returning home, we got word from the US that they were hot on this *Marcus Hook*

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THE JOHN HEWLETT STORY

By Stephen Zepeda

The history of pop has a lot to do with people behind the scenes—producers, managers, songwriters, etc. Among fans of a certain style of pop, the name of John Hewlett is a recurring credit on some of the most delightful records of the past 10 years.

He first made his appearance as a member of one of the Modest of Mod bands, **Johns Children**. Arriving around the end of '66, their first release "The Love I'd Thought I'd Found" (titled "Smashed! Blocked!" in the US) was a strange, compelling record. "It was one of the first psychedelically-influenced records to get airplay," as Alan Betrock said. It comes on with an intense spoken vocal, then bursts into heavy riffing, alternating between a basically simple love song, then fading into a rather bizarre ending. This record shocked a lot of people, though it didn't have much chart action in the UK, it reached the Top 100 here in such places as Phoenix, AZ, Bakersfield, CA and Springfield, OH. This single is the easiest of the five **Johns Children** records to find, and once heard it creates a fanatic craving to have them all—though even collectors who can afford to pay upwards of \$10 for one single have little luck finding copies at any price! Part of the intense interest stems from the later groups with which the members of **Johns Children** became involved, which fall neatly into the Anglo/American pop axis: **Sparks**, **Jook**, **Jet**, **Milk & Cookies**, **Mumps**, and **Radio Stars**. John Hewlett, whether acting as producer, manager, or just plain

inspiration, has been behind most of these in one way or another.

John, age 30, is a slightly-built, bright eyed guy with a neat, short-styled haircut: very much the original Mod. He has an exuberant, enthusiastic personality, and turned out to be quite willing to talk about his past in detail, from the beginning:

At first we were called **The Silence**, and this guy Geoff McClelland played lead guitar. Marc Bolan later joined when we kicked this other bloke out. There was also an organist; he was the only real musician in the group. He left after we changed the name."

From this point on, John pretty much ran the band, along with manager Simon Napier-Bell. They chose the name together. "Simon kind of liked me, so we thought of what we

was anxious to try working in a group.

"Marc had done a couple of singles, like "Hippy Gumbo", but he really hadn't worked; he was floundering. He wanted to be in a band but he also wanted to be a poet, so he was torn between the two things." John and Marc became co-leaders of **Johns Children**. "I had the strongest personality in the band, but Marc had all the good songs. Chris (Townson) played drums and Andy (Ellison) sang, but Marc and I were the front guys in the group."

Basically a singles band, **Johns Children** got most of their records in the English Top 50, though they never scored a Number One hit. All were pretty much in the same vein as the Who and Small Faces of that period, heavily image-conscious pop, except that they used breathy, anglicized vocals within a power band format. They never recorded an album, though through certain strange circumstances an LP was released in the US three years after they broke up! Titled *Orgasm*, it came out on the White Whale label, and was dubbed with fake applause and screams to seem live. Actually it was just some demo tapes with the addition of the one American single. It didn't even include their best English hits. Most of it was by the original band with McClelland, and it featured their 1966 repertoire, with all the Mod moves, feedback and all. The band didn't even know of its release. Hewlett explains

"Well, we were managed badly. Simon wasn't a very good manager. He didn't really believe in us as a band, though he liked the overall picture." It was on Simon's insistence



•Johns Children (Hewlett, far left)

should call it and the name **Johns Children** came up—we wanted something kind of young."

Shortly after their second single, "Just What You Want, Just What You'll Get" the group decided to dump McClelland. As a replacement, Simon suggested Marc Bolan, one of the more interesting personalities on the British scene at the time. Bolan



•The first three Exhibit 'J' releases.



•Mumps under quarantine.

DAVID ARNOFF

that Bolan left the group to pursue a solo career again. The band hung on, with Chris switching from drums to guitar, doing a club tour that proved to be the final breaking point. They'd lost their equipment after a riot at a German concert, and had to play through cheap replacement gear. Chris was into drugs, Andy and John were experimenting in other areas, and one day it just fell apart.

Their last 45, Bolan's "Go Go Girl" backed with Hewlett's "Jagged Time Lapse" was a powerful, exciting recording and a fit ending for a legendary group.

Actually, the final Johns Children release was a solo 45 by Andy Ellison, "It's Been a Long Time" (also on the soundtrack for *Here We Go Round the Mulberry Bush*), whose flip was the all out rocker "Arthur Green", written by Hewlett and Ellison. "It was recorded as Johns Children, that track was just left over. So they stuck it on the single."

After the breakup of Johns Children, Hewlett went to work for Apple in the publishing division. Then, when Apple started falling apart, he went into management with Gallagher and Lyle and later McGuinness Flint. From there he went to Tetragrammaton Records for awhile, though he soon lost interest. "I was working with all these singer songwriters and it wasn't really the sort of music I liked. So really, Jook was a conscious attempt to get back to what I wanted."

And that's what Jook was about: a '70s Johns Children, complete with futuristic Mod clothes. Like Johns Children, they made 5 45's in a year, powerful records with Slade-like production, teen rebellion lyrics and Townshend-styled guitar. Not all the songs were great, but those that were, from the debut "Alright with Me" to the tremendous flip side of their last single, "Crazy Kids" (later remade by Trevor White, both versions are among the all-time classic teenage anthems).

There's a case to be made that Jook, had they stayed together and got the right breaks, could've been the Bay City Rollers. As it was, the records were relative flops, and White left with Ian Hampton to join the Sparks Propa-

JOHN HEWLETT DISCOGRAPHY

JOHNS CHILDREN

- 10-66 The Love I thought I'd Found/Strange Affair - Col.8030(E)
- 12-66 Smashed! Blocked! / Strange Affair - White Whale 239(A)
- 2-67 Just What You Want Just What You'll Get / But She's Mine - Col.8124(E)
- 5-67 Desdemona/Remember Thomas A Beckett - Track 604-003(E)
- 7-67 Come and Play with Me in the Garden/ Sara Crazy Child - Track 604-005(E)
- 10-67 Go-Go Girl/Jagged Time Lapse - Track 604-010(E)
- 9-70 LP: *Orgasm* - White Whale 7128(A) (Killer Ben/Jagged Time Lapse/Smashed! Blocked! / You're a Nothing/Not the Sort of Girl/Good on Me/Leave Me Alone/Let Me Know/Just What You Want, Just What You'll Get/Why do You Lie

Notes: Track 604-005 was originally "Mid-summer Night's Scene", pressed but never issued. "Desdemona" and "Come Play With Me" were reissued on Track Backtrack albums and Maxi-EPs. Thanks to Alan Betrock/TRM.

JOOK

- 10-72 Alright with Me/Do What You Can - RCA 2279(E)
- 3-73 City and Suburban Blues/Shame - RCA 2344(E)
- 7-73 Oo-oo Rudi/Jook's on You - RCA 2368(E)
- 11-73 King Kapp/Rumble - RCA 2431(E)
- 4-74 Bish,Bash,Bosh/Crazy Kids - RCA 5024(E)
- 1-78 EP: Aggravation Place/Everything I Do/ La La Girl/Watch Your Step - Exhibit 'J' 3(A)
- Unreleased: Doll; That's Fine; Cooch
- Related: Trevor White
- 1-76 Crazy Kids/Movin' in the Right Direction - Island 6291(E)

MILK & COOKIES

- 2-75 Little Lost & Innocent/Good Friends - Island 6222(E)
- 7-76 LP: Island ILPS 9320(E); (Dee Dee You're Stuck on a Star/Little Lost & Innocent/Six Guns/ We Go on Dancing/Rabbits Make Love/Not Enough Girls in the World/Chance to Play/The Last Letter/Just a Kid/Ready Steady/Notes/ Broken Melody)
- Unreleased: Tinkertoy Tomorrow; Typically Teenage/Buy This Record

Related:

Ian North's Radio; Ian North's NEO (demos only)

ANDY ELLISON

- 12-67 It's Been a Long Time*/Arthur Green - Track 604-018(E)
- 2-68 You Can't Do That/Casbah - CBS 3308(E)
- 4-68 Fool From Upper Eden/Another Lucky Lie - CBS 3357(E)
- Also appears on Here We Go Round the Mulberry Bush LP, UA 5175(A)

ganda band after Martin Gordon was fired. Gordon in turn got together with Peter Oxendale, Sparks session keyboardist, and formed Jet with Andy Ellison, Chris Townson and David O'List from the Nice.

Hewlett meanwhile had been asked to take over British management for Sparks, or actually Ron and Russ Mael, around whom he assembled a series of bands that were very successful in Europe. This is where the long and lanky Joseph Fleury enters the picture.

At the time a writer for Alan Betrock's fine New York fanzine TRM, he became converted to the Sparks cause after seeing them at Max's Kansas City. "I thought they were the best thing I'd ever seen. At that point they were really trying to do something new. I volunteered to run

JET (Andy Ellison, Martin Gordon, Chris Townson, Peter Oxendale)

- 3-75 My River/Quandary - CBS 3143(E)
- 5-75 Nothing to do with Us/Brain Damage - CBS 3317(E)
- 4-75 LP: CBS 80699(E); Start Here/Brain Damage/It Would be Good/Song for Hymn/ Nothing to do with Us/Tittle-Tattle/Fax N' Info/ My River/Diamonds are a Girl's Best Friend/ Whangdepootenawah/Cover Girl

RADIO STARS (Andy Ellison, Martin Gordon, Ian Macleod, Steve Parry)

- 6-77 Dirty Pictures/Sail Away - Chiswick S9(E)
- 10-77 EP: No Russians in Russia/Box 29/Johnny Mekan/Sorry I'm Tied Up - Chiswick SW17(E)
- 11-77 Dirty Pictures/No Russians in Russia - Chiswick Promo 2 (promo only)
- 11-77 Nervous Wreck/Horrible Breath - Chiswick NST 23(E) 12" single
- 12-77 LP: *Songs for Swinging Lovers* - Chiswick W/K 5(E); Good Personality/Is It Really Necessary/The Beast of Barnsley/Nervous Wreck/ Nothing Happened Today/Eric/Don't Waste My Time/Arthur is Dead Boring (Let's Rot)/Macaroni/N' Mice/Nice Girls/Talking 'Bout You/Buy Chiswick Records

MISCELLANEOUS:

- 10-69 CUPS - Good as Gold/My Life & Times - Tetragrammaton 1538(A) (prod. by Hewlett)
- 8-70 MUCKY DUCK Psycho's on the Run/ Jefferson - Daram 314(E) (written by Hewlett)



EXHIBIT 'J' LABEL

- 11-77 BEJ-1 - MUMPS - Crocodile Tears/I Like To Be Clean
- 2-78 BEJ-2 - EARLE MANKEY Mou Mau/ Crazy
- 2-78 BEJ-3 - JOOK - Aggravation Place/ Everything I Do/La La Girl/Watch Your Step
- 4-78 (unscheduled as yet) New records by Early Mankey, Jook, Mumps.

their fan club because Bearsville didn't know what to do with them—they were at a loss. At the time I gave them a tape of things to listen to on the plane as they were leaving for England the first time. They were debut Anglophiles, and so was I—on the tape were all the Johns Children singles, among other things. A little

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**Play the game
and the public
acclaim...
But don't forget
who you are—**



LARRY WRIGHT

Alex Chilton

By Steve Scariano and Bernard Kugel

"I have a real talent for starting rock and roll riots if I do say so myself. I can make these audiences start throwin' their chairs and their drinks," Alex Chilton told me as we talked at Ardent Studios in Memphis. Trouble is, Alex hasn't had the chance to start too many riots the last few years, hanging out in Memphis trying to work up some kind of record deal, playing occasional acoustic gigs, and using every possible means to keep his creative forces together. Which is a shame because Alex Chilton is one of the few American pop masters we have left. Just listen to the two *Big Star* albums from '72-'73, works that will stand up as some of the best rock & roll to come out of the Seventies. So great, but so obscure due to bad luck and record industry apathy. A genuine rock and roll tragedy.

The Chilton/*Big Star* story began back in 1972. (But first, note should be made of Alex's glorious days with the *Box Tops* during '67-'68 which

produced the monster hits, "The Letter," and "Cry Like A Baby." Alex was living in NY and came back to Memphis for a visit. His old friend Chris Bell asked him to join his band with Andy Hummel (bass) and Jody Stephens (drums).

"We practiced and worked up these songs for the first album in about three months. We never played anywhere, just worked in the studio. Chris was really big on being a 'studio cat.' But we never played or made any money and never really got our thrills. We were just in the studio all the time recording, so the status of the band was pretty shaky. Sure we made a good album, but we never had any fun."

The album, *No. 1 Record*, cut at Ardent and released on the Ardent label, came into 1972 like a breath of fresh air. It was light pop alright, but it packed an incredible punch and drive. You could actually dance to it, which could not be said for a lot of the music released that year. The harmonies and guitar play between Chris and Alex was simply brilliant, and the songs strictly teenage and pure fun.

"On looking back at that album, I realized something about my own personal development. I had quit school at sixteen to be in the *Box Tops*. So here I was travelling across the country surrounded by all these businessmen and older influences. I had left my own peer group completely, and in a way I never really advanced past that. So what I was writing about on the *Big Star* albums was just goin' back and trying to catch myself up. I was twenty-one at the time, but I was writing like I was sixteen or seventeen."

Instead of going to the top of the charts, *#1 Record* went straight to the cut-out bins. The status of the band was still shaky, and right after the release of the album Chris Bell quit in a huff (kicked out a window at Ardent, and erased the sixteen-track masters to the first album). Chris fell victim to the eminent power struggle for leadership of the band between him and Alex, a power struggle created in his own mind. Alex said Chris had lots of fights but he "couldn't ever tell who he was having them with."

Alex was then ready to disband *Big Star* for good, but John King (promo man for Ardent) talked Alex, Andy and Jody into playing for the Rock Writers Convention in Memphis. The gig has since become legend (including a supposedly incredible impromptu encore of "The Letter"). The reaction to *Big Star* from the musical trendsetters and tastemakers was overwhelming, and good reviews and encouragement began to come in. So an inspired Alex decided to keep the band together and they went back to Ardent to make a second album.

The result was *Radio City*, a rock and roll masterpiece. The musical brilliance just bounced off of that album, as Alex incorporated the styles of the Kinks, the Who, the Byrds, the Beatles and Beach Boys into an



• Alex (center) with the Box Tops.

incredible sound that was unmistakably his own. The album featured Alex's greatest musical achievement, the stunning "September Gurls", an ecstatic emotional release of broken-hearted torment and a true rock and roll classic. The song was best described by *Phonograph Record Magazine*, when they called it "innocent, but deadly."

• Alex live at CBGB, March 1977.



**"Our destiny
was tragic
from the start..."**

The album should have sold into the millions but it was the same story again: "Our whole problem was just bad distribution. If we could get the record on the radio somewhere, we couldn't get it in the stores. On the first album it was that way, and on the second Columbia and Stax (who were Ardent's distributors) were havin' a big fight, and Columbia would not distribute any Stax records. Our destiny was tragic from the start but we could have made it. Maybe someday those *Big Star* albums will be

The Ardent Records Story

By Frank Gutch and Lance Wade Anderson

THE BEGINNING

Ardent Studios was founded in Memphis in 1966 by John Fry, an engineer with an eye for the music business. At the time, Memphis was a possible future center for the recording industry, largely due to the success of then-powerful Stax. The one thing holding it back seemed to be the lack of an all-renal recording facility capable of major-league quality. Enter Fry and Ardent.

In Ardent's early days, the majority of musicians to use the studios were locals who needed to cut demos. Stax threw a little business their way, however, and they were on the road. Their reputation for quality began to spread and within a short time they were pulling in artists the caliber of James Taylor, Leon Russell and Led Zeppelin. It spread so fast, in fact, that expansion was necessary. Plans for a new building were activated in 1970 along with plans for a label.

The label was a partnership effort of Fry and head engineer Terry Manning. Manning had moved to Memphis in the late 60's from Texas, where he had played guitar with a number of musicians, most notable Bobby Fuller. While still in Texas, he reportedly cut some demos with Fuller and had wanted to transport him to Memphis to record. It never happened.

Manning scored the job at Ardent shortly after his Memphis arrival. It was a plus, because it gave him a chance to record himself as well as others. A solo album (*Home Sweet Home*) was cut at Ardent and released on Enterprise. Featured on the LP were future-Big Star guitarist Christopher Bell and Ardent session man Richard Rosebrough. The highlight of the album was a semi-punk-metal version of George Harrison's "Savoy Truffle". On the whole, though, it was no better than the majority of albums being released at the time and its success was minimal. An interesting aside, though, is the fact that the cover art was handled by one Carole Ruleman and her company, Cenotaph. Not only was she to do all five of the Ardent albums, she was destined to become Mrs. Terry Manning.

When the chance for a label began to present itself, Manning pushed hard for it. It was a chance to control what was recorded, something that the larger record companies would not allow. Preliminaries were done in late '71 and January of 1972 found Ardent Records a reality. A contract was signed with Stax for the manufacturing, merchandising and distribution of Ardent product. It was the beginning — of the end.

One of Ardent's major problems was to be distribution. At the time the agreement was signed, Stax was distributed through a system of independents. The system was inefficient, though, and when the

contracts lapsed (January, 1973), Stax signed with CBS. Ardent product on the market at the time (two albums) was pulled off to allow the shift. Only one of the two albums — Big Star's #1 *Record* — made it into the CBS catalogue. It was typical of Ardent's rocky existence.

CARGOE

About the time Manning was recording his solo LP in Memphis, Ardent's first act was piecing itself together in Tulsa, Oklahoma. The scene was a club called the Machine. Two local bands shared the bill as house band: Rubberry Cargoe and the Dirty Blues Band. In a standard game of musical chairs, bassist Man Wisley and keyboardist Bill Phillips of Rubberry Cargoe wangled Dirty Blues Band guitarist Tommy Richard into the band. As a result, the Dirty Blues Band dissipated. A few months later, former Dirty Blues Band drummer Tim Benton was added and Rubberry Cargoe became Cargoe.

Sometime in 1969, while supporting themselves on the bar circuits of Oklahoma, Texas and Missouri, they recorded a 4-track tape at a Tulsa TV station. It was sent to friend and DJ Robert W. Walker in Memphis. Walker, in turn, took the tape to Beautiful Sound Studios and Cargoe was offered a chance to record.

An album was recorded at Beautiful. Many of the songs were written either in collaboration with or by another friend DJ, Jim Peters, who found his way to Memphis with the band. Of a number of songs, two were eventually released as a single. "Feel Alright", paid for more or less by the members of the band, was released in Memphis and Tulsa on the Beautiful label and reached #6 and #4 in each city, respectively. Unfortunately for Cargoe, only 2,000 were pressed and when they were gone, the single dropped from the charts.

When it became apparent that the LP cut for Beautiful would never be released, Cargoe began shopping. Walker introduced them to Fry and Manning, who had been fairly impressed with the abbreviated success of the single. A contract was signed and recording began. It took almost a year to complete the album, as Cargoe was forced to be sandwiched between paid studio time and building of the studios. It was finally finished in mid-1972 and a single was released, a remake of "Feel Alright". It reached #97 and #98 on the *Record World-Cashbox* charts, but lack of follow-up by Stax killed the group's momentum.

A second chance was afforded when CBS took over distribution. An EP was released, promo only, and received some favorable mention in the music trades. The album was for one reason or another not added to the CBS catalogue, though, and (practically) disappeared.

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BARBARA DAVIDSON

*Alex in Memphis, October 1978.

re-released, because I feel they are timeless."

Soon after *Radio City*, Andy Hummel quit, but Alex decided to keep it going. John Lightman joined on bass, and they played a week at Max's Kansas City and with *Badfinger* in Boston, but that was just about all. Alex and Jody went back into the studios to do the third album that was never to be released.

"The third album was strange. It doesn't have such a mark of my identity on it, cause we had a producer, Jim Dickinson, who sort of dared me to let him produce me. So we worked on it, but through it and after we had finished, I had the feeling that he didn't know what I wanted to do. The songs are pretty good, but looking back on it I'd rather just forget it. Anyone that wants to listen to that album can have it, but it isn't officially released. There's a recording of "Whole Lotta Shakin' Goin' On" on it that's really good, and Lou Reed's "Femme Fatale" also, but my vocal track isn't very good. Compared to the other two albums it hardly seems like the same kind of thing. Some songs you can tell are me, but it's different, there's a lot of saxophone. It's worth having, but I don't know how to connect it with the other two. It's a

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Album Reviews

BY GREG SHAW

When I first thought of doing LP reviews in this form, about 6 months ago, there were some prominent trends I was prepared to speak out boldly about: the glut of albums that existed only because some heavy metal producer had found a new bar band to hustle; the pathetic parade of would-be pomp-rock glam groups (Rex, Moxy, Legs Diamond, etc.) all so hopelessly anachronistic; the anemic white boys in Pierre Cardin suits and casual open collars, lisping out breezy disco-pop; between these categories you could account for at least half the new records coming out. Obviously none of these acts had more than 3 months longevity ahead of them—they existed only because they fit somebody's idea of groovy. It seemed that be tackling them all as examples of a trend, I could work up a meaty discussion, maybe even some righteous indignation ("how dare they keep sinking millions into this crap when there are so many deserving New Wave groups who can't get deals!" etc).

A funny thing happened, though, when I threw out the old stuff and looked over the last 2 months' releases. I noticed that these trends had fallen off sharply, if only because few LPs by new artists are ever released at Christmas (Greatest Hits season in the record biz), but possibly because they really were drying up—whatever the case, my sails were somewhat deflated. Secondly, I noticed that there didn't seem to be many New Wave artists left who weren't getting deals, and indeed that some of them were as unworthy of such deals as the pseudo-dinosaurs I was prepared to rail against. As a result, I have no grand generalizations to make this time; later, as 1978 brings the industry's idea of the Next Big Trends, we'll see what suggests itself.

New albums of note: **Suicide**(Red Star) is an indescribable and quite mesmerizing sound, made by two guys Alan on vocals, Martin Rev on 'instrument'. Not often you hear something completely different that isn't stupid...**Flame Thrower** by **Wildfire**(Casablanca) is a studio crafted LP by the same crew who did that great version of "Here Comes Summer" a couple months back. About 70% of this LP is excellent imaginative nouveau-bubblegum, highly recommended...**The Boomtown Rats** (Mercury) are at times ("Looking After No. 1", "Mary of the Fourth Form") among the best new UK bands, and the rest of the time they remind me too much of Graham Parker, but I'm convinced they're an important band and their debut album (soon to be deleted) is worth getting...incidentally, Bob Geldof, you're welcome to write for this magazine any time.

The Diodes (Canadian CBS) are a fine new power punk outfit whose "Red Rubber Ball" is a favorite. They also do a

Greg Shaw's

I get very impatient with albums you can't play all the way through without skipping bum cuts—I end up putting the good tracks on tapes and playing those. These 10 are, for me, the only LPs of the last 2 months that pass the test.

1. RAMONES—*Rocket to Russia*. See my comments elsewhere. I can't seem to get enough volume out of any speakers to do this one justice...

2. DWIGHT TWILLEY BAND—*Twilley Don't Mind*. Each time I hear it (and I must be past 200 by now) it strikes me as more of a gem.

3. EDDIE & THE HOT RODS—*Life on the Line*. A growing obsession. In their new direction, this band defies such categories as 'punk' or 'pop', it's just pure excitement. The new tunes are so good, especially "Do Anything You Wanna Do", "Ignore Them", "Life on the Line" and the masterpiece "Beginning of the End". They'll never be called a mere R&B band again.

4. SEX PISTOLS—*Never Mind the Bollocks*. Anything I could say would be redundant. This album justifies every bit of the hype. New

nice "Shapes of Things". Most of their originals are a bit below this caliber, but they're definitely a band with a future....If you've heard the first LP by Rabbit (*Boys Will Be Boys*, Capricorn)



•The Diodes

and thought you'd discovered a new Vance or Towers in the making ("Something is Going Wrong" was almost Twilley-ish in quality), their new one might be disappointing...On *A Croak* and *A Grunt in the Night*, they've apparently discovered Elton John, and their sound suffers from it...an even less obvious but possibly more rewarding left-field pop entry is the debut LP by **Egg Cream** (Pyramid)—which came out a few months ago. After repeated plays, it seems to be a real standout.

COLLECTORS ITEMS: *Surfin' Roots* (Calliope) is a 2-record set of surf

Top Ten Albums!!

songs "Bodies" and "Submission" are shockingly intense.

5. SEX PISTOLS—*Spunk*. The British bootleg containing all the Dave Goodman-produced outtakes, the original "Anarchy", "Seventeen", "No Feelings", "Liar", "Lots of Fun", "Who Was It", "Submission" etc. An essential companion to *Bollocks*, although sadly almost impossible to find.

6. THE BOYS—*The Boys*. English-only so far, though an American release is in the works. Ramones fans, especially those who appreciate the fine points of punk combined with pop, should unanimously acclaim this group, although not all their material is first-rate yet (they'll get there). Good remakes of "I Don't Care" and "Soda Pressing."

7. SCRUFFS—*Wanna Meet the Scruffs?* Best locally-made pop LP since Shoes. Still a little short on power, but the pop nuances are marvelous, great vocals, strong material throughout, and a flashy cover too. But Buy it, already.

8. V.A.—*So You Wanna Be a Rock & Roll Star, Vol. 2*. This Australian import includes 4 sides of amazing obscure classic artyfacts from the

antipodian psychedelic era, compiled lovingly with lavish inserts and documentation by Glenn Baker, who also did *Vol. 1* and is responsible for *The Vanda Young Story* and other goodies, all of which should be on the active playlist of anyone who reads this.

9. REAL KIDS—*The Real Kids*. This album is it! It's what the Stones oughta sound like, what everyone wants the Flamin' Groovies to sound like; hard, fast, pop-charged rock & roll for dancin' and romancin'.... Fine remakes of "All Kindsa Girls" and "Better Be Good", oldies including "Rave On" and fab originals. Not a duff cut here; this is an album to play until it wears out (buy 15 copies & be safe...!)

10. SHOES—*Black Vinyl*. Reviewed last time, but still a top favorite. These songs grow on you until they become engrained in your mind (especially if you work in the BOMP store!) as firmly as any Beatles hit. Unfortunately the album is out of print, but it'll be out again one of these days so don't despair...

10 1/2. AFRIKA KORPS—*Music to Kill By*. Had to squeeze this in somewhere—a surprisingly playable LP.

obscurities, compiled with the AM reader in mind. You get Daye Myers & the Surftones, The Ramblers, the Frogmen, the Sentinels, the Pyramids, and Annette doing "Monkey's Uncle," backed by The Beach Boys! And lots of other rare stuff....Probably the best Elvis revivalist is the guy named Alan who's appeared widely on the west coast. He's got an LP out with one side of '50s stuff and another of more recent Elvis stuff, very faithful to the original. Write to Alan, Box 1325, Colton, CA; 92324....Another local production is \$27 *Snap On Face* (Heterodyne Records, Box 7281, Santa Rosa, CA), one of the strangest albums of the year and should appeal to fans of the Residents....Howard Thompson should offer them a record deal....

SWAP MEET SERENDIPITY: In which your editor, still an inveterate aficionado of ancient obscurities despite the advent of more recent waves, enthuses over his latest bargain bin exhumation.

Ellie Pop (Mainstream 6115) is no relation to Iggy, but an unknown late '60s band with strong Beau Brummels influence and a really nice version of Peter & Gordon's "Whatcha Gonna Do 'Bout It" and hysterical liner notes deriding Bill Haley for not being relevant to the 'now sound'....*The First of Felix Harp* (WWM 2000) is also the first (and possibly only) LP on this Pittsburgh label, and a fine example of eclectic '60s rock-pop with influences ranging from the Turtles to George Harrison. Quite listenable.... *The David* (VMC 124) is also more or less unknown, and definitely a collectors delight. "I'm Not Alone" is punky-pop, "Tell Me More" is like the Zombies, "Mirrors of Wood" is like a psychedelic Talking Heads, and

other parts recall the Doors, Blues Magoos, and Cyrkle. This is the kind of album many New Wave bands will be making in about 8 months....

IMPORTS: Among the latest oddities from England are *Streets* (Beggars Banquet) with tracks by local UK bands like the Lurkers, Art Attack, Doll, and other predictable identi-punk bands—as hundreds more groups emerge, hopefully the average level of those chosen for future volumes in the series will increase....Not so easy to find, but worth the effort are some recent Australian releases. *Radios Appear* by Radio Birdman (Trafalgar) features Oz's top new wave band besides the Saints, and it's impressive, more pop-oriented, yet equally intense with song titles like "Murder City Nights," "Descent into the Maelstrom" and a cover of "TV Eye"....*Tales of Old Grand-Daddy* by Marcus Hook Roll Band (Albert) is of value to Vanda-Young fans for "Shot in the Head" and some other cuts, though it inexplicably leaves off the real classics "Natural Man" and "Boogalooing is for Wooing".... maybe on some future volume of *The Vanda-Young Story* of which *Vol. 1* (Albert) is out now, with lotsa good early '70s production by the likes of Joun Paul Young, William Shakespeare, and V&Y themselves....Yet another treat from this prolific team is on an LP by *The Angels* (Albert) which is sort of like a new wave pub rock version of AC/DC, if that makes any sense. The songs are memorable, the production is dynamic hard rock but not overpowering. Just another fine record, made for the love of it, that most of us will never get to hear....but then that's why we're all becoming collectors, innit?.....

THIS IS THE MODERN WORLD THE JAM (Polydor)

So they still sing like they wear braces? So they still sound like they're falling over their instruments? So they admit buying their clothes at Carnaby St. yet deny any knowledge of Mods? So they still write songs in an early Who mold yet pretend they were too young to remember the Who? Is that what's bustin' yer bouquet, buster?

(Music swells...) So who cares? There's something so sweet about the sound of a Rickenbacher played thru a Vox amp that sets the old shivers a-tingling from the first chord. And the Jam, in the pursuit of a pure Powerpop aesthetic via decade-spanning rock 'n' roll, are trying so hard to be oblivious to any conscious intentions....

Or is it natural? That is, are they hitting this oh-so-raw Who style rock 'n' roll the way cavemen discovered the wheel? Or will it be possible, say, for a band to emerge in 1978 with a pure Beatles sound, in Merseybeat fashions, yet denying any knowledge of the Beatles? Let's see who pulls whose leg next year (besides the Pleasers, that is)....

Being the 'Moduhn Whoul' that it is, this LP makes the second Jam delivery this year. As I'd hoped, it's so far beyond the first album it seems a 2 year jump. For those who thought *In The City* revealed a band more preoccupied with Mod music than they were actually capable of playing it, wait'll you hear the difference! Like the first few albums, the Jam are getting a bead on the line between accidental and calculated, goal-oriented genius. But it's not like the Jam are a nostalgia revival. People still need people, kids still pray for the weekend, crowds are still stifling, people still look out windows and dream....some things haven't changed a bit since 1967. And Jam guitarist Paul Weller knows that whatever 'new movement' comes along, standards rule—and I don't mean necrophiliac worship of the past and easy-way-out cliched traditionalism.

Because of the strong, rock-out backing, the Jam's innocent social comments in "The Combino", "Standards", "In the Street Today" and the title song work well. "I Need You" is THE single, no matter what Polydor picks. "Tonight at Noon" and "Life from A Weekend" are both gorgeous soaring ballads so powerful they point out that it won't take much longer for the Jam to obtain absolute perfection with what they're trying to do.

Because Weller writes from the heart, he's an engaging talented lad who can be both vitriolic and romantic. I see an angry young man whose youth hangs his words sometimes and bassist Foxton and drummer Buckler should keep practising and continuing contributing to what they see in store for a band like the Jam. I'm in there rooting for the Jam 'cause, like Vambo, standards rule OK. (What, me? Intimidated?) - Sperrazzal



Since this is our Powerpop special, I may as well confine my observations this time to new 45s that reflect the trend in question. In practical terms, actually, it's impossible to mention all the releases in the New Wave/underground genre. Don't feel left out therefore if your record isn't reviewed here. We're looking for a way to deal sensibly with the flood of product; the checklist which accompanies this column will have to suffice as a temporary solution.

The best-produced Powerpop records so far, excluding the **Ramones** and **Raspberries**, have come from England. How many American records can match the condensed energy and taut urgency of early **Who**, **Easybeats**, **Small Faces**, etc., or more recently, the **Jam**, **Generation X**, et al? It's all a matter of studio techniques of course; the English have a tradition of powerfully-produced pop going back to the mid-'60s, without the corruption of C&W, jazz and R&B influences that forms America's homogenized pop style. It's very difficult for a group in Akron, Ohio to walk into a local studio and come out with a high-energy sound.

A surprising percentage of independently made American New Wave records have been in a pop vein, many (**Nerves**, **Tweeds**, **Romantics**, **Shoes**, **Sneakers**, **Scruffs**, etc.) falling short of Powerpop only because of weak production. Even records like "All the Kids on the Street" by the **Hollywood Stars** have to be considered as would-be Powerpop. Ultimately, all these groups will end up in proper studios with producers that hopefully know what they're doing, and the American aspect of the New Wave will be felt in a deluge of exhilarating pop hits in the spirit of '65...

Meanwhile the local efforts are getting better all the time. Check out the sense of life and energy in "She Don't Know Why I'm Here" by the **Last** (Backlash), an LA record that, despite (or maybe because of) its grungy, 1964 garage sound, puts me in mind of the **Lollipop Shoppe**, the **Leaves**, the **Knickerbockers**... it's a record that could only have been made in LA; hearing this the same month saw **Nervus Rex** is enough to make

me wonder if folk-rock isn't yet another coming trend...

Also of note are the **Tweeds** EP (almost as impressive as the **Nerves**, with a solid Merseybeat style spoiled only by muffled drums & vocals and lack of energy), the **Romantics** "Little White Lies" (reminds me of the **Choir**), and the debut EP by the **Hitmakers** (ex-Dils) featuring Jeff Scott and Josef Marc, with "It's Where You Are" the kind of song the **Herd** could've made into a minor masterpiece. Also want to mention "S'cool Days" by **Stanley Frank** (Attic), a Canadian record that's pretty much solid powerpop; it was a hit in England but I don't think it was released in the U.S. at all. There's a British EP with this on one side and the **Saints** on the other, still available. Listen to how he builds from a menacing **Troggs** growl through gradually increasing handclaps and cymbal echo to a screaming crescendo—this is what Powerpop, Vanda/Young style, is all about.

As for British Powerpop, my top choice so far is "Your Generation" by **Generation X**. It's got that early **Who** dynamics I love in the **Jam**, and just as much energy, but more forcefulness, more spontaneity, more life. It's also one of the alltime great 'generation gap' records. My other choices are less obvious. "Do Anything You Wanna Do" by the **Rods** is an almost perfect hard-rocking pop record by a group most consider to be strictly an R&B boogie band; it proves that any 'punk' group with talent can make the transition to Powerpop without drastically changing their style or sense of commitment—the difference seems to be little more than improved technique and more adventurous ideas. This also relates to my notion that punk, in itself, has become a form of pop now that it's an accepted and understood medium with roots in a fairly wide-based youth audience. When anything becomes this commercial, it ceases to be shocking or dangerous...

Although it's unlike any Powerpop record I've heard, "Mannequin" by **Wire** is intense, more pop than anything else, and definitely powerful. Instrumentally it's a bit like "Get Off My Cloud" but the vocal is more like

RECENT BRITISH NEW WAVE RELEASES

ADVERTISING - Lipstick (EMI)
ADVERTS - Safety in Numbers (Anchor)
AMAZORBLADES - Common Truth (Chiswick)
ALTERNATIVE TV - Love Lies Limp (SG)
BANNED - Little Girl (Can't Eat/Harvest)
BIG IN JAPAN - Big in Japan (Eric's)
BIJOU - La Fille Du Pere Noel (Philips, France)
BOOMTOWN RATS - Mary of the 4th Form
BUZZCOCKS - Orgasm Addict (UA) (Ensign)
CLASH - Complete Control (CBS)
CELIA & THE MUTATIONS - Money Money (UA)
CELIA & MUTATIONS - You Better Believe Me
JOE COOL & KILLERS - I Just Don't Care (Ariola)
ELVIS COSTELLO - Watching the Detectives (Stiff)

DEFIANT - LSD (Angry)
DAMNED - Problem Child (Stiff)
DEPRESSIONS - Living on Dreams (Barn)
IAN DURY - Sex Drugs & Rock & Roll (Stiff)
DOWNLINERS SECT - Showbiz (Raw)
DRONES - Bone Idol (Valer)
ELECTRIC CHAIRS - Fuck Off (Sweet FA)
EXILE - EP (no info)
GENERATION X - Wild Youth (Chrysalis)
HEADACHE - Can't Stand Still (Lout)
JAM - The Modern World (Polydor)
JIVE BUREAUX - School Dave (Gull)
JOLT - You're cold (Polydor)
JOHNNY & THE SELF-ABUSERS - Saints & Sinners (Chiswick)

KRYPTON TUNES - Behind Your Smile (Black & Red Fire)

KURSAAL FLYERS - Television Generation (Epic)
WAYNE KRAMER - Ramblin' Rose (Chiswick)
LANDSCAPE - U2xMe1x2 Much (Event Horizon)
LURKERS - Shadow
LOCKJAW - Radio Call Sign (Raw)
NICK LOWE - Halfway to Paradise (Stiff)
LONDON - EP: Summer of Love (MCA)
LONDON - Animal Games (MCA)
LURKERS - Freak Show (Beggars Banquet)
METAL URBAIN - Panic (Cobra, France)
MANIACS - Chelsea 1977 (UA)
MUTANTS - Boss Man (Rox)
NEW HEARTS - Another Teenage Anthem
999 - I'm Alive (UA)
999 - Nasty Nasty (UA)

THE NOW - Corporations
OUTSIDERS - One to Infinity (Raw Edge)
PANIK - It Won't Sell (Rainy City)
PENETRATION - Don't Dictate (Virgin)
PIGS - Youthanasia (New Bristol)
PUNCTURE - Mucky Pup
PIRATES - You Don't Own Me (Warner)
POLICE - Fall Out (Illegal)
PLUMMET AIRLINES - It's Hard (State)
PVC2 - Put You in the Picture (Zoom)
RADIATORS FROM SPACE - Enemies (Chiswick)
RADIO STARS - No Russians in Russia (Chiswick)
REZILLOS - Can't Stand My Baby (Sensible)
REZILLOS - Good Sculptures (Sire)
RODS - Do Anything You Wanna Do (Island)
ROOGALATOR - Love & the Single Girl (Virgin)
SAINTS - 1234 (Harvest)

SHAM 69 - I Don't Wanna (Step Forward)
SNIVELLING SHITS - Terminal Stupid (Ghetto)
SPITFIRE BOYS - British Refugees (AK)
SQUEEZE - Packet of Three (Deptford Fun City)
SKREWDRIVER - You're So Dumb (Chiswick)
SLAUGHTER & THE DOGS - Boot Boys (Decca)
STUKAS - Kleen Livin' Kids (Chiswick)
STRAND - Just Like You Lovely (Strand)
SOFT BOYS - Wading Thru a Ventilator (Raw)
SOME CHICKEN - New Religion (Raw)
SUBURBAN STUDS - Questions (Pogo)
STORMTROOPER - I'm a Mess (Solvent)
SECRET - The Young Ones (Arista)
SEX PISTOLS - Holidays in the Sun (Virgin)
STRANGLERS - Heroes (UA)
TRASH - Priorities (Polydor)
ROB TYNER & HOT RODS - Til the Night is
VALVES - Robot Love (Zoom) Gone (Island)
VIBRATORS - London Girls (Live) (Epic)
LARRY WALLIS - Police Car (Stiff)
WIRE - Mannequin (EMI)
WRECKLESS ERIK - Whole Wide World (Stiff)
YACHTS - Suffice to Say (Stiff)
ZEROS - Hungry (Small Wonder)

12-INCH SINGLES

BLONDIE - Rip Her to Shreds
JOHN CALE - Animal Justice
COCKSPARRER - We Love You
DARTS - Daddy Cool
DICTATORS - Search & Destroy
DR. FEELGOOD - She's a Windup
DR. FEELGOOD - Baby Jane
EATER - Lock it Up
HEARTBREAKERS - Chinese Rocks
RICHARD HELL - Blank Generation
JACKBOOT - Remember (Walking in the Sand)

12-INCH SINGLES (continued)

LONDON - Summer of Love
MENACE - Screwed Up
MOTORS - Dancing
MOTORHEAD - Motorhead
ONLY ONES - Lovers of Today
RADIO STARS - Nervous Wreck
SAINTS - Perfect Day
SEX PISTOLS - Anarchy in the UK (French)
SHAM 69 - I Don't Wanna
SLAUGHTER & THE DOGS - Boot Boys
PATTI SMITH - Gloria
SQUEEZE - Pocket of Three
TELEVISION - Marquee Moon
TELEVISION - Prove It
TUBES - White Punks on Dope
X-RAY SPEX - Oh Bondage Up Yours
XTC - Science Friction

"So You Wanna Be a Rock & Roll Star"
Another strange one is "Television Generation" by the **KurSaals**, their last release before breaking up. Though never known as a punk band, this is comparable to the best (**Generation X**, etc) intelligent punk music.

Perhaps most intriguing of all the new UK releases is "Lies" by the **Pleasers**, a British group who dress, move and sing like the early **Beatles**, are surrounded by bevy's of miniskirts and act as if it's 1963. They're so convinced the future of New Wave is pop they've put out this record, so Liverpoolian even **Pezband** wouldn't touch it. If the **Poppees** had survived, this is what they might sound like.

Before ending this section, a few odds & ends. "Rollers Show" by the **Tartan Horde** (Nick Lowe in disguise) is the follow-up to "Bay City Rollers We Love You", but was released only in Japan. Now both songs are reissued on a Dutch UA pressing with pic sleeve (available from **BOMP** if you can't find it) and a real treat to have. Glorious, melodic, neo-Spector production, and a song that's among the best Lowe's ever done. Also to be sought out is "Red Rubber Ball" by the **Diodes**, a **Ramones**-style attack on the **Cyrkle** classic by one of Toronto's top punk bands. Fans of the legendary **Creation**

will be startled to know that **Eddie Phillips**, one of that group's key members, has a new 45 produced by **Shel Talmy** no less. "City Woman" (Casablanca 898) is a fine pseudo-Powerpop record, and hopefully the first of many from the revived Phillips.

SINGLED OUT

Just a few words about some of the more noteworthy releases. "All Kindsa Girls" by **The Real Kids** is an outstanding record, comparable to their cuts on the **Rar** album. Get it while you can, this record was withdrawn because of improper mastering... The new **Downliners Sect** record is amazingly powerful punk rock from one of the groups that invented the whole thing back in '65. Hard to believe they sound this young, this wild, 12 years later... **DEVO's** "Satisfaction" continues the saga of the New Wave's most bizarre, fascinating band. Won't even try to describe this; just get it and hear for yourself what all the fuss is about... other exponents of the Cleveland/Akron/Kent sound include **Mirrors**, a new outfit with a very promising first record, and **Human Switchboard**, a very impressive debut EP. Also the **Wild Giraffes**, more progressive than punk but it's all part of the same scene...

Moxie Records continues their fab series of original punk rock reissues with the **Rogues'** "Train Kept A-Rollin'" (wildest ever since the **Yardbirds**), and an EP of the 4 rarest **Chocolate Watchband** tracks, from their Uptown singles. If you never heard "Sweet Young Thing" you're not gonna believe anybody could sound this much like the **Stones**... another important reissue is **Patti Smith's** "Hey Joe"/"Piss Factory", now available again on **Sire**, with picture sleeve.

CHECKLIST OF RECENTLY-RELEASED AMERICAN INDEPENDENT RECORDS

RODNEY BINGENHEIMER- Let's Make the Scene (Razor Records, LA)
BLOWFISH- In the New Wave (Varulven Records, Boston)
BRATS- Be A Men (Whiplash)
CHARLIE BURTON & ROCK THERAPY- Rock & Roll Behavior (Wild Record, Lincoln, NE)
CINECYDE- Gutless Radio (Tremor Records, Clawson, Mich)
COUNT VIGLIONE- EP: Guitarmaster (Varulven Records, Boston)
CRIME- Frustration/Murder by Guitar (Crime Records, SF)
LINK CROMWELL- Crazy Like A Fox (Ork, NY)
CRUCIFIED- EP: Saint Joan (Power Records, Chicago)
DADDY MAXFIELD- You're Breaking My Heart (Rhino Records, LA)
JEFFREY DAHL- Rock & Roll Critic (Doodley Squat Records, Wash. DC)
DEVO- Satisfaction/Sloppy (Boogie Boy Records, Kent, Ohio)
DISHES- Fashion Plates EP (Regular Records, Toronto)
DOGS- Teen Slime/Rot and Roll (Rave Up Records, Decorah, Iowa)
ROKY ERICSON- Two Headed Dog EP (Sponge Records, France) (reissue)

MICK FARREN- Play with Fire (Ork, NY)
GIZMOS- Amerika First SP (Gulcher Records, Bloomington, IN)
TOMMY HOEHN- Blow Yourself Up (Power Play Records, Memphis)
HOT KNIVES- Hey Grandma (K.O. Records, SF)
HUMAN SWITCHBOARD- Shake it Boys (Rug Records, Cleveland)
HUNS- Fun with the Huns EP (False Hope Records, Chicago)
IGGY AND THE STOOGES- I'm Sick of You EP (Bomp Record, LA)
IGGY AND THE STOOGES- Jesus Loves the Stooges EP (Bomp Records, LA)
JIMI LALUMIA & PSYCHOTIC FROGS- Death to Disco (Death Records, NY)
JUST BOYS- Hook, Line and Sink Her (Counterfeit Record, Tampa, FLA)
KILLER KANE BAND- Mr. Cool (Whiplash)
THE LAST- She Don't Know Why I'm Here (Backlash Records, LA)
LEILA AND THE SNAKES- Rock and Roll Weirdos (Asp Records, SF)
LORD MANUEL- Astral Warrior (Lord Manuel Records, Boston)
MIRRORS- Shirley (Hearthen Records, Cleveland)
MUMPS- Crocodile Tears (Bomp-Exhibit J Records, LA)
NAILS- Cops Are Punks (Screwball Records)
NERVOUS EATERS- Loretta (Rat Records)
NOVAK- Love is Hot (Dumb Records, SF)
NOVAK- Oh Farrah (Dumb Records, SF)
PERE UBU- Heaven/The Modern Dance (Hearthen Records, Cleveland)
PISTOL WHIP- Heart Throb (Endangered Species Records, Erie, PA)
POLES- First 45 (Toronto)
REAL KIDS- All Kindsa Girls (Sponge Records, France)
ROCKIN' RITCHIE RAY- Baseball Card Lover (Rhino Records, LA)
ROMANTICS- Little White Lies (Spider Records, Detroit)
JEFF SCOTT & JOSEF MARC- America's Newest Hitmaker (Mirror Records, Rochester NY)
SCREAMIN MEE-MEES- Live from the Basement EP (Dog Face Records)
S'NOTS- So Long to the Sixties (Edge City Records, Seattle)
BILLY STAR- Let's Play Doctor (Chic Records, LA)
STARTOON- Rockin' on the Bowery (Anamaze Records, NY)
TIN HUEY- Puppet Wipes EP (Clone Records, Akron)
TWEEDS- Teenlove EP (Autobahn Records, Boston)
UNCLE COOKIE- Kidnapped (Little Orange Babies Records, Seattle)
VILETONES- Screamin' Fist (Vile Records, T.O.)
VOX HUMANA- Lunar Tunes (Rhino Records, LA)
WHITE BOY- Spastic (Doodley Squat Records, Wash. DC)
WHITE GIRAFFES- New Era (Neck Records, OH)
ZOOM- Sweet Desperation (Riot Records, Toronto)

"IN TUNE WITH OUR TIMES" THE QUICK (Fan Club record)

Anyone who wrote the **Quick** off as incurably 'twink' is going to be shocked by this record, if they ever hear it. Ironically, though it's the record that at last redeems the faith of those, like me, who always knew they had the potential to be a great pop band, only 200 copies were made (for loyal fan club members) and it may never go any further. Which would be a damn shame.

Of the three songs here, "Somewhere Over the Rainbow" is rather precious [as only the **Quick** can be], although an original concept at least [like **Beck's** "Bolero" or **Hendrix's** "Star Spangled Banner"]. But never mind, the other two will knock you over as powerful packages of British late '60s art-pop in the tradition of **Move**, **Idle Race**, **Johns Children**, etc - the **Quick's** original and most valuable influences. There's not another band around working that vein these days, and the **Quick** don't merely revive the style, they imbue it with the power and urgency of our times.

Listen to "You Yeah You" first, listen to it 3 or 4 times, and just when you're convinced it's a modern Powerpop classic, flip it over and check out "Pretty Please", a 6-minute raveup with some amazing guitar slashing by **Steve Hufsteter**. Tune out the vocal in your mind, you'll find it as raw and immediate as anything by the **Sex Pistols**. And with the vocals, it screams **POP!**

There's a good chance the **Quick** will get a record deal as a result of this 10-inch sampler. If not, your letters to the fan club (7826 Cleon, Sun Valley, CA 91352) may at least prompt a repressing of this amazing record.



146 fanzines—that's what went into this column to give it that special flavor, that delicate bouquet...When one is faced with the ignoble task of acting as consumer guide for readers and publicist for fanzines, the only way out is to attempt some standard of criticism. That's what the grades—Appearance/Content/Personality (respectively)—after each review indicate, and no fanzine need stay after class (unlike other consumer guides) though many of them need it real bad to preserve their own sincerity and boost their readership. Not all are good, but since I enjoy reading them, I try to give them all a fair shake.

Since I spent a large portion of last issue's Fanzine Column discussing trends in fanzine publication, the short reviews this issue should be understood as an attempt at economy. As always, this column thrives on feedback for fanzine editors and readers so keep those letters coming.

Editors: Remember to send TWO copies of your zine to FANZINES: Bomp Magazine; PO Box 7112; Burbank, Cal.; 91510. NOTE: The Powers That Be here ask me to remind you that many of the better fanzines are available directly from BOMP, as indicated in the reviews. We generally stock the latest issues and some back issues. These may be ordered along with your record or subscription orders—please include an extra .20 each for postage.

Be big. Be a building.

THE FRONT LINE The best of the best.

TRIAD #401 W. Fullerton; Chicago, ILL 60614; .50] Finally back again with a new look, new board of directors but smaller size, I regard TRIAD as a lesson to all regional magazines. Quite simply, it has the best all-around format, ideas, subject matter and writing of this type of magazine. Regional interest is restricted to a great Cheap Trick interview by Cary Baker, who oughtta win an award for one-track-mind of the year. Then there's a fine Twilley story, coupled with a select film-books-art section (Tolkien-Farmer's newest reviewed), and a lively record review section. As long as they keep this high quality, they will be listed here, where they belong. To think that it's free in the Midwest... A/A/A

RECORD RAVES #2 [c/o BOMP; \$1] Worth twice the price, if only so they can get it out monthly. As magazines like *Trouser Press* and *NY Rocker* move towards such polish it strains their *raison d'être* in this column, fanzines from the fringes are improving so rapidly they've already caused a major shakeup in this section. With only a second issue, *RR* is coming out on top with lucid charming journalism and solid, riveting layout. This ish spotlights the Dictators, Planets, Fast, Nerves, Iggy, new Shadows of Knight and an old 7th grade composition, "Why I Like Kiss" by the one and only Metal Mike Saunders, fanzine expert and inspiration to all victims of euthanasia. *RR*—in the grand tradition, yet breaking new ground a la *TRM*, *Flash*, *SSG* and *BOMP*. A/A/A

TWIST AND SHOUT #2 [c/o BOMP, \$1.50] Giant comprehensive coverage of Tyla Gang, Ultravox,

Rods, Vibrators, Mr. Big, Pat Travers, Crawler, with scads of interviews, passionate writing and needed discographies. A must. B/A/A

PUNK [PO Box 675; New York; 10009; \$1] Cale, Clash, Crime, Dead Boys and Dictators interviews. Oh, No! *PUNK* goes type with Dictators cover story, the best factual history of the band so far. In older days, tho, it would have been in a two-parter, hand-printed with cool cartoons. Oh, well... A/B/C

GULCHER #6 [PO Box 635; Bloomington, Ind; 47401; \$1] Excellent all-reggae issue with complete history, development and recommendations from the expert contributors. A/A/B

BACK DOOR MAN #13 [c/o BOMP; \$1] The best fanzine staff in the world is growing up, and tho they're trying to replace cynicism with polish, the skirt's still showing. Quote of the month: "So what's wrong with being the new Rodney?" It's not the disease, DD, it's neglect of the remedy! B/B/B

TROUSER PRESS [c/o BOMP; \$1] Marc Bolan sez: "Glam rock is dead" — *Melody Maker* headline (or is it the other way around?) A/A/C

NEW YORK ROCKER [c/o BOMP] Best for all-around coverage. Tho a bit dry, it should be a staple in your mailbox. A/A/B

DEADLY THREATS

SLASH #5.6 [c/o BOMP; .50] Wanna know why you're having financial problems? Stop wasting your stunning layout and basic sincerity (a subject of debate) covering an in-crowd clique of LA 'punkier-than-thou' scene-scum. **SLASH WAS FOUNDED ON MORE DIRECT PRINCIPLES**—try reminding your readers of that once they get past the editorial (always good), letter section (always entertaining), and price (remarkably low.) Many pieces read as if they were written right into the typeset machine. A/C/C

BAM BALAM #6 [c/o BOMP; \$1.50] Appealing coverage of Merseybeat, Scottish beat, Small Faces, Downliners Sect; yet expensive with difficult layout. C/A/C

GABBA GABBA GAZETTE #3 [c/o BOMP; .75] Chicago zine with Ramones and Skafish and not much more, besides potential. Oh yes, Cheap Trick's Top 10 list compiled by Cary Baker. A/A/C

BEAT IT #2 [55 E. 10th St.; Apt. 1401; NY; 10003; \$1] If they'd double their content (try printing on both sides of your paper!) this NY punk zine could supply more of their entertaining features, this time the Dictators, Dead Boys, DEVO and large review section. Docked a notch for their skimpiness (not worth a buck.) Cheap Trick's NY sessions by Cary Baker. C/A/B

FFANZEEN #1 [PO Box 109; Parkville Station; Brooklyn, NY 11204; \$1] A fair debut with Tom Petty interview, Cramps and more. Shows promise. D/C/E

EUROCK, Vol. II, #1 [3158 E. Burnside; Portland, ORE; 97214; \$1.25] It's all Polish, French, German, Finnish, Czech & Italian to me. Lively coverage of European bands. Cheap Trick overview by Carrie Baker. B/B/B

CLE #1 [585 Walnut Dr.; Cleveland, OH 44132; .94] You may remember the second Mike Weldon-Crocus Behemoth project (first one aborted) called PIX, reviewed last ish. This is attempt #3—a very good, very promising Cleveland-oriented zine (Outsiders, Mirrors, Electric Eels) that has already expanded to cover more worldly subjects (Pistols, Lurkers, Destroy All Monsters, Residents) PLUS Weldon's great continuing guide to schlock SF movies on TV. Refreshing honesty, and a lot of good reading, not to mention Cheap Trick's Favorite Recipes for Meatloaf by Cary Baker. B/A/A

SIMPLE VISIONS [2008 Emerson; Berkeley, cal; 94703; \$.50] Expanded from what was initially a Strawbs fanclub newsletter, this is now a graceful, quite feminine fanzine covering progressive 'rockers' Strawbs, Styx, Al Stewart, Steeleye Span & William Blake's works set to music. Not my cup of tea, but it's well done. C/C/A

THE WASTELAND #1 [c/o BOMP; .25] Here's an interesting little item. This is a high-school paper: an alternative to the official school doings, that I swear, reads better than 1/2 of the fanzines reviewed here. This ish contains a superb Kim Fowley interview (aren't they all?), concert and record reviews and lots of teenage promise. Cheap Trick's Memories of High School by, you guessed it, Cary Baker. B/B/A

FRENZY #1 [c/o BOMP; .50] Who wrote that 'punkrock' commentary, one of the most thoughtful pieces—and I've read hundreds—on the subject? Was it he who wrote the great Willie Alexander story or she who wrote the Richard Nolan story? What's the scoop? B/B/A

CHATTERBOX #6 [c/o BOMP, \$.50] Somehow, the reviews of #4 and 5 got lost in last issue's shuffle. Now *Chatterbox* returns with stories on Deaf School, Feelies, Aynsley Dunbar. Fairly Standard stuff, but a good deal at the price. B/C/C

T.B. SHEETS #4 [c/o BOMP, .50] Their honest, no-nonsense writing makes for comfortable reading (Quick, Suzy Q, Iggy, reviews) but I wish they knew a little more about what they were talking about. Generally low-key and repetitive, but transcript of Dictators press conference in #5 is the outstanding piece here. D/C/A

RAW POWER #4 (c/o BOMP; .50) They've doubled their price and size and tripled their features and appearance. Now a professional looking mag. *RP* is the magazine for 'kickass' rockers, with stories and interviews with Derringer, Styx, Iggy, Angel, Ramones, Dictators and many L.A. groups. Tho the interviews with the major stars lack substance, the same old questions are more interesting when asked of the local bands. I like these guys a lot, but *RP* rarely prods any thought. A/C/B

YESTERDAY AND TODAY #2 (1327 J; Rockville Pike; Rockville, Maryland 20850; .75) Good little zine with stories on Roy Wood (who's long overdue a musical audit), Iggy Pop, Sire releases and International Artists Story, part 1. A/B/B

THE PIG PAPER #6 (70 Cotton Drive; Mississauga, Ontario Canada; L5G 1Z9; \$1.00) Great Toronto-oriented fanzine from a cool town. 'BunE is a Newtie' story by Cary Baker. C/A/A

REVIEWSIT, Fall '77 (614 1/2 N. Oneida St.; Appleton, WISC. 54911; .50) Cheap Trick review by Cary Baker. C/B/B

SEARCH AND DESTROY #3.4 [c/o BOMP, 1/1] New wave zine packed with interviews: Iggy, Avengers, Beefheart, P. Smith, Sales Bros, Verlaine, Alternative TV, Spitfire Boys, Blondie, Residents. Lots of interesting reading. A/B/A

REGIONAL

BALLROOM BLITZ #23 (c/o BOMP; .75) Easily the best in this section, *Blitz* combines solid New Wave coverage with regional history to produce a super mag that reads as good as it looks. New ish includes interviews with Rick Nielsen (not by

[continued on p. 70]

CRIB DEATH



THE FINAL FRONTIER

by Gary Sperrazzal

All sorts of Chromium Dioxide action this time. The reaction to 'Crib-Death' #1 last issue was overwhelming, with tapes coming in from all over the world. However, bands are being scooped up left and right; bands who send their tapes here one week appear in stores with their records or bring news of being signed the next week! Records companies are keeping their eyes peeled to this column for 'Crib-Death's' PICK HITS and finding a wealth of talent that may very well be lying under their own mountains of tapes in their own offices, so they are more than welcome to send Gratuity rewards to me c/o this column.

Of the groups reviewed last issue, JUST BOYS have released their first 45, THE SCRUFFS first 45 and lp are out. SKAFISH continues to tear up the Midwestern circuit with his own brand of eccentricity and since I've heard no word from THE SNAILS, I guess their misunderstood genius [?] will continue to remain so.

Of the groups reviewed in this edition [see below] both THE HUMAN SWITCHBOARD and THE HITMAKERS have released EP's recently. THE NAMES first 45 has come out on Chicago's Fiction label and THE HOUNDS, I hear, have been signed to CBS. Let's see action, he said....

Conditions for Crib-Death entries: I'm still receiving Unidentified Flying Tapes, which is what happens to them when they're not marked properly. MARK YOUR TAPES, or attach a sheet to the tape with the following info: 1) Group or Chosen Name. 2) Address and phone number [if desired]. 3) Song titles. Anything else you want to enclose with the tape [pix, bio, letter, stickers, French redheads, etc.] is welcome, but make sure the tape is marked with name and address. Also, cassettes get first attention over reels, so though reels are acceptable, transfer your songs on to a cassette if you can.

There are 5 PICK HITS this time:

1) THE BOYS: Not the British Boys, not the Boston Boize, but yet another Boys from Nebraska, whose first single came out earlier this year. The two tracks here, "You Make Me Shake" and "We're Too Young" are both stellar pop-rock tracks, both of

which could benefit from slight re-arranging. Generally, tho, no major complaints. [PO Box 82823; Lincoln, NE; 68501]

2) THE ROMANTICS: More Midwest excitement, for my money a better spawning ground for bands these days than NY or L.A. combined. A quick think brings up Pere Ubu, Suicide Commandos, Cheap Trick, Devo, the Hounds, the Names, Shoes, Skafish (gotta hand it to him for just surviving in the Midwest.) THE ROMANTICS are the most out-and-out rockers of the bunch, with neat, concise singles (the lot of them) and they sound ready for signing on this 8 song demo. "Little White Lies b/w 'I Can't Tell You Anything'" is already out as a single, so start there. [no address available]

3) THE STRAND: From Santa Ana comes this four song demo tape showing THE STRAND to be a bouncy rock band conjuring images of Roxy Music, Sparks, with Robin Zander and Ian Hunter vocal overtones. The musicianship is fun and spirited, with standout cuts being "Life is A Musical" and "This Dancer." We'll try to get out there to see them and give a follow-up report. [Fred Taccone; c/o Creative Ent. Ass.; 1628 E. 4th St.; Santa Ana, CAL; 92701]

4) THE NAMES: From Cheap Trick territory comes this very good set of three songs. "Why Can't It Be" is a hit single in the early '70s Badfinger mold; "Baby You're A Fool" is an OK rocker, and "It's Only Me" sports a nice ballad style, but it drags on forever [c/o Cary Baker; PO Box 48; DeKalb, Ill; 60115]

5) THE JOHNNY REB BAND: Undoubtedly, the most ingeniously offensive bastions of musical mayhem the Mississippi delta could spawn. Is this band KKK-fronted? Raucous boogie-rockers like "Eatin' Watermelon" and "Blind Date with Stevie" (a classic combined with reworkings of oldies like "Be True to Your Race" and a guest spot by Peter Frampton singing his "Show Me the Way" hit to the lyrics: "I know I'm not a Negro cuz I am not brown/We'll rent an ocean liner and ship them away." Is assassination in the JOHNNY REB BAND's future? Their slogan: "We offend all races." [thankfully, no address available]

On the punk scene is ICE NINE [3280 S.E. 1st Apt. #21; Gresham, ORE 97030] which is anti-rock & roll

recorded in a barn. THE NERVE-BREAKERS [Incorse Management Consultants; 606 N. Central Exp. Suite #772; Dallas, TX; 75206] have a comprehensive tape covering both studio demos and live material. Hailing from down Texas way, they reek of NY Dolls, Stones, Kinks and Stooges. Whereas their studio side is high on performance but low on strong song material, their live side is high in energy but low in performance, tho they do covers of the Troggs' "Strange Movies", the obligatory "Anarchy" and Eddie Cochran's "My Way"; SKOOSHNY are a cross between the Cyrkle and Ars Nova with folkie vocals; THE HOUNDS [c/o Cary Baker; see above] submitted more studio quality recording, this time Chicago in locale. Two songs. "Another Drugland Weekend" is exciting during the Mott the Hoopish verse parts (lots of piano), but "Alley of Love" is a dog. Generally speaking not bad, and really saved by the musicianship... BARRY SHANK [c/o Larry McLain; 14737 Sherman Way #307; Van Nuys, CAL; 91405] submitted a competent five song demo tape in the Steely Dan/Steve Miller mold with pleasant music and smooth vocals..... JOHN MARTINE [399 Cognewaveh Rd.; Los Cob, CONN; 06807] sports a truly classic rock 'n' roll voice searching for the right material and guardians. On John's tape, there's a long version of "Stand by Me" and his own boogie-ish "I Love My Baby", he's in a special category of anyone looking for a Roy Orbison-type and I do remember his single on CTI a while back..... Lastly, there's the FUGITIVES [c/o Dangerhouse Records, which they run]: Rand McNally is a Tulsa native who moved to Hollywood, following in the footsteps of his former guitarist, Steve Allen [see P.35 for more on him]. Rand parted with Steve and is exploring areas more obtuse. Teamed with drummer K.K. Barrett, he cites as his major influences Eno & Iggy, and it shows in this 10-song tape that is equally reminiscent of latter-day Iggy, Streetwalkers, Eno's early solo ventures and Roxy Music's "Bogus Man/For Your Pleasure" period. Tho he could benefit with a bit of careful editing, Rand's multi-instrumentality is applied to a pop/punk mold with a heavy dose of the eccentric.

'Crib-Death' takes a rest now. See ya' next issue.

The HUMAN BEING RECORD CHART

SINGLES			SINGLES			ALBUMS		
Current	Previous	Votes	Current	Previous	Votes	Current	Previous	Votes
1	2	693	21	14	215	1	—	—
2	3	668	22	—	215	2	15	—
3	13	626	23	—	201	3	—	—
4	9	602	24	—	199	4	—	—
5	—	542	25	—	199	5	1	—
6	1	532	26	5	198	6	—	—
7	8	495	27	22	196	7	—	—
8	—	491	28	—	191	8	17	—
9	11	448	29	—	189	9	9	—
10	10	413	30	—	183	10	18	—
11	—	323	31	18	182	11	16	—
12	—	283	32	—	180	12	10	—
13	21	274	33	—	174	13	—	—
14	—	256	34	—	169	14	—	—
15	—	251	35	—	166	15	—	—
16	—	250	36	—	160	16	—	—
17	23	248	37	—	157	17	2	—
18	24	229	38	9	153	18	—	—
19	30	222	39	—	145	19	8	—
20	—	218	40	—	140	20	—	—

Compiled from reader votes, sales through BOMP retail & wholesale divisions, and our editorial staff.

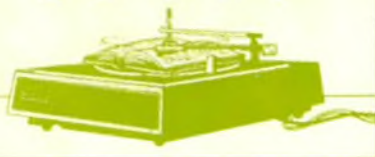
This chart is dedicated to the proposition that we rock & roll fans should have a voice in determining the relative value and popularity of our music. The official music industry charts (Billboard, Record World, etc.) are so filled with non-rock & roll records, and so totally unaffected by imports or records on independent labels, that [despite the well-intended efforts of Record World's 'New Wave chart'] there is no definitive survey of what's REALLY happening in our music. By integrating data from retail & wholesale sales, radio play, and your votes [as the most informed group of record buyers in the world] we hope to give some indication to the industry, the artists themselves, and the public, of how trends are developing.

For this chart to be truly representative, you must participate. Just send a list of your 40 most listened-to 7-inch records [singles and EPs,

domestic or import] and 20 LPs. They needn't be new releases—indeed, part of the value of this chart, as seen in the appearance of the Easybeats at #25 this month, is its reflection of changing listening habits. And don't feel you need to confine yourself to 'New Wave' records—whatever you're actually listening to most, that's what we want to know about. You may also vote for records known to be unreleased or forthcoming, or album cuts you'd like to see on a single, although these are unlikely to show on the chart unless a lot of others have the same idea—in which case, maybe the record companies will get the idea too!

NEXT DEADLINE: MARCH 30, 1978

B.O.O.K.S



1988—The New Wave Punk Rock Explosion
By Caroline Coon (import)
(Available from BOMP)

This is a book for everybody. If you don't know much about British punk rock, it'll take you back to the beginning and bring you up to about 6 months ago, with fascinating early interviews with the Pistols, Damned, Clash and other groups, and lots of classic photos. Caroline Coon was one of the first to support the punk movement, long before it was fashionable, and her early pieces in *Melody Maker* (which make up the bulk of the text in this book) have enormous historical value, although this volume lacks sufficient substance to qualify as a work of history in its own right. It's a document of an era, and it very successfully shows what happened, with indications of why. A sequel, detailing the events of the second half of 1977 and dealing more with the workings of the enormous underground industry that's been created by punk, and less with the justification of its philosophy, would make the ideal companion. **\$4.95**

THE RECORD PRODUCER'S HANDBOOK

By Don Gere
(Available from BOMP)

If you found the "Home Grown Revolution" piece in *BOMP* #17 of interest, this book is for you. At much greater length it tells virtually everything you need to know about making your own record, giving precise details on everything from studio technique to manufacturing costs to marketing techniques. The hard facts are well-researched, the advice realistic. This is a valuable guide for anyone thinking of joining the New Wave. The one fault I can find is that it places too much emphasis on the idea of an artist marketing his own record—with suggestions about pitching press, radio stations, etc., that if followed, would quickly become a nightmare to most aspiring musicians. More appropriate would have been a list of New Wave labels who have already done this painstaking groundwork and can offer effective marketing, distribution and promotion to an artist with a good recording in the can. But at the rate things are developing, Gere's ignorance of this is perhaps forgivable. Of greatest value are his tips on recording, since he is himself an experienced studio musician. Keeping in mind that it will soon be unrealistic for a new artist to manufacture his own record because of the size of the

market, and the complexity of national marketing, this is still a book every new artist should read before going in the studio. Hopefully future editions will correct its shortcomings. **10.00**



[continued from page 5]

We've traced how in the late '60s the rise of "underground" music and media led to the exaltation of the rock extreme, while pop was condemned and virtually eliminated except when it crept into the work of already-accepted artists like the Beatles. It was possible to maintain the pretense of a complete rock culture without pop because of the diversity even within one extreme: rock encompasses everything that is loud and heavy as well as everything spontaneous, free-form, jazz-influenced. Everything from *Ten Years After* to *Mahavishnu*. And at the same time, there was one form of pop allowed in: country-rock. So the pop quotient was filled by the likes of John Denver, Linda Ronstadt and James Taylor. Most of this was as light and ephemeral as any other pop, but they called it "mellow" and, well, we all know what was wrong there.....

This phase hit its peak in 1969-71 when all we had was heavy metal on the one hand and mellow moods on the other, with hardly anything in-between. In 1972, observing this, I began suggesting a return of the pendulum to the middle ground, and called it the '70s Pop Revival. Indeed, groups like the Raspberries and Badfinger were then providing superb examples of what '70s rock could be with the proper injection of pop consciousness, as did the glitter bands which came out of England the following year. The story of these bands and what went wrong with their movement will be told elsewhere in this issue. For now, if we grant that a Mod-Pop trend of some sort was afoot in '73-'74, and continued well into the early stages of Punk (the New York scene was moving strongly toward mod fashion when the Punk style of Johnny Rotten/Richard Hell took over abruptly some time last year), and bands like the Flamin' Groovies were at the forefront of the European new wave until about the same time), it can be seen that the Punk explosion was really an untimely interruption of another movement that was already well underway.

Let's consider that possibility. The Mod-Pop revival was in accordance with rock theory and historical trends. Punk Rock, as we saw last issue, was created consciously by a relatively small number of

fanzine-influenced people, and is indeed the first example of a trend that was deliberately launched by rock fans. This explains why it made its appearance "out of sequence" as it were. If this be the case, what ought to happen as the initial mania of punk rock dies out is that the Mod-Pop revival will resume, incorporating the most valuable elements of punk. The result will be late '70s Powerpop.

Here's something else to think about. The reason 10,000 records by rock groups were issued during the years of Beatlemania is because the record industry saw profits there. For a record to come out, somebody has to put it out, and although independent recording today is a viable alternative, the floodgates won't open for New Wave music until some of the groups starting having hits. Big hits. Every record company in the world is poised to throw everything they've got into the New Wave at the first sign of this. And let's face it, the really big hits are not going to be two-chord records about tearing down the British social system. Really hard rock has never had the mass-commerciality of pop, and it will be acts like the Ramones, the Jam, the Boys, Dwight Twilley, 20/20, Cheap Trick, etc., who will crack the charts and have the first hits. Radio wants to play New Wave records but they don't want to offend their mass audience with crude, obnoxious music. They're waiting for Powerpop. And so are the kids of America—all 40 million of them.

Let's give it to 'em.....

CHROME
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THE ENCYCLOPEDIA OF BRITISH ROCK BY THE EDITORS

This is the latest installment of a continuing series aimed at chronicling the history of Merseybeat English rock. For the period concerned, roughly 1962-66, we've attempted to compile complete information on every rock record made in England or by artists from other non-American countries linked to the British Invasion, including data on the groups and details as to both English and American releases. We've also included a lot of pre-1962 listings, although we don't claim equal comprehensiveness for these. In the case of artists who began their career during our base period, we've followed it through to the present, except where some major break occurred (ie Small Faces becoming Faces, or groups reforming under new names, as Cliff Bennett's Rebel Rousers becoming Toe Fat.) When in doubt we've tried to err on the side of providing too much data, rather than leaving any out. Track listings for EPs and LPs are included only when they are judged to be suitably obscure or of special interest, space not permitting complete details in every case. Our rough cutoff point is 1966; groups formed later are not included unless they were in some way throwbacks to the Beat era. The majority of records listed in this work belong to a very definite era; perhaps when we finish this series (if we ever do!) we'll undertake a similar, shorter survey of British records from the progressive era.

Our format: British release #s appear in the first column, American at the far right. NR = Not Released in that territory. Any dates refer to British release unless a separate American date is given. In most cases, US releases were about a month behind UK. Foreign releases are listed when no UK or US equivalent exists or is known, or when they are of special interest. These appear in the UK column and are coded thus: [GR] German [Fr] French [SW] Swedish etc. Some appearances on Various Artists albums have been listed, in which case the title(s) by the artist in question are given. [PS] indicates record was issued with a picture sleeve in the US.



KIM D. (Newcastle)
5-65 The Real Thing/ Pye 7n15953 NR

TONY D. & THE SHAKEOUTS
2-64 Is it True/ Never Let Her Go Piccadilly 7n35168 NR

DAKOTAS (Liverpool) Billy J. Kramer's backing group. "Cruel Surf" was a hit before they joined Kramer. Mike Maxfield (ld), Tony Mansfield (dr), Robin McDonald (rh, switched to bass 8-64), Ray Jones (bass, left 3-64), Mick Green (rh, joined 8-64).
7-63 The Cruel Sea*/The Millionaire Parlophone 5044 Liberty 55618
10-63 Magic Carpet/Humdinger Parlophone 5064 NR
11-64 Oye/My Girl Josephine Parlophone 5203 NR
3-67 I'm 'n' Ardworking Barrow Boy/7 lbs of Potatoes Page One 018 NR
7-68 Can't Break the News/Spider & the Fly Philips 1645 NR
10-63 EP: The Dakotas - Parl. gep 8888(E)
*The Cruel Surf in U.S.

GLEN DALE (ex-Fortunes)
9-66 Good Day Sunshine/Make Me Belong to You Decca F12475 NR
2-68 Got You on My Mind/Now I See You Page One 059 NR
12-68 I've Got Something Too/Gotten Hold of my Heart Page One 105 NR
5-75 You've Got Your Troubles/Hollywood Epic 3295 NR
1-75 Something About You Baby/Have to Go Some Epic NR

MIKI DALLON Writer, producer (Sorrows, Rod Stewart, Boys Blue), now owns Young Blood Records.
5-65 Do You Call That Love/Apple Pie RCA 1438 RCA 8756
9-65 I Care About You/I'll Give You Love RCA 1478 RCA 8649
4-66 I'm Gonna Find a Cave/Chest and Lie Strike 306 NR
9-66 What Will Your Mama Say/Two at a Time Strike 318 NR
3-69 (as MIKI) Swan Lane/ GNP 428

DALYS
8-64 Without You/Winter Rushes On Decca F11953 BigTop 520
12-65 She's My Girl/When Love is Gone Fontana 637 NR
8-66 Don't Break My Heart/Little Strangers Strike 317 NR
3-65 Me Japanese Boy I Love You/Never Kind of Love Fontana 546 NR
3-67 Sweet Marie/Leavin' Time Fontana 809 NR
5-67 Fistful of Dollars/Man with no Name Fontana 841 NR
3-68 Let Me Go Lover/Place in the Sun Fontana 907 NR
1-69 Early Morning Rain/Chanson D'Amour Fontana 988 Fontana 1647

TONY DANGERFIELD & THE THRILLS Ex-Lord Sutch Savages. Paul Jones wrote 1st 45. 2nd 45 great rocker.

Joe Meek prod.
7-64 Has Anyone Pye NR
9-64 I've Seen Such Things/She's Too Way Out Pye 7n15695 NR

DANTE & THE INFERNOS Troy Dante, Diana Dors' old boyfriend, was in film *The Face*.

6-63 The Face/Give Me Some More Decca F NR
9-63 Tell Me/It's Alright Decca F11746 NR
2-64 Tell Me When/It Had to Be Fontana 445 NR
5-64 This Little Girl/Loving Eyes Fontana 477 NR
10-64 Baby/Tell Me Now Fontana 498 NR
3-65 I Wish I Knew/Sad Tears Fontana 541 NR
7-66 I'll Never Know/Security Polydor 56110 NR
(Troy Dante solo)
1-69 Not My People/Little Star MCA 1056 NR
10-69 Behold/It's About Time MCA 5003 NR
2-70 Lords and Ladies/I Know Why MCA 5033 NR
(same artist?)
7-61 Bye Bye Baby/That's Why Brunswick 05857 NR

STEVE DARBISHIRE (good records)
10-65 She's Got Quality/That's the Reason Why Decca F12261 NR
2-66 I Do Know/Don't Put the Phone Down Decca F12343 NR
6-66 Yum Yum/ Decca F12414 NR
11-66 Trains Trains/Alma Jones Decca D12512 NR
1-67 Holiday in Waikiki/Just a Little Lovin' Decca F12553 NR

GUY DARREL (& THE MIDNIGHTERS) Still active as ballad singer
Go Home Girl/You Won't Come Home Oriole NR
Sorry/Sweet Dreams Oriole NR
6-66 I've Been Hurt/Blessed CBS 202082 NR
9-66 My Way of Thinking/Big Louie CBS 202296 NR
12-66 Hard Lovin'/Never Had a Love Like This CBS 202510 NR
4-67 Crystal Ball/Didn't I CBS 202642 NR
9-67 Evil Woman/ Piccadilly 7n36406 NR
12-67 Cupid/What's Happened to our Love Pye 7n17435 NR
8-68 Skyline Pigeon/Everything Pye 7n17586 NR

DAVE DAVANI & THE D-MEN
7-63 She's Best for Me/Don't Fool Around Columbia DB 7125 NR
6-64 She Knows a Lot About Love/ Decca F11896 NR

3-65	Top of the Pops Theme/Workin' Out	Parlophone R5329	NR
3-66	Tossin' and Turnin'/The Jupe	Parlophone R5490	NR
2-66	One Track Mind/On the Cooler	Parlophone R5525	NR
(Dave Davani solo)			
7-72	King Kong Blues/Come Back Baby	Philips 6006 195	NR

DAVE & THE DIAMONDS			
3-65	I Walk the Lonely Nights/You Do Love	Columbia DB7692	NR

DAVE & THE EMBERS No info available

DAVE DEE, DOZY, BEAKY, MICK & TICH: (Andover/Hampshire) Popular teen band. Like the Monkees, the Howard/Blackley team, some excellent pop-rockers (Hold Tight, Bend It, etc.) and lots of interesting odds & ends, like the wild Merseybeat sound on He's a Raver. Group recorded solo after Dee left, but neither he nor they got very far. Dee now an active producer.

1-65	No Time/Is It Love	Fontana TF 531	NR
7-65	All I Want/It Seems a Pity	TF 586	NR
11-65	You Make It Move/I Can't Stop	TF 630	NR
2-66	You Make It Move/No Time	NR	Fontana 1537
5-66	Hold Tight/You Know What I Want	TF 671	Fontana 1545
6-66	Hideaway/She's So Good to Me	TF 711	NR
7-66	Hideaway/Here's a Heart	NR	Fontana 1553
9-66	Bend It/Here's a Heart	TF 746	NR
9-66	Bend It/She's So Good to Me	NR	Fontana 1559
12-66	Save Me/Shame	TF 775	Fontana 1569
2-67	Touch Me Touch Me/Marina	TF 798	NR
4-67	Okay/Master Llewellyn	NR	Fontana 1591
5-67	Okay/He's a Raver	TF 830	NR
9-67	Zabadak/The Sun Goes Down	TF 873	Imperial 66270
3-68	Legend of Xanadu/Please	TF 903	Imperial 66287
6-68	Last Night In Soho/Mrs. Thursday	TF 953	NR
7-68	Breakout/Mrs. Thursday	NR	Imperial 66319
9-68	Wreck of the Antoinette/Still Life	TF 971	NR

DAVID & JONATHAN (Roger Greenaway & Roger Cook) Greenaway ex-KESTRELS. Cook now in BLUE MINK. As songwriter team penned many hits including 'You've Got Your Troubles' and 'This Golden Ring' for the FORTUNES. 'Michelle' was a large hit.			
10-65	Laughing Fit to Cry/Remember What You Said Col.	DB 7717	NR
1-66	Michelle/How Bitter the Taste of Love	DB 7800	Capitol 5563
4-66	Speak Her Name/Take it While You Can	DB 7873	NR
4-66	Speak Her Name/I Know	NR	Capitol 5625
6-66	Green Grass/	DB	NR
6-66	Lovers of the World Unite/Oh My Word	DB 7950	Capitol 5700
10-66	TenStoreys High/Lookin' for my Life	DB 9035	Capitol 5870
10-66	Time/The Magic Book	NR	Capitol 5777
6-67	She's Leaving Home/One Born Every Minute	DB 8208	Capitol 5934
9-67	Gilly Gilly Ossenfeffer/Scarlet Ribbons	DB 8167	NR
11-67	Softly Whispering/Such a Peaceful Day	DB 8287	NR
6-68	Meet My Baby/Got That Girl on my Mind	DB 8428	NR
	Softly Whispering/Hold on My Heart	NR	Amy 15012
	Modesty/The Willie Waltz	NR	20th Century 641
	LP: Michelle - Columbia sx 6031(E)/Capitol T 2473(A)		
	Bye Bye Brown Eyes/You've Got Your Troubles/I Know/See Me Cry/Bye Now/Let's Hang On/Michelle/A Must to Avoid/This Golden Ring/Yesterday/A Little Like You/Every Now and Then/Be Sure/The End is Beginning		

ALLAN DAVIES Cat Stevens/Mark-Almond/Sweet Thursday guitarist.
11-65 Girls Were Made to Love/Rose Marie Parlophone R5384 NR
9-68 One Day Soon/Pretend You Don't See Her Mercury 1043 NR

CYRIL DAVIES & HIS R&B ALLSTARS (John Baldry, Nicky Hopkins, Carlo Little (dr), Cliff Barton (bass). Davies was the premier harp player in British blues. He broke from Alex Korner's band in 1963 and started this group, which lasted until his death in 1964. Nearly two years after he died, the group was brought together again to record several sides with Jimmy Page and Jeff Beck, released on the Immediate/RCA British Blues Archives series, though none were as good as the original records. "Country Line Special" is a fantastic rocking instrumental, early Stones style.
5-63 Chicago Calling/Country Line Special Pye Intl 25194 Dot 16515



•Terry Dene in action.



•Billie Davis



•Simon Dupree.



•Craig Douglas.

3-68	Wreck of the Antoinette/Margarita Lidman	NR	Imperial 66339
2-69	Don Juan/Margarita Lidman	TF 1000	NR
5-69	Snake in the Grass/Bora Bora	TF 1020	NR
11-69	Tonight Today/Bad News	TF 1061	Cotillion 44061
9-74	She's My Lady/Babeigh	Antic K11510	NR
7-77	Things Go Better with Coke/I'll Love You	Coca Cola GMBH (Gr)(PS)	
7-67	EP: Loos of England - Fontana 17488(E)		

LPs:
DDDBMT - Fontana TL 5350(E)
If Music Be the Food of Love... - Fontana TL 5388(E)
Golden Hits - Fontana TL 5441(E)
If No-One Sang - Fontana TL 5471(E)
Breakout - Fontana SFJL 972(E)
Legend of... - Fontana SFJL 13063(E)
Together - Fontana SFJL 13173
Fresh Ear - Philips 6308029(E)
Time to Take Off - Imperial 12402(A)
Greatest Hits - Fontana 27567(A)

8-67	(DAVE DEE solo)		
6-70	Annabelle/Kelly	Philips 6006 021	Bell 905
11-70	Everything About Her/Believe in Tomorrow	Philips 6006 161	NR
3-71	Wedding Bells/Sweden	Philips 6006 100	NR
9-71	Hold On/Mary Morning Mary Evening	Philips 6006 154	NR
12-71	Swing/Don't You Ever Change Your Mind	Philips 6006 180	NR
5-72	My Woman's Men/Gotta Make You a Part of Me	6007 003	NR

(DBM&T solo)			
6-70	Mr. President/Frisco Annie	Philips 6006 002	Bell 942
11-70	Festival/Leader of a Rock & Roll Band	Philips 6006 066	NR
5-71	I Want to Be There/For the Use of Your Son	Philips 6006 114	NR
2-72	They Won't Sing My Song/Soukie	Philips 6006 198	NR

ALAN DAVID: (appeared in film <i>Gonks Go Best</i> , 1965)			
4-65	Crazy 'Bout My Baby/A Thousand Tears	Decca F12136	NR
10-67	Completely Free/Flower Power	Polydor BM 591002	NR

DAVID & EMBERS			
10-63	What is This/	Decca F11717	NR

3-63	Preachin' the Blues/Sweet Mary	Pye 7n17663	NR
12-68	Country Line Special/Sweet Mary (reissue)	Pye	NR
	EP: The Sound of Davies - Pye nap44025(E)		
	LP: The Legendary Cyril Davies with Alexis Korner's Breakdown Group - Folklore 9(A)		
7-63	LP: Package Tour - Pye Golden Guinea 268(E): Preachin' the Blues		

DAVE DAVIES			
9-67	Death of a Clown/Love Me Till the Sun Shines	Pye 17356	Reprise 0614
3-68	Funny Face/Susannah's Still Alive	Pye 17429	Reprise 0660
7-68	Lincoln County/There Is No Life Without Love	Pye 17514	NR
7-69	Hold My Hand/Creeping Jean	Pye 17678	NR

BILLIE DAVIS Girlfriend of Jet Harris. Appeared in film <i>Go Go Mania</i> , 1965			
1-63	Tell Him/I'm Thankful	Decca F11572	NR
5-63	He's the One/V.I.P.	Decca F11658	NR
4-65	Last One/You Don't Know	Piccadilly 35227	Jerden 758
10-65	No Other Baby/Hands Off	Piccadilly 35266	Jerden 772
4-66	Heart and Soul/Don't Take All Night	Piccadilly 35308	NR
10-66	Just Walk in My Shoes/Every Day	Piccadilly 35350	Compass
6-67	Wasn't It You/Until It's Time	Decca F12620	NR
11-67	Angel of the Morning/Darling Be Home Soon	Decca F12696	NR
9-68	I Want You to be my Baby/Suffer	Decca F12823	London 20041
1-69	Make the Feeling Go Away/I'll Come Home	Decca F12870	NR
5-69	I Can Remember/Nobody's Gonna Go Home to Decca	F12923	NR
11-69	Nights in White Satin/It's Over	Decca F12977	NR
10-70	There Must Be a Reason/Love	Decca F13085	NR
5-72	I Tried/Touch My Love	RZ 3050	NR
2-75	I've Been Loving Someone Else/Beyond the Pale	UA 36066	NR
6-76	Anyway That You Want Me/Somewhere Along the Line	UA 36117	NR
7-70	LP: Billie Davis - Decca LK 5029(E)		

DANNY DAVIS			
10-62	Patches/	Pye 7n15470	NR
SPENCER DAVIS GROUP (Spencer Davis, Stevie Winwood, Muff Winwood, Pete York). Appeared in films <i>The Ghost Goes Gear</i> , 1966, <i>Go Go Mania</i> , 1965. From Birmingham, formerly <i>Rhythm and Blues Quartet</i> .			
7-64	Sittin' & Thinkin'/Dimples	Fontana TF 471	NR

10-64 I Can't Stand It/Midnight Train Fontana 499 Fontana 1960
 2-65 Every Little Bit Hurts/It Hurts Me So Fontana TF 530 NR
 5-65 Strong Love/This Hammer Fontana TF 571 NR
 11-65 Keep on Runnin'/High Time Baby Fontana TF 632 Atco 6400
 3-66 Somebody Help Me/Stevie's Blues Fontana TF 679 Atco 6416
 9-66 When I Come Home/Trampoline Fontana TF NR
 1-67 I'm a Man/Can't Get Enough of It Fontana TF 785 UA 50144
 11-66 Gimme Some Lovin'/Blues in F Fontana TF 782 UA 50108
 5-67 Somebody Help Me/On the Green Light UA 50162
 7-67 Time Seller/Don't Want You No More Fontana TF 854 UA 50102
 7-67 Second Class/Inspector UA 1203 NR
 4-68 After Tea/Looking Back NR UA 50286
 5-68 After Tea/Moonshine UA 2213 NR
 12-68 Short Change/Picture of Heaven UA 2226 NR
 3-73 Catch You on the Rebob/Edge Vertigo 6059076 Vertigo
 5-73 Don't Let it Bring You Down/World Vertigo Vertigo 110
 10-73 Living on a Back Street/Helping Hand Vert. 6059087 Vert. 112
 8-76 Gimme Some Lovin'/Gimme Some Lovin' '76 Island 6318 NR
 EP: *You Put the Hurt on Me* - Fontana te17444(E)
 EP: *Every Little Bit Hurts* - Fontana te17450(E)
 EP: *Sittin' and Thinkin'* - Fontana te17463(E)

LPs:
Their First LP - Fontana 5242(E), Wing 1165(E)
Second Album - Fontana 5295(E)
Autumn '65 - Fontana 5359(E)

3-67 *Gimme Some Lovin'* - UA 6578(A)
 7-67 *I'm a Man* - UA 6589(A)
 3-68 *Greatest Hits* - UA 6641(A)
Heavies - UA 66 11(A)
With Their New Face On - UA 6652(A)
Funky - Date TES 4021(A)
 7-74 *Living in a Back Street* - Vertigo 1021(A)
 7-73 *Gluggo* - Vertigo 1015(A)
 (Spencer Davis solo)
 7-72 *Mousetrap* - UA 5580(A)

WARREN DAVIS MONDAY BAND (prod. & co-written by Bill Wyman.
 5-67 *What For Me?* Columbia NR
DAWNBREAKERS
 3-65 *Let's Live/Lovin' For You* Decca F12110 NR
DAWN & THE DEEJAYS
 9-65 *Things About You/Think of You* RCA 1470 NR

8-69 *Patterns* - Liberty 7613(A)

Plus numerous subsequent recordings solo and with Elton John.

DEEJAYS British group, moved to Sweden and had hits there. See BOMP #16.

CAROL DEENE Early '60s would-be teen idol
 7-61 *Sad Movies/Don't Forget* HMV 922 NR
 7-62 *Johnny Get Angry/Somebody's Smiling* HMV 1027 NR
 7-62 *Norman/Outside Looking In* HMV 973 NR
 9-62 *Some People/Kissin'* HMV 1058 NR
 11-62 *James Hold the Ladder/Happened Last Nite* HMV 1086 NR
 1-63 *Let Me Do It My Way/Growin' Up* HMV 1123 NR
 7-63 *Stay Here With You/Oh Oh Willie* HMV 1200 NR
 7-64 *Who's Sleeping in My Bed/Love is Wonderful* HMV 1275 NR
 7-64 *Hard to Say Goodnight/Very First Kiss* HMV 1337 NR
 7-66 *Love Not Have I/Time* Columbia DB8107 NR

DEK & JERRY (Dek Messecar & Jerry Donahue) US residents in UK
 5-66 *What's the Matter/Don't Waste Your Time* Philips BF1494 NR

JOHNNY DELITTLE (with John Barry Orch)
 7-61 *They/Not Guilty* Columbia DB4578 NR

DENNIS O'ELL Former Honeycombs lead singer
 3-67 *It Breaks My Heart/Use Your Head* CBS 202605 NR
 (as DANNY O'ELL)
 8-67 *A Woman Called Sorrow* Decca D12647 NR

DEL RENAS (Liverpool)
 LP: *This is Merseybeat Vol. 1* - Oriole PS40047(E): *Sigh, Cry, Almost Die*
 LP: *This is Merseybeat Vol. 2* - Oriole PS40048(E): *When Will I Be Loved*
 LP: *Exciting New Liverpool Sounds* - Col. CL2172(A): both above tunes

DELTA FIVE London R&B group

DEMOCRATS Liverpool beat group

TERRY DENE One of Britain's first pop idols (and pop neurotics)
 6-57 *White Sports Coat* Decca
 8-57 *Start Movin'* Decca
 5-58 *Stairway of Love/Lover, Lover* Decca F10991 London 1802



•David and Jonathan



•Guy Darrell



•Downliners Sect, 1964.



•Cyril Davies.



ALAN DEAN & HIS PROBLEMS Joe Meek prod.
 7-64 *Thunder and Rain/As Time Goes By* Pye 7n15749 NR
 8-64 *The Time it Takes* Decca F11947 NR

JASON DEAN (DENE) Roger Cook's brother
 8-66 *It's Me* Parlophone R NR
 12-66 *Never Want to See You* King NR
 6-67 *Down in the Street* King NR

4-65 *You Don't Own Me/Hole in the Head* Decca F12136 NR
 4-66 (DEAN solo) *Build a Mountain/Day Gone By* Polydor BM 591002 NR

DEBONAIRS (Sheffield)
 When Love Comes Your Way/ Parlophone NR
 7-56 *Love of Our Own/Night Meets the Dawn* Pye 7n17151 NR
 11-66 *Forever More/Crying Behind Your Smile* Pye 7n17204 NR

DEDICATED MAN'S JUG BAND Skiffle holdover
 6-65 *Boodle-Am-Shake* Piccadilly NR
 11-65 *Don't Come Knocking/One Time Blues* Piccadilly 7n35283 NR

ALAN DEE & CHESSMEN Showband (Irish?)
 10-65 *There's Nothing to It/What's Come Over You* Pye 7n15976 NR

JOHNNY DEE Writer of *Pretty Things* "Don't Bring Me Down"
 8-65 *Tears on My Pillow/Don't Have to Whisper* Parlophone R5294 NR

KIKI DEE appeared in film *Dateline Diamonds* with Small Faces
 5-63 *Early Night/Lucky High Heels* Fontana TF 394 NR
 8-65 *Runnin' Out of Fools/There He Goes* Fontana NR
 2-66 *Why Don't I Run Away/Small Town* Fontana TF 889 NR
 4-68 *Small Town/I Dig You Baby* NR World Pacific 77820
 3-67 *I'm Going Out* Fontana TF 792 NR
 5-67 *I/Stop and Think* Fontana Liberty 55994
 10-67 *Excuse Me/Patterns* Fontana
 11-68 *Now the Flowers Cry/On a Magic Carpet* Fontana TF 983 NR

7-58 *Pretty Little Pearly/Who Baby Who* Decca F11076
 7-59 *Bimbo/Got a Good Thing Goin'* Decca F11100
 7-59 *I've Come of Age/No Fool Like a Young Fool* Decca F11136
 7-59 *Thank You Pretty Baby/Boy Without a Girl* Decca F11154
 7-62 *Fever/The Feminine Look* Aral PS 107 NR
 7-73 *Call to the Wind* Pilgrim NR

7-58 EP: *The Golden Disc* - Decca dfe6459(E): *C'min and Be Loved/Charm/The Golden Age/Candy Floss*
 7-73 LP: *If That Isn't Love* - Pilgrim(E) Religious songs
 7-75 *I Thought Terry Dene Was Dead...* - Decca SPA 388(E) early hits

DENE BOYS
 7-57 *Bye Bye Love/Love is the Thing* HMV 374 NR

DENIMS
 9-65 *I'm Your Man/Ya Ya* CBS 201807 NR

ROGER DENISON Kinks song
 12-66 *I'm On an Island/I'm Running Out of Time* Parlophone NR
 2-67 *This Just Doesn't Seem to Be My Day/She Wanders Thru My Mind* Parlophone R5566 NR

DENNISONS (Liverpool) 5-piece
 8-63 *Be My Girl/Little Latin Lupe Lu* Decca D11691 NR
 10-64 *Nobody Like My Babe/Lucy* Decca F11990 NR
 5-64 *Walking the Dog/You Don't Know* Decca F11880 NR
 7-64 *Devoted to You/You Better Move On* Decca NR
 LP: *At the Cavern* - Decca LK4597(E): *Devoted to You/You Better etc*
 LP: *Thank Your Lucky Stars* - Decca LK4554(E): *Be My Girl*

KARL DENVER (Real name Angus McKenzie) Born Scotland, 1932. Had several hits in folk/skiffle vein, notably 'Wimoweh', a rootsy arrangement of the Tokens' US hit 'The Lion Sleeps Tonight'.

8-61 *Joe Sweeney/Marcheta* Decca f11360
 10-61 *Mexicali Rose/Bonny Scotland* Decca F11395
 2-62 *Wimoweh/Gypsy Davy* Decca F11420
 4-62 *Never Goodbye/Highland Fling* Decca F11431

5-62 A Little Love/Lonely Sailor Decca F11470
 7-62 Zimba/? London 9534
 9-62 Pastures of Plenty/Blue Weekend Decca London 9578
 7-63 Can You Forgive Me/Heart of Gold Decca F11608
 6-63 Indian Love Call/My Melancholy Baby Decca F11674
 9-63 Still/My Canary Has Circles Under His Eyes Decca F11720
 6-64 Love Me With All Your Heart/Am I That Easy to Forget Decca F11905
 10-65 Cry a Little Sometime Philips NR
 4-66 Marta/I'll Never Forget Mercury MF 904 NR
 7-66 The Tips of My Fingers Mercury NR
 4-68 A Place in My Heart/ Page One NR
 5-69 Wimoweh/ Never Goodbye [reissue] Decca F12928 NR
 LP: *Thank Your Lucky Stars* - Ace of Clubs 1108(E); Wimoweh
Wimoweh - Ace of Clubs ACL 1098(E)
Karl Denver - Ace of Clubs ACL 1131(E)
At the Yew Tree - Decca LK 4540(E)
With Love - Decca LK 4596(E)

DEPUTIES

3-66 Given Half a Chance/Where Do People Go Strike JH 305 NR

DEREK & RAY Beat duo

DEREK & THE FRESHMEN

3-65 Gone Away/I Stand Alone Oriole CB 305 NR

DES & DAVE Beat duo

DETONATORS (Liverpool) Beat group

DETOURS (Liverpool) Not the Who, who were also known by this name

DEUCES WILD London beat group

DEUCE OF HEARTS

9-66 Closer Together/Times are a-Changin' CBS 202345 NR

GERRY DEVILLE & THE CITY KINGS (Liverpool) 5-piece

JOHNNY DEVLIN (Australian rockabilly pioneer) Some UK releases

12-63 (...& the Detours) Sometimes/ Pye 7n15598 NR
 6-66 Hungon You/Prove It CBS 202085 NR

DIPLOMATS (Liverpool) Beat group

DISC

2-65 Not Meant to Be/Come Back to Me Columbia DB 7477 NR

DISSATISFIEDS (London) R&B group

DIXIES (Eire)

7-66 He's Got You/Geisha Girl Pye Autumn 12
 7-66 It Doesn't Matter Anymore Pye NR

ERROL DIXON & THE BLUEBEATERS Bluebeat rock

7-64 Rocks in my Pillow/Give Me More Time Oriole 1914 NR

DOLLIES

8-65 You Touch Me Baby/I Can't Go On CBS 201788 NR

DO-DO's

7-67 I Made Up My Mind/Can't Make It Out Polydor 56153 NR

DOLPHINS Bernie Calvert and Bobby Elliott of this group replaced Eric Haydock and Don Rathbone in the Hollies. Tony Hicks of the Hollies also came from here. No known records.

DOMINOES (possibly Kingsize Taylor's backing group?)

7-58 Bye Bye Johnny/Yakety-Yak Reading Rag 544/545 NR

DOMINANT FOUR (Liverpool) girl group

DOMINATORS (Liverpool) Beat group (hey! A good punk group name for someone!)

DON & PETE (Don Charles & Peter Sterling - whatta team!)
 4-66 And I'm Crying Again/Time Will Tell Columbia DB 7881 NR

DON, DAVID & DEAN

7-63 Well You Started It/Nevertheless HMV 1159 NR

LONNIE DONEGAN King of the skiffle rockers, had lots of hits '58-62. Appeared in film *6.5 Special*, 1957. Currently making comeback. For the sake of brevity, we list only add American releases.

3-56 Rock Island Line/ Decca London 1650
 6-56 Stewball/Lost John Mercury 70872



*Julie Driscoll



*Carol Deane



*Lonnie Donegan

9-66 My Strength/Can't Get You Off My Mind CBS 202339 NR
 12-66 Tender Lovin' Care/ CBS 202452 NR
 5-67 Hurtin'/Gotta Tell Me CBS 2751 NR

RAY DEXTER & THE LAYABOUTS Joe Meek prod.

7-62 Coalman's Lament/Lonely Weekend Decca F11538 NR

BRIAN DIAMOND & THE CUTTERS (Liverpool)

8-65 Big Bad Wolf/See If I Care Pye Hickory 1321
 10-65 Bone Idle/Sands of Time Pye 7n15952 NR
 9-63 Jealousy Will Get You Nowhere/Brady Decca F11724 NR
 7-64 Shake Shout & Go/Wotcha Gonna Do Now Fontana TF 452 NR

LEE DIAMOND & THE CHEROKEES Good record. See also CHEROKEES.

7-61 I'll Step Down/Josephine Fontana 267152 NR

DIAMOND TWINS Beat duo

DIAMONDS (South Coastal region) Records on HMV.

DIANE & THE JAVELINS Joe Meek prod.

7-66 Heart and Soul/Who's That Girl Columbia DB 7819 NR

CHARLES DICKENS

9-65 That's the Way/In the City Pye 7n15887 WB 5657
 10-65 I Stand Alone/ Pye 7n15938 NR
 2-66 So Much in Love/Our Soul Brother Immediate 025 NR

DICTATORS (Liverpool) 6-piece, led by Tony Howard

So Long Little Girl Oriole NR
 3-63 Just in Case/Walk Right Out Oriole CB 307 NR

DIMENSIONS (Liverpool)

DIMPLES

12-66 Love of a Lifetime/Tied to You Decca F12537 NR

4-57 Wabash Cannonball/ Mercury 71094
 1-58 I'm Just a Rolling Stone/ Mercury 71248
 4-60 My Old Man's a Dustman/ Atlantic 2058
 4-61 Rock Island Line Felsted 8630
 6-61 Have a Drink on Me/Beyond the Sunset Atlantic 2108
 8-61 Does Your Chewing Gum Lose its Flavor/Aunt Rhody Dot 15911
 10-61 Light from the Lighthouse/Whoa Back, Buck Dot 16263
 11-61 Wreck of the John B/Sorry But I'm Gonna Have to Pass Atlantic 2123
 9-62 Pick a Bale O' Cotton/Ramblin' Around Apt 25067
 8-64 Lemon Tree/A Very Good Year Hickory 1247
 12-64 Fisherman's Luck/There's a Big Wheel Hickory 1267
 12-65 Cajun Joe/Nothing to Gain Hickory 1345

LPS:

9-61 Featuring 'Does Your Chewing Gum' - Dot DLP 3394(A)
 7-61 Skiffle Folk Music - Atlantic 8038(A)
 10-62 Sing Hallelujah - ABC-Paramount 433(A)

DONOVAN

5-65 Catch the Wind Pye Hickory 1309
 8-65 Colours/Josie Pye Hickory 1324
 9-65 Universal Soldier/Do You Hear Me Now Pye Hickory 1338
 7-65 To Try for the Sun/Turquoise Pye Hickory 1402
 7-66 Hey Gyp/The War Drags On Pye Hickory 1417
 7-66 Sunny Goodge Street/Summer Day Reflection Song Hickory 1470
 7-66 Remember the Alamo/Ballad of a Crystal Man Pye 17088 NR
 7-66 Sunshine Superman/The Trip Pye 7n17241 Epic 10045
 11-66 Mellow Yellow/ NR Epic 10098
 11-66 Mellow Yellow/Praechin' Love Pye 7n17267 NR
 2-67 Epistle to Dippy/Praechin' Love NR Epic 10127
 8-67 There is a Mountain/Sand and Foam Pye 7n17403 Epic 10212
 11-67 Wear Your Love Like Heaven/Oh Gosh Epic 10253
 3-68 Jennifer Juniper/Poor Cow Pye 7n17458 Epic 10300
 6-68 Hurdy Gurdy Man/Teen Angel Pye 7n17537 Epic 10345
 10-68 Lalene/Aye My Love NR Epic 10383
 2-69 To Susan on the West Coast Waiting/Atlantis NR Epic 10434
 2-69 Atlantis/I Love My Shirt Pye 7n17660 NR

8-69 Goo Goo Barabajagal/Trudi
 8-70 Riki Tiki Tavi/Roots of Oak
 2-71 Celis of the Seals/Song of the wandering Aengus
 2-73 I Like You/Earth Sign Man
 6-73 Maria Magenta/Intergalactic Laxative
 3-74 Sailing Homeward/Yellow Star
 9-74 Rock 'n Roll With Me/Divine Deze of Deethless Delight
 12-74 Rock and Roll Soulier/Haw Silly
 EP: *Universal Soldier* - Pye nep24219
Colours - Pye nep24229
 EP: *Vol. 1* - Pye nep24239
 EP: *Catch the Wind* - Pye nep24287

LPS:
 7-65 *Catch the Wind* - Hickory 123(A)
 12-65 *Fairytales* - Hickory 127(A)
 10-66 *The Real Donovan* - Hickory 135(A)
 11-69 *Like it Is, Was & Evermore Shall Be* - Hickory 143(A)
 4-68 *The Best of Donovan* - Hickory 149(A)
 9-66 *Sunshine Superman* - Epic 26217(A)
 2-67 *Mellow Yellow* - Epic 26239(A)
 12-67 *Wear Your Love Like Heaven* - Epic 26349(A)
 1-68 *For Little Ones* - Epic 26350(A)
 1-68 *Gift From a Flower to a Garden* - Epic 2-171(A)
 7-68 *In Concert* - Epic 26386(A)
 10-68 *The Hurdy Gurdy Man* - Epic 26420(A)
 2-69 *Greatest Hits* - Epic 26439(A)
 9-69 *Barabajagal* - Epic 26481(A)
 7-70 *Open Road* - Epic 30125(A)
 11-70 *Donovan P. Leitch* - Janus 3020(A)
 2-71 *Hear Me Now* - Janus 3025(A)
 7-73 *Early Treasures* - Bell 1135(A)
 7-73 *Cosmic Wheels* - Epic 32156(A)
 7-73 *Essence to Essence* - Epic 32800(A)
 7-74 *7-Tease* - Epic 33245(A)
 7-75 *Sunshine Superman/In Concert* (repackage) - Epic 22723(A)
 7-76 *Slow Down World* - Epic 86011(A)
 7-77 *Donovan* - Arista 4143(A)

Fairytales - Pye NPL 18128(E)
Universal Soldier - Philips MAL 718(E)
Sunshine Superman - Pye NPL 18181(E)
 7-71 *HMS Donovan* - Dawn 4001(E) 2-LP set

(related)
 10-68 *Donovan My Way* - The Vic Lewis Orchestra - Epic 26418(A)



James Brown & Co.
 Petula Clark, The Supremes, Ray Charles

DONTELLS

5-65 In Your Heart/Nothing But Nothing Fontana TF 566 NR

GERRY DORSEY Later became Englebert Humperdinck

10-65 Baby Turn Around/Do the Things Hickory 1337

CARL DOUGLAS & THE BIG STAMPEDE (American?) pre-Kung Fu Fighting

11-66 Crazy Feeling/Keep it to Myself Go AJ 11401 NR

4-67 Let the Birds Sing/Something for Nothing Go AJ 11408 NR

3-68 (DOUGLAS solo) Nobody Cries/ UA

CRAIG DOUGLAS Very popular cover artist in early '60s. Appeared in film *It's a Wonderful Life* (1946).

7-59 Riddle of Love/I Wish It Were Me Top Rank 204 NR

6-59 Teenager in Love/ Top Rank NR

8-59 Only Sixteen/ Top Rank NR

1-60 Pretty Blue Eyes/Sandy Top Rank 286 NR

7-60 Where's the Girl/ Top Rank NR

7-60 Oh! What a Day/Why Why Why Top Rank 406 NR

4-60 Heart of a Teenage Girl/ Top Rank NR

4-61 100 Pounds of Clay/Hello Spring Top Rank 555 NR

6-61 Time/After All Top Rank 569 NR

7-62 No Greater Love/Tell the Children Top Rank 589 NR

7-62 Our Favorite Melodies/Rainbows Columbia 4854 NR

4-62 Ring a Ding/When My Little Girl is Smiling Top Rank Bethlehem 3057 NR

11-62 Oh Lonesome Me/ Decca F11523 NR

6-63 Danke Schoen/While She's Young Decca F11865/London 9611 NR

7-63 What Do You Want/My First Love Affair Jaro Intl. 77016 NR

7-64 Silly Boy/Don't Leave Me Alone Fontana TF 458 NR

7-64 (with the Tridents) Come Closer/Smiling Fontana TCF-Ritz 107 NR

7-65 Around the Corner/Find the Girl TCF-Ritz 107 NR

7-66 Outside Looking In/Knock on My Door Fontana TF 690 NR

3-76 Who's Sorry Now/From Both Sides Now Cube 72 NR

MARK DOUGLAS & THE PROWLERS Joe Meek prod.
 7-62 It Matters Not/Upside Down Ember 166 NR

DOWLANDS Gordon and David Dowland - like Everlys.

7-62 Little Sue/Julie*† Oriole 1748 NR

7-62 Big Fella/Don't Ever Change* Oriole 1781 NR

7-63 Breakups/A Love Like Ours* Oriole 1815 NR

7-63 Lucky Johnny/Make Me Blue Oriole 1892 NR

7-63 All My Loving/Hey Sally† Oriole 1897 Tollie 9002 NR

5-64 I Walk the Line/Happy Endings Oriole 1926 NR

7-64 Wishin' & Hopin'/You'll Regret It Oriole 1947 NR

*with The Soundtracks 1 Jimmy Page on guitar

DOWNLINERS SECT (London) R&B group who also did country and straight rock. Never had a hit although 'Little Egypt' reached #2 in Sweden. Keith Grant (b), Ray Sore (v), Terry Gibson (g), Johnny Sutton (d), Don Craine. For their exaggeratedly raw sound and unconscious stupidity, this group have been revered among England's few true '60s punk exponents. Now reformed, they seem to have lost none of their unique character, after 10 years.

6-64 Baby What's Wrong/Bea Sect Maniac Columbia DB7300 NR

9-64 Little Egypt/Sect Appeal DB 7347 Smash 1954 NR

11-64 Find Out What's Happening/Insecticide Columbia DB7415 NR

3-65 Leader of the Sect/Wreck of the Old '97 Columbia DB7509 NR

6-65 I Got Mine/Waiting in Heaven Somewhere Columbia DB7597 NR

10-65 Bad Storm Coming/Lonely and Blue Columbia DB7712 NR

1-66 All Night Worker/He Was a Square Columbia DB7817 NR

6-66 Glendora/I'll Find Out Columbia DB7939 NR

9-66 Cost of Living/Everything I've Got to Give Columbia DB8008 NR

12-76 Little Egypt/Sect Appeal (reissue) Charly 1020 NR

11-77 Showbiz/Killing Me Raw 10 NR

(as Don Craine's New Downliners Sect)

3-67 Can't Get Away/Roses Pye 17261 NR

1-64 EP: At Nite in Great Newport St. - RBC SP 001(E)

7-65 Sing Sick Songs - Columbia seg8438(E)

12-64 LP: The Sect - Columbia 33SX1658(A)

8-65 LP: The Country Sect - Columbia 33SX1739(reissued Charly 30137)

4-66 The Rock Sect's In - Columbia 33SX6028(E)

7-66 LP: GO, Vol. 1 - Columbia 33SX6062(E); Glendora

7-77 The Sect - Charly 30122(E) reissue

DRAFI (German) Full name Drafi Deutscher.

5-65 Amanda/In Love with an Angel Decca F12257 NR

3-66 Marble Breaks and Iron Bends/Language of Love Decca 22353 NR

4-66 Amanda/Marble Breaks and Iron Bends NR London 10825

Shake Hands/C'mon Let's Go NR London 10039

1-67 I Wanna Take You Home/Trouble Decca 22532 London

4-71 United/Tears & Rain Decca 23168 NR

Many more releases in Germany. Early records good rockers.

DREAMERS Freddie's group.

1-68 The Maybe Song/ Columbia DB8440 NR

DRUIDS (Ilford)

11-63 Long Tall Texan/ Parlophone R5097 NR

5-64 Little Bit Too Late/See What You've Done Parlophone R5134 NR

DYNAMOS

LP: *Ready Steady - Win!* - Decca LK 4634(E); You Make Me Go Oooh!

JULIE DRISCOLL In addition to her well-known tenure with Brian Auger, was in several legendary groups including Steampacket and Shotgun Express, as well as making several solo records.

7-63 Take Me By the Hand/ Columbia DB7118 NR

6-65 Don't Do It No More/I Know You Parlophone R5296 NR

6-66 Didn't Want to Have to Do It/Don't Do It No More R5444 NR

4-67 I Know You Love Me Not/If You Leave Me Parlophone R5588 NR

11-67 Save Me, Pts. 1 & 2 Marmalade 598004 NR

(with Brian Auger's Trinity)

6-68 Wheel's on Fire/A Kind of Love Marmalade 598006 Atco 6593

9-68 Road to Cairo/Shadows of You Marmalade 598011 Atco 6629

LP: *Rock Generation Vol. 10* - BYG 529.7102(fr): early recordings

LESLEY DUNCAN (& the JOKERS)

6-63 I Want a Steady Guy Parlophone NR

3-65 Just for the Boy/ Mercury NR

7-65 I Want a Steady Guy (re-release) NR Jarden 755

10-65 Run to Love/Only the Lonely and Me Mercury 876 NR

9-66 Hey Boy/ Mercury NR

1-69 Road to Nowhere/Love Song RCA 1783 NR

SIMON DUPREE & THE BIG SOUND Derek Shulman(v), Philip Shulman (horns), Pete O'Flaherty(b), Eric Hine

(kb), Tony Ransley(d), Raymond Shulman(g). Started out covering Five Americans hit, went on to smash of their own with 'Kites', then faded. Some members went on to become Gentle Giant, and are now intensely embarrassed about their 'pop' past.

12-66 I See the Light/It is Finished Parlophone R5542 NR

2-67 Reservations/You Need a Man Parlophone R5574 NR

5-67 Daytime/Nighttime/I've Seen it All Before R5594 Tower ????

10-67 Kites/Like the Sun, Like the Fire R5646 Tower 377

3-68 For Whom the Bell Tolls/Sleep Parlophone R5670 NR

5-68 Part of my Past/This Story Never Ends Parlophone R5697 NR

9-68 Thinking About My Life/Velvet and Lace Parlophone R5727 NR

2-69 Brokenhearted Pirates/She Gave Me the Sun Parlophone R5757 NR

11-69 The Eagle Flies Tonight/Give It All That Parlophone R5816 NR

7-67 LP: *Without Reservations* - Parlophone PCS 7029(E); Tower T5097(A)

JUDITH DURHAM ex-Seekers

1-70 LP: *Gift of Song* - A&M 4240(A)

NOTE: Due to lack of response to our offer last issue to send out addenda to anyone requesting it, and the great amount of time that must go into preparing this information, we will henceforth not be able to offer this service. However we still solicit your addenda & corrections, as we are saving them all for eventual use if and when these listings are reprinted in book form.



WIFE FEELS LIKE WOG

Until the new issue of **BOMP** came along I was forced to hold White Cloud toilet paper, the Hockey News, and the Wall St. Journal in each of my three hands. But **BOMP #17** is so unbelievably fantastic that I've dropped those 'pretenders' to turn total concentration to **BOMP**. More color than the Pittsburgh Paint peacock. Crisp and straightforward writing, but when you guys are annoyed, you lash and slash back with all the conviction you feel for a momentary and lasting stun. Just as quickly, you smooth it over and get to the more important MESSAGE: I'd use the word **CLASS** to describe the writing style. All in all, **BOMP #17** was so engrossing I even stopped beating my wife.

— Jukebox' Heidt
Ada, Ohio

[...Nice to see we drive you to distraction. But don't stop beating your wife on our account! — I]

BRAINS DRAINED IN LOTUS LAND

I've had this mag for only 30 minutes and I'm going crazy...this is the best mag I've seen in a long time. Anyway, rock & roll is barely surviving up here in 'Lotus Land'. Our premier punks, the **Skulls**, are pretty good but they hardly gig at all. Two pieces of trivia for ya: Bob Geldof, lead singer of the **Boomtown Rats**, once was music editor of the *Georgia Straight*. I hear he is hard to please which is why his LP is so hard to figure out. Secondly, the drummer for **Ultravox**, Warren Cann, wrote **BOMP** a letter in your British Invasion issue. He was from Vancouver too. Get the idea there's a brain drain comin' from this area?

— Brian Pratt
Fort Langley, B.C.

PUNKS IN FERN CREEK?

Thank you for turning me into a punk. Just received #17 and it is the one and only best issue on the punk scene ever. While all of my stupid friends are digging to **Led Zepplin** rubbish (and thinking themselves cool cats) I'm rockin away to real rock & roll—rockabilly and punk rock. Feel very sorry for Lester Boutilier (Old Fort Corner in your last letter column). His letter showed us an example of one track minds (America's full of 'em). Let's see a **Suzi Quatro** article and maybe a salute to the '50s punkers.

— James Ballard
Fern Creek, KY

[Look to this issue's *Glitter* spread for a bit on Suzi Q. and the **Eddie Cochran**/Gene Vincent connection should pop up in a future **BOMP** — I]

MORE ROCKABILLY!

Myself and thousands of others who are Shaw disciples were absolutely thrilled to see that **BOMP** is alive and well. Especially enjoyed Gary's putdown of that 'progressive rock' fan in the letter section. I really thought people like that would have graduated to muzak by now and leave us alone. Creep. Appreciate your keeping my beloved rockabilly in your pages—why don't you get **Weiser** (*Ron Weiser*, editor of *Rollin' Rock Magazine* and premier

rebel rock enthusiast — Ed.] to write a column for **BOMP**?

— Jim O'Hara
Hingham, MA

[...because **Ronnie** can't stand to see *Rockabilly* raved about in any magazine that raves about anything else. Wise up, **Weiser**, you're more than welcome here. — I]

MONTREAL OR NOTHING

Just picked up the latest issue and it is probably the best rock publication I've ever read. It was even worth the wait. Your reflections on the New Wave are the best I've read on this side of the Atlantic and the most concise I've read anywhere. I was in England during the summer of '76 and I knew something was up but I didn't know exactly what. It wasn't until late Autumn that I knew what was happening and it was late Winter before I realized its importance to the history of rock.

Montreal is not exactly a hotbed of rock & roll anymore, what with the demise of the **Wackers-Dudes**, the decline of **April Wine** and the disappearance of **Moonquake**. Only the brilliant **Michel Pagliaro** remains and there are few good, original bands around to replace those that bit the dust. Radio in this city is a lost cause. FM is divided between hip-MOR and 'progressive' Brit-rock. The last decent radio show in this city was **Bill Mann's** show in 1974! A few of us are attempting to put together a regularly-issued magazine under the name of *Surfing Bird*. More news as it develops.

— Bill Varvaris
Montreal, Quebec

INFORMATION PLEASE

I was wondering if you knew about the following record: **Chocolate Watchband** - *Requiem* (Osborne/Oliver)/What's It To You (Osborne) - UK Decca F12704 (1967). Is this from any of their albums?

— Mark Martucci
Wharton, NJ

[You really got me now! It's not from any LP, nor any American-released 45 that we ever heard of. There was another 45 on British Decca as well, 'The Sound of Summer'/'The Only One in Sight', F12649. Our guess is some UK band heard or read about the US group, liked the name, and used it. Anybody know for sure?]

We welcome your comments on any of the ideas expressed in this magazine, or whatever else is on your mind. Ideally, this column should be the fan's forum, to air out and discuss everything that has happened or is happening in rock & roll, youth culture, the music industry, and rock fandom. We put all our best ideas into each issue, and as much as you enjoy what we write, we enjoy hearing YOUR thoughts. We also invite your questions on rock history, record collecting, trivia, etc. We're not infallible, but we'll try our best to answer your queries. Anyone wishing a personal reply **MUST** include a S.A.S.E. Address all correspondence to **Feedback**, c/o **BOMP**, PO Box 7112, Burbank, CA. 91510.

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The Vanda-Young Story



[continued from page 45]

Roll Band, which we thought was hilarious — it was just a joke to us. We weren't interested in finishing off an album, so they came to us. We went into EMI-Sydney for a month and Wall supplied all the booze. We had Harry, myself and my kid brothers Malcolm and Angus. We all got rotten, 'cept for Angus, who was too young, and we spent a month in there boozing it up every night. That was the first thing that Malcolm and Angus did before AC/DC. We didn't take it very seriously, so we thought we'd include them to give them an idea of what recording was all about. The American company asked us time and time again if we'd promote it, but we didn't want to go thru that again, and because of that they didn't promote it. It didn't do a real lot, but it got released in America, England and Australia.

So we were back in Australia and we just carried on where we left off. But we decided to get back into some serious work, so the first thing we got into was the Stevie Wright album. At

that time, there were a few attempts to get a live thing back together with the Easybeats, so we did 3 heavily promoted shows with Stevie. There was a lot of pressure to reform the band, we didn't want to know about it. That was all history.

Then we started to take producing seriously: John Miles, Les Kirsh, William Shakespeare. Harry and I have thousands of songs, but we haven't got around to writing anything together for about 18 months, except for that **Flash in the Pan** single. We're going thru a bit of lack of interest, but AC/DC are a part of building up that interest again. To us, helping to get them off the ground in such a short time, getting them off to England, and also getting them a good deal was another exercise.

Having David Bowie and Rod Stewart record our song was great because they picked them out of the blue. I've only heard Bowie's "Friday on My Mind" and Stewart's "Hard Road" once, but I wasn't really impressed. The best cover of one of our songs was "Superman" by Allison McCallum because it was so *different*.

The future? I don't really know. We've done the production things and that's appealed to us. There are a lot of songs which just have to be put down on tape. It's just getting the energy and shaking ourselves out of the lethargy of our petty, bourgeois existence. **Hall!**

Special thanks to Harry Vanda, George Young, and J. Albert & Sons for their cooperation.

THE BOMP NEWSLETTER

Have you subscribed yet? If not, you're missing out on lots of great news, gossip, opinion and information designed to supplement what you read in these pages and provide an ongoing document of the New Wave scene. Included are news items and special reports from all over the world, discussions of trends in records, local scenes, etc. and the hottest rumors that come over the wire... at the ridiculously low price of 12 issues for \$3 (overseas \$5 for 12, airmail) you can't afford not to join the hundreds of hep cats who, by sending us local news and reading the **BOMP Newsletter**, are an active part of today's lively, vital music scene. Simply write to **BOMP Newsletter**, P.O. Box 7112, Burbank, CA 91510, USA.



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The Vanda-Young Discography

by Glenn Baker and Ken Barnes

EASYBEATS

	AUST.	US.	UK
3-65 For My Woman/Say That You're Mine	Parl. 8146 NR		NF
5-65 She's So Fine/Old Oak Tree	Parl. 8157 NR		NF
8-65 Wedding Ring/Me or You	Parl. 8168 NR		NF
11-65 Sad Lonely & Blue/Easy as Can Be	Parl. 8171 NR		NF
1-66 Women/In My Book	Parl. 8186 NR		NF
4-66 Come & See Her/I Can See	Parl. 8200 NR		NF
7-66 Come & See Her/Women	NR	NR	UA 1144
8-66 Women/In My Book	NR	Ascot 2214	NR
10-66 Sorry/Funny Feeling	Parl. 8224 NR		NR
10-66 Friday on My Mind/Made My Bed	Parl. 8234 UA 50106		UA 1157
3-67 Who'll Be the One/Saturday Night	NR	NR	UA 1175
4-67 Who'll Be the One/Do You Have a Soul	Parl. 8251 NR		NR
6-67 Pretty Girl/Heaven & Hell	Parl. 8255 UA 50187		UA 1183
11-67 Music Goes Round My Head/Come In You'll Get Pneumonia	NR	NR	UA 1201
1-68 Music Goes Round My Head/Good Times (German)	UA 67-111		
12-67 Falling Off the Edge of the World/Remember Sam	NR	UA 50206	UA 2209
3-68 Hello How Are You/Come In You'll Get Pneumonia	UA 50289 (German UA 67-116)		
6-68 Land of Make Believe/We All Live Happily	NR	NR	UA 2219
7-68 Good Times/Land of Make Believe (reissued in Australia)	7-78		
9-68 Good Times/Lay Me Down & Die/See Line Women			
Good Times/Lay Me Down & Die	UA 50486		
6-69 St. Louis/Can't Find Love	Rare Earth 5009	Polydor 56-335	
9-69 Peculiar Hole in the Sky/H.P. Man	Parl. 8892 NR		NR
5-70 Who Are My Friends/Rock & Roll Boogie	NR NR	Polydor 2001-028	

AUSTRALIAN EP's

11-65 She's So Fine/Say That You're Mine/The Old Oak Tree/For My Woman	Parl. GEPO 70024
4-66 Easy as Can Be/Sad Lonely & Blue/Me or You/Wedding Ring	Parl. GEPO 70025
8-66 Easyfever: Too Much/I'll Make You Happy/A Very Special Man/Tryin' So Hard	Parl. GEPO 70032
9-67 Friday on My Mind/Sorry/Who'll Be the One/Made My Bed	Parl. GEPO 70041
11-67 Heaven & Hell/Women/Come & See Her/Pretty Girl	Parl. GEPO 70046
1-68 Easyfever Vol. 2: Happy is the Man/Saturday Nite/All Gone Boy/You, Me, We Love	Parl. GEPO 70048

AUSTRALIAN LP's

9-65 Easy - Parlophone 9484	
It's So Easy/I'm a Madman/I Wonder/She Said Alright/I'm Gonna Tell Everybody/Hay Girl/She's So Fine/You Got it Off Me/Cry Cry Cry/A Letter/Easy Beat/You'll Come Back Again/Girl on My Mind/You Can't Do That	
3-66 It's Too Easy - Parlophone	
Let Me Be/You Are the Light/Women/Come & See Her/I'll Find Somebody/Someway/Somewhere/Easy as Can Be/I Can See/Sad Lonely & Blue/Somethin' Wrong/In My Book/What About Our Love/Then I'll Tell You Goodbye/Wedding Ring	
11-66 Volume 3 - Parlophone 7637	
Sorry/Funny Feeling/Say You Want Me/You Said That/Go Out of My Mind/Not in Love with You/Promised Things/The Last Day of May/Today/My My/Dance of the Lovers/What Do You Want Babe/Can't You Leave Her	
3-67 Best of the Easybeats + Pretty Girl - Parlophone 9958	
For My Woman/She's So Fine/Wedding Ring/Sad Lonely & Blue/Easy as Can Be/In My Book/Women/Pretty Girl/Come & See Her/I'll Make You Happy/Too Much/Sorry/Made My Bed/Friday on My Mind (reissued 1969 as Best of the Easybeats featuring Stevie Wright, Drum 8119)	
10-68 Vigil - Parlophone 7651	
Good Times/See Saw/Fancy Seeing You Here/Sha La La Leeh/What In the World/Bring a Little Lovin'/Land of Make Believe/We All Live Happily/Falling off the Edge of the World/The Music Goes Round My Head/Come in You'll Get Pneumonia/Hello How Are You	
8-69 Friends - Parlophone	
St. Louis/Can't Find Love/Friends/Holding On/I Love Marie/Watching the World Go By/Rock & Roll Boogie/Tell Your Mother/The Train Song/What Becomes of You My Love/Women You're on my Mind	
10-69 Best of the Easybeats, Vol. 2 - Drum 8151	
Peculiar Hole in the Sky/H.P. Man/My Old Man's a Groovy Old Man/Such a Lovely Day/Good Times/Down to the Last 500/Hello How Are You/Heaven & Hell/Come In You'll Get Pneumonia/Lay Me Down & Die/Do You Have a Soul/Land of Make Believe	
7-77 LP: The Shame Just Drained: The Vanda/Young Collection Vol. 1	
Albert Productions APLP 026: Little Queenie/Baby I'm a Comin'	

Sha/I'm on Fire/Wait a Minute/We'll Make it Together/Peter/Me & My Machine/The Shame Just Drained/Mr. Riley/Kelly/Where Old Men Go/Johnny No-One/Amanda Storey/Station of Third Ave.

AMERICAN ALBUMS

7-67 Friday on My Mind - United Artists UAS 3588	
Friday on my Mind/River Deep, Mountain High/Do You Have Soul/Saturday Night/You, Me, We Love/Pretty Girl/Happy is the Man/Women/Who'll Be the One/Made My Bed/Remember Sam/See Line Women	
12-68 Falling Off the Edge of the World - United Artists UAS 6667	
(same as Vigil, omits "Sha La La Leeh" & "We All Live Happily")	

BRITISH ALBUMS

5-67 Good Friday	
(same as US Friday, omits "Women", includes "Hound Dog")	

8-68 Vigil (same as Australian Vigil, includes "Can't Take My Eyes Of You", "Hit the Road Jack", "I Can't Stand It", omits "Bring a Little Lovin'")	
11-70 Friends (same as Australian Friends) Polydor 2482 010	

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Sweet Jenny Brown is Swinging; Little Red Bucket; Lori; Mother; Fly With Me; Walking & Talking; Got Until Morning; Monkey See Monkey Do; Mandy; Where Did You Go Last Night; Watch Me Burn; Look Out I'm on the Way Down; I'm Just Trying; You Don't Care No More; You Don't Know; I'm Gonna Be Somebody; St. Peter. [1969] Party's Over; Can't Wait for September

We'd like to list all the Vanda-Young productions, but there are too many to even start. In recent years some of their biggest hits have been with John Paul Young, AC/DC, Ted Mulry, William Shakespeare. Some of the best of these can be heard on the 1977 LP *The Vanda Young Story*, and still more can be found on an Australian sample called *Rocka* (Albert SCA 006) which includes Marcus Hook, AC/DC, Stevie Wright, the Angels, Little River Band, John Paul Young, Ted Mulry and others.

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cally by design) **Cargoe** was dead. Actually, they had split prior to the release of the EP, having played their last concert together behind Poco in Memphis on Halloween night, 1972.

BIG STAR

Big Star was Ardent's other opening act. Originally a trio fronted by Chris Bell, ex-**Box Top** Alex Chilton found his way into the band before they recorded their first album, *#1 Record*. Although it was released at the same time as **Cargoe**, it received no mention in the trade press. The initial single, "When My Baby's Beside Me", met with the same resounding silence.

The CBS agreement brought them out of the abyss for a short time. As promos flooded the market, the critics began to take notice. **Big Star** began to gain a name as a band to watch.

A second single from the LP fell upon deaf ears and tension began to run high in the band. Bell quit, and the remaining three played a few disastrous gigs and decided to call it quits.

Chilton had written a number of tunes and returned to Ardent to record. Backed by Danny Jones and Richard Rosebrough, he began to piecemeal an album. News of one of the tunes, "O My Soul", leaked to the press with rumors of a new band. Chilton had, indeed, lined up a few gigs, but before the first was to happen, the band folded. He was forced once again to call upon Jody Stephens and Andy Hummel. The first return gig was successful enough to cement **Big Star** once again and the trio returned to the studio as a unit to record the classic, *Radio City*.

"O My Soul" was released as a single, but was (yet again!) overlooked. The LP, critically acclaimed as it was, was a financial bomb. Toward the end of Ardent's existence as a label, "September Gurls" was released, but it was too late. **Big Star**, like **Cargoe**, vanished.

BRIAN ALEXANDER ROBERTSON

Robertson was a Scotsman whose main importance was the hype afforded him by Ardent. It involved child-beating and excessive talents, among other thing, but was incredulous, at best. Radio stations chose to ignore his album, title *Wringing Applause*. Were it not for a part played by George Kajanus (Sailor) and Herbie Flowers, it would hardly be worthy of mention.

THE HOT DOGS

With a name like the **Hot Dogs**, it seemed certain that they were destined for the bargain bins. Actually, the name had been a fluke, handed to them by Manning, who did not know what they wished to be called. It stuck.

The core of the **Hot Dogs**, Bill Rennie and Greg Reding, had played together a few years previously in a band known as **Silver**. After sweating it out on the bar circuit for a couple of

years, they split to join Albert King's road band. Reding lasted three months, Rennie lasted a year.

Reding whiled away the time as an arranger for Stax until Rennie returned. Then, it was into the studio with Terry Manning. In the process of recording the album, a band formed around them. A tour was arranged and, upon release of the LP, the **Hot Dogs** toured. It was short, but somewhat successful. They returned to Ardent to punt another album and a half in the can. Only "I Walk the Line" was put on vinyl and, alongside Ardent, the **Hot Dogs** went down for the count.

PRIVILEGE

The contract with Stax had provided that all Ardent product which was released was to become property of Stax. As a result, when Fry finally decided to call it quits, Stax retained the masters. Manning decided to stay also, and went to Stax as an engineer. The record bug was still there, though, and he began putting together plans for his own label: **Privilege**. Stax, after hearing of his plans, offered the Ardent tapes for re-release.

Privilege released three singles.

The first was a **Star Trek**-like instrumental and was reportedly pretty dull, although I haven't hear it. The second was a fairly mediocre cut by **Thomas Dean** titled "Oh Babe", and the third, "September Gurls."

In the end, Stax declared bankruptcy. All of the masters were in litigation until March of this year when they were auctioned to a resale agency in Los Angeles. Ardent and **Privilege** masters included. Since **Fantasy** has bought all or most of the Stax material, it's probable that they own the stuff now.

ARDENT DISCOGRAPHY

Singles:

- 2901 - **Cargoe**: Feel Alright/Tokyo Love
- 2902 - **Big Star**: When My Baby's Beside Me/In the Street
- 2903 - **Cargoe**: I Love You Anyway/Things We Dream Today/Heal Me
- 2904 - **Big Star**: Don't Lie to Me/Watchd/Sunrise
- 2905 - **The Hot Dogs**: Another Smile/Way to Get to You
- 2906 - **The Hot Dogs**: Say What You Mean/Morning Rain
- 2907 - **Brian Alexander Robertson**: Moire's Hand/To My Star
- 2908 - **The Hot Dogs**: Lowdown/same
- 2909 - **Big Star**: O My Soul/same
- 2910 - **The Hot Dogs**: I Walk the Line/same
- 2911 - unreleased
- 2912 - **Big Star**: September Gurls/same

Albums:

- 2802 - **Cargoe** (some have "Come Down" listed as "Come Home")
- 2803 - **Big Star**: #1 Record
- 2804 - **Brian Alexander Robertson**: Wringing Applause
- 2805 - **The Hot Dogs**: Say What You Mean
- 1501 - **Big Star**: Radio City

Related:

- Beautiful #1 - **Cargoe**: Feel Alright/Wondering Enterprise #1008 - **Terry Manning**: Home Sweet Home (LP)
- Privilege** 7001 - **Thomas Dean**: Oh Babe/same
- Privilege** 7002 - **Warp Nine**: Theme from **Star Trek**/same
- Privilege** 7003 - **Big Star**: September Gurls/same
- unreleased - **Big Star**: Sister Lovers (LP)

Alex Chilton

[continued from p. 47]

totally weird and different thing.

Last year, Alex was turned down by Arista because he didn't have any hits. "My songs sound like hits to me, and I've got people in the street calling me, really seeking me out and finding me and saying 'Hey man, what are you doin'?' Nothin'? You're kidding, that's absurd." But then I approach the industry people, and if you can't massage their egos and get them in the right frame of mind in their offices and tell 'em 'baby, baby, this is it', I mean that seems to be the essence of what you have to do, and I can't do that. But I can go around them and appeal to the people in the streets, and they dig it, but the record people don't know that."

"But it's so tough, such a procedure. What am I supposed to do, come to Ardent and cut finished masters and then take them to a record company and say 'this is it'? I don't think I have the energy to make an album and then go shopping for a label. That to me is absurd, and you can easily waste a year of your life doing that and you get nowhere. It doesn't seem like the record companies scout out talent, it's the reverse."

Early '76 found Alex talking with the Buffalo-based Amherst label in early '76. But plans to release a series of singles on that label fell through because they couldn't contact him after an initial meeting in Buffalo (and a visit to Toronto where he talked and played a little with Bob Segarini and the Dudes). Seems Alex returned to Memphis to find all his possessions placed in the hallway and a goodbye note from a current girlfriend.

But by '77, Chilton's songs found a home on the New York underground label Ork, which released them as the *Singer Not the Song* EP. Although he really hated the tapes that made up the EP, he agreed to come to NYC for a weekend at CBGB's to promote it.

A hastily put together band was formed a scant couple of days before the concert which included Chris Stamey on bass, who just came to NY after leading a band called **Sneakers** in N. Carolina. Influenced heavily by Chilton and **Big Star**, their debut EP contained superb songs like "Condition Red" even if it was, as Chris say, "produced under wartime conditions." Lloyd Foneroff of a couple obscure NY band played drums.

Even though the first performances were ragged, the band was well received and Alex agreed to stay and play the CBGB's/Max's/Village Gate circuit. With the addition of Fran Kowalski on keyboards, the band continued to be loose but could be counted on to deliver some truly inspiring versions of "Way Out West", the Beach Boys' "Wouldn't It Be Nice" and "I Can Hear Music" (with fine lead vocals from Fran), "Holocaust" and "Nighttime" from

the third album and yes, even, "The Letter." They were particularly good when they were joined by Television's Richard Lloyd on lead guitar one night at the Village Gate.

All that was just one part of an amazing flurry of Chilton/Big Star related events. Chilton went on to produce Chris Stamey's stunning solo debut "The Summer Sun." Much more should be forthcoming from Stamey, who definitely has the same talent as Chilton for making great pop/rock records and the release of some more great Sneakers song (like "20-20") and one particularly amazing tune called "What I Dig" should prove that. In addition to some background singing on the Prix 45 on Ork, Alex also played a few times with a Memphis group called the **Scruffs** (again, influenced by Big Star) who've released a debut 45 with an album to follow shortly.

Chilton himself has been writing more since settling in NY and hot new songs like "Bangkok" and his version of the Seeds' "Can't Seem to Make You Mine" should probably be available as you read this. And the Chilton band signing to a major label gets closer to being a reality everyday and it probably won't be very long before a new LP, and possibly a tour, catapults him (and Chris and Fran, major talents too) to the forefront of late 70's pop.

Says Alex, "The two Big Star albums were fine and they're a start, but I've still got a lot to play. I'm not burnt out yet."

THE NEW YORK ROCKS

[continued from p. 47]

later Russell wrote from London, saying "You'll never guess who we're working with over here: John Hewlett!"

Shortly thereafter Joseph took a short holiday in London and met John. "I went to a Jook recording session. I thought they were all real skinheads, because everyone had real short cropped hair and straight-leg jeans. Little did I know what was around the corner." After a stint working for Jonathan King's UK Records in New York, Joseph was invited to come to London and run the fan club. He ended up getting heavily involved in the group's management as well, and becoming a sort of partner to John. Eventually this led to a production company, "J-J".

The first real "J-J" production was the fledgling New York teenybop band Milk 'n' Cookies. Ian North, the band's songwriter and guitarist, had sent Joseph a demo tape, and later when Sparks needed a replacement guitarist, Joseph rang him up. "We ended up being more interested in his band than in taking him out of it. They had teen appeal and really good songs. Only the original bass player wasn't

that strong, so we brought in Sal Maida, a long-time friend who had worked with Roxy Music on the road. John got Muff Winwood at Island interested, so they came to England to cut a 45 and an album."

A complete image campaign was planned, posters, ads, radio and TV appearances were planned, the whole package. Unfortunately Island took a close look and decided they didn't want to be in the bubblegum business. "Chris Blackwell would much rather have seen Stevie Winwood in the charts," says Fleury, "and something like Milk 'n' Cookies really appalled him. And this was the first young New York band, in 1974, so nobody was prepared for any of it." The album was shelved, until 1976 when Island dutifully trotted it out as a token "new wave" catalog item. "With some faith from the record company, they could have been a Bay City Rollers with integrity. Or a Monkees kind of thing. Ian is enormously talented, and someday he'll do something." Ian North had a band for awhile with, Martin Gordon and Andy Ellison, called **Ian North's Radio**, whose tapes may come out through Hewlett's label soon.

Which brings us to present times. More than two years ago Earle Mankey (studio wizard and ex-Sparks) cut an amazing track called "Mau Mau" that Hewlett wanted to release on a label called "J-Jae" with Alan Betrock of *New York Rocker*. Things didn't work out, and Hewlett & Fleury found themselves on the west coast talking with Greg Shaw, who offered to release the label through BOMP. The name Exhibit "J" was chosen, "an exhibit of our tastes", as John says.

The first release was the Kinkish "Crocodile Tears" by Mumps, to be followed by records by Mankey, unreleased things by the Jook, and possibly some new Jook recordings, along with other odd treasures like the Ian North tapes and possibly some live Sparks material.

Hewlett and Fleury intend to maintain the highest quality of artists and recordings on Exhibit "J", and they're off to a good start. Mumps are a super band, starring the charismatic Lance Loud and also featuring Kristian Hoffman, who writes the group's amazingly 'today' songs. Earle Mankey produced the Mumps record and will be an active part of the label as well. "We want to develop acts," says Hewlett, "as well as release things from people who are already developed, possibly as sidelines for them. There are so many great things lying around, and you ask yourself, 'why are these songs on tape? Why are these artists unrecorded?' You get to the point where you don't want to listen to these idiots at the record companies. And you say, 'I wanna...' Well you can. At the moment we're sitting here, starting this label. But there's a lot more that's going to happen."

In view of all he's already made happen, it's hard to doubt him...

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Not much to say at the tail end this time, and no addenda to speak of, so this will be a short one. Just wanna say thanks to all for your support, we're getting closer to schedule all the time, and now that we've got new offices everything should go even more smoothly. We've got a lot of great stuff planned for the months ahead, as we grow with the scene & the music that we've supported, so hang in there—it's all gonna pay off before long...

TEENAGE RAMPAGE

[continued from p. 32]

case, their coy fruity warblings are even harder to take now than when they were current. Fine records by Jook ("Crazy Kids" is a classic), Firebird, and Truth & Beauty, among others, also surfaced during the glitter era, but with little success. Groups like Geordie (Slade surrogates for a while in 1972-73), Wizzard (who dressed the part but were much too quirky to qualify as glitter), and Mungo Jerry, who switched from skiffle to an interesting sort of rockabilly-glitter sound in 1973-75, also lurked on the fringe.

Chinn & Chapman tried again with the Arrows and Smokey in 1975. Arrows were cute and started off fine with "Touch Too Much," but later records were erratic and had little impact. Smokey's first record, "Pass It Around," was quite glittery, but C&C prudently shifted the group to narrative ballads (even reviving New World's slushy "Living Next Door to Alice" for them) and, as of the current "Needles and Pins," revivals.

A TOUCH TOO MUCH

Glitter ran itself into the ground in late 1974 for all intents and purposes. The inspiration of the leading lights (Chinn & Chapman, Wainman, Leander, Slade) flagged, too many inferior imitations muddled the waters, and attempts on the part of the glitter acts to diversify met with varying success but inevitably wrecked the scene's coherence. A lack of success in America (Slade never made it, Gary Glitter had one fluke hit, The Sweet had four but three were late 1975-76 and were considered hard rock by most Americans) probably produced a confining, claustrophobic feeling that contributed to the early end. And the sheer insubstantiality of the glitter movement helped speed its demise. But during its flowering, glitter was marvelously exciting, especially to rock-starved listeners who liked their

rock & roll pop-styled in short 45 rpm bursts. As a mobilization of the teenage hordes against the middle of the road, the art-rock progressives, and the hippie remnants, glitter served as a precursor for the more sweeping punk movement. But most important, glitter was flashy, silly, loud, fast, fleeting, and lots of fun. Paraphrasing the prophet, Gary Glitter, remember it that way.

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Carpettes - Cream of the Youth
Chelsea - Right to Work
Chelsea - High Rise Living
Clash - White Riot
Cortinas - Fascist Dictator
Count Blahops - Baby You're Wrong
Creation - Making Time/Painter Man (reissue)
Downliners Sect - Showbiz (great comeback!)
Drones - Lookalikes
Drones - Bone Idol
Eater - Outside View
Electric Chairs - The Last Time (Wayne County)
Electric Chairs - F*ck Off (Wayne County)
Generation x - Your Generation
Headache - Can't Stand Still
Jam - In the City
Wayne Kramer - Ramblin Rose (ex-MC5)
Lockjaw - The Young Ones
Metal Urbain - Paris Maquis (French punk)
Mirrors - Nice Vice Mutants - Boss Man
Outsiders - One to Infinity (good punk)
Pigs - Youthanasia
Pork Duke - Band & Flush (offensive punk)
Lee Ritz - Punker
Saints - I'm Stranded
Secret - The Young Ones (nice Cliff Richard tune)
Sex Pistols - Anarchy in the UK
Sex Pistols - Holidays in the Sun (Fr. art stv)
Slaughter & Dogs - Cranked Up Really High
Soft Boys - Wading Thru a Ventilator (acid punk)
Some Chicken - Blood on the Wall
Spitfire Boys - Mein Kampf (good, punky)
Stormtrooper - I'm a Mess
Uzars - Sick of You
Valves - Adoffs Only
Valves - No Surf in Portobello
Venus & Razorblades - I Wanna Be Where the Boys Are (actually good!)

Waaps - Teenage Treats
Velvet Underground - Foggy Notion (unreleased outtakes)
Yardbirds - For Your Love/Got to Hurry (no PC)
Yardbirds - EP: Shapes of Things/For Your Love/Still I'm Sad/Evil Hearted You (no PC)

12-Inch 45s - all limited edition collectors items
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Covers except where indicated.
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Roky Erickson - EP: 2-Headed Dog (great) \$2.50
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Rich Kids - Rich Kids
Sham 69 - Borstal Break Out
999 - Emergency
Pleasers - EP: Lies/I'm in Love/Who Are You?
Patti Smith - Time is on my Side (live) French

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Seeds - Their first (great!) \$5.95
Seeds - Raw & Alive in Concert \$5.95

BOOKS:

1988 - The New Wave Punk Rock Explosion by Caroline Coon (import) \$4.95
PUNK, BY Julie Davis (import) \$4.95

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[continued from p. 54]

Cary Baker) and CKLW's Tom Shannon; histories of New Colony Sex & '60s Michigan Rock; reviews galore. Buy it now! A/A/B
LIVELY TIMES, Sept. (Box 1072; Rockford, IL; 61105; send SASE) always worthwhile for Cary Baker's token Cheap Trick story each issue. After all it's their home town. B/C/C
PRAIRIE SUN (PO Box 1483; Rock Island, IL; 61201; 25) More Midwest local doings.
THE AQUARIAN (1 The Crescent; Montclair, NJ 07042; 30) Showcase for hot young writer Craig Zeller, light years beyond what is essentially a poor man's *Village Voice*. A/C/B
PRIMO TIMES (103 1/2 S. Walnut; Bloomington, IN; 47401; 25) Review section headed by *Gulcher's* Bob Richert.
HAPPY TIMES (6408 Woodland Ave.; Philadelphia, PA; 19142; SASE)
TWIN CITIES READER (100 N. 7th St. Suite 610 Minneapolis, MN; 55403)
THE GAZETTE #8 (6525 E. 82nd, Suite 105A, Indianapolis, IN 46250; \$25) C/F/F
RIP IT UP #3 (PO Box 5689; Auckland, New Zealand; SASE) This one's really regional - worthless international news mixed with local band action, if you're curious. And it has the strangest pix of Split Enz sans makeup. B/C/B

NEWSLETTERS

BIG STAR NEWSLETTER #4 (104 Claremont Ave.; Buffalo, NY 14221) Companion to *Big Star* Magazine, published between issues [Q: *Why do the same two old ladies fall down in the same place downtown during the first massive Buffalo storm every year? I wonder if they like the publicity L.A. news broadcasts give them each year?*] D/B/A
RETURN TO WHATEVER #1 (7911 Riggs Road #110; Adelphi, MD 20783; SASE) Spunky little sheet put out between issues of *Livewire's Vintage Violence*. Similar to above. D/B/B
BOSTON GROUPIE NEWS #13, 14 [Box 450, Cambridge, MA 02138] From a mere gossipzine this has become a real magazine, with good (kinky, humorous) interviews & news. B/B/A
MISSCARRIAGE [Loretta Baratta & Carmen Monoxide] Better not give out the address or these 2 gals might find themselves with more xeroxing than they can handle, but suffice to say they do a splendid job of keeping alive the humor and cheerful decadence that give the Boston scene its special flavor. Its weekly arrival is always a turn-on; keep it up! C/B/A
THE REGGAE NEWSLETTER (PO Box 31125; San Francisco, Cal; 94131) No info available

FAN CLUB VEHICLES

Almost every one publishes a fanzine or newsletter of some sort. Since Content can vary from make-up secrets to home phone numbers to a picture zine with full-line coverage, the grades following each indicate Appearance/Personality ONLY. And note: low Appearance grades are not value judgments, just an assessment of the way it looks and overall readability.

BEATLES: STRAWBERRY FIELDS FOREVER #25, 26 (310 Franklin St. #117; Boston, Mass; 02110; 75) Yeah, it's worth it, particularly '26's interview with Derek Taylor. A/A
BEATLES: BEATLES UNLIMITED (PO Box 259; Alphen Aan De Rijn 2470; Holland) B/A
BEACH BOYS: FRIENDS OF THE BEACH BOYS #4 (33 Caroline St. Albion, NY 14411; 75) Devoted to the Beach boys & family. C/A
BETTER BOYS [Lisa Fancher, 7826 Cleon Sun Valley, CA 91352] Quick fanclub newsletter.
BEACH BOYS: PET SOUNDS (c/o BOMP; s1) Overpriced but nice little newspaper. B/B
JAN & DEAN: RIPPED BAGGIES NEWSLETTER (1666 Larch Dr.; Oak Harbour, Wash; 98277)
JAN & DEAN: FRIENDS OF JAN & DEAN NEWSLETTER (2 Kentwell Ave; Concord 2137; W. Australia) Same, East Hemisphere style.

STONES: LET IT ROCK #9 (764 Scotland Rd. #35; S. Orange, NJ; 07079; 50) Wow, a new Stones album? Something to write about! C/B
KINKS: AUTUMN ALMANAC (4710 W. 83rd St.; Chicago, IL; 60652) B/B
DYLAN: ZIMMERMAN BLUES #7 (4932 Theiss Rd.; St. Louis, MO; 63128; 11) I hate Dylan worse than slamming my fingers in a car door, but damn, this is so well done. A/B
IGGY: FAN CLUB NEWSLETTER (760 Market St.; Suite 315; San Francisco, Cal; 94102)
FLAMIN' GROOVIES MONTHLY #2, 3 (338 E. 5th St.; Apt. 13; New York, NY 10003; \$1.25) Picking up the slack left by the Sire-oriented club, this little digest has clever layout, passionate writing and a thorough Cyril Jordan interview by *Big Star's* Bernie Kugel. Potential here to grow beyond their restrictions into something more all-encompassing. It reeks of energy the way a fanzine should. Go, little Linn! B/A
SUZI QUATRO: LITTLE BITCH BLUE #2 (Box 206; Brooklyn, NY 11223; 50) Reviews and discussion but terribly overpriced. B/C
THUNDERTRAIN: PHOTO-MAG, Vol. 3, #1 (Box 524; Dept. TT; Natick, Mass; 01760; SASE) Great gazette-sized zine devoted to this hi-energy Boston band. B/B
FAST: FAST-FORWARD #1 (2009 E. 53rd Pl.; Brooklyn, NY 11234) B/A
MUMPS: MUMPS THE WORD #3 (Box 25087; Los Angeles, Cal; 90025) D/A
TALKING HEADS: NEW FEELING #2 (Box 57; Kenmore Station; Boston, MA; 02215; \$1 membership) A/A
PATTI SMITH: WHITE STUFF #4 (c/o Rough Trade; 202 Kensington Park Rd.; London W11) D/B
BOYFRIENDS: ISH #1 (D. U. O Communications, 210 W. 85th St; NY; 10024; \$1.00) A/C

BLUES-R & B-OLDIES-GENERAL

MUSICIANS NEWS, Sept thru Dec. (Box 492; San Francisco, Cal; 94101; 64) With recent issues on drums, guitars, home recording and sound systems, *MN* is an enjoyable, informative guide for both the layman and pro, includes token reviews & features. Recommended. A/A/B
PAUL'S RECORD MAGAZINE (Box 14241; Hartford, Conn; 06114; \$1) Always entertaining bastion of collectors and fans, moving from the hopelessly obscure to the attractively readable. B/B/A
GOLDMINE (Box 61-L; Fraser, Mich.; 48026; \$1)
YESTERDAYS MEMORIES #11 (Box 1825; FDR Station; NY; 10022; \$1.50) The Kings, the Shawnees, Calvanes, Hawks, Saxons, Doctones, 4 Bars, Mambo, Vito & Combo label listings. A/B/B
CRAZY MUSIC #10 (Box 1029; Canberra City, A.C.T. 2601; Australia; \$1.25) Australian Blues Society Journal; Cleveland Blues, Lightnin' Slim, Roy Brown, etc. A/A/B
SOUL CARGO #1 (67 Albert Terrace; Wolstanton Newcastle, Staffs, UK; \$1) Formerly *Hot Buttered Soul*, maybe it's time for SC to concede a bit to new and interested readers who want to know more about '50s and '60s soul than label listings. The challenge is enormous, but for now, I haven't seen a better soul zine. Where are the challengers? D/B/B

FLOUNDERS

To all you little punk fanzines: what you're doing is cool, but stop, stop, STOP with the wasted pages, large type, one-sided printing and dumb collages.

NOIZE [104 NW 20th Ave. #18; Portland, OR; 97209] Sloppy and loads of fun, with a Ramones interview, but still too skimpy. However, one of the best in this, admittedly bleak, section. D/B/A

BIKE #3, 4 (c/o G.K.; 4862 S. 21st St.; Milwaukee, Wis; 53221; \$5.95) All about the Sylvers, Starland Vocal Band and David Bromberg (a/k/a. If you have chips on your shoulders, go form a band or see an analyst). B/B/F

NO #1 [no address available] NY punk zine with powerful visuals and an affection for Marvel Comics, yet nothing to read. Best fanzine title of the year! A/D/A

NEW AGE [2505 Circle Pine Ct.; Greensboro, NC 27407; 75] To rave about this because the editor-ette is an absolute fox (which she is), is to commit the same misconceptions that plague her fanzine. Either I'm in love or in heat - in any case, I move on before I pack it all in for a ticket to N. Carolina... C/C/B

NO EXIT #2 [49 Germania St.; San Francisco, Cal; 94117] C/F/F
FANZINE FOR THE BLANK GENERATION #5 [c/o BOMP; 50] C/F/B
USELESS INFORMATION #3 [PO Box 11214; St. Petersburg, FLA; 33733; 75] C/D/B
TORANNA #1 [Toronto punk zine: no info available] F/A/A
HOOPLA #4 [c/o BOMP; 50] F/C/C
FLIPSIDE [c/o BOMP; \$25] From humble beginnings this has become one of LA's most-liked new wave zines. Interviews with people you'll never see elsewhere, from the Bags to Rodney Bingenheimer, and the most in-depth local gossip you'd ever want to see. C/B/B
FUTURE #2 [c/o BOMP; \$1.50] D/C/A
GENERATION X #1 [c/o BOMP] C/D/B
TWISTED #2 [c/o BOMP; 60] A/B/C
PAPA-OM-MAW-MAW #1 F/F/C
STAB YOUR BACK #2 D/F/C
NUTHIN' TO DO #1 F/D/B

BRITISH

All are punk zines except the first four. Please send US paper money or checks payable thru a British bank and you'll save yourself a long delay

DARK STAR #10 (14 Wordsworth Ct. Hampton, Middlesex, UK; \$1.50) Usually a boring hippie zine redeemed by Steve Burgess, but this ish sports an excellent Tom Petty cover story. A/C/B

OMAHA RAINBOW #14 [10 Lesley Ct, Harcourt Rd, Wallington, Surrey SM6 8AZ; \$1.00] Covers folk-rock, country-rock, etc. B/C/B

WAY AHEAD #10 [10 Russell Dr, Wollaton, Nottingham; \$1] Kevin Ayers, UFO, Slade, Television, Rory Gallagher, etc. A/D/C

NUGGETS #8 [87 Station Rd, Harborne, Birmingham, B17 9LR] A/D/C

NOTE: Choose very carefully with these British punk zines. The good ones are worth their weight in gold, but most are not worth the bother.

SOUNDS OF THE WESTWAY #2 [Priory Youth Centre, Petersfield Rd, Acton, London W3; \$1] Usual UK new wave subjects, but with contributors who write from the heart. Good editorials, simple and interesting stories on Mink DeVille, Jam, Saints, Vibrators and the Punks vs. Teds controversy. B/B/A

NEGATIVE REACTION #4 [Jon Romney, Trinity Hall, Cambridge CB2 1JJ; \$1] Roogalator, Mink DeVille, great Rich Kids story, Art Attacks - substantial reading. B/A/A

STRANGLER [40 Woodystes Rd, Lee, London SE12; 75] Long interesting interviews with Heartbreakers, Stranglers, Dr. Feelgood, Lew Lewis. No wasted space here. C/A/B

RIPPED AND TORN #9 [c/o Rough Trade, 202 Kensington Park Rd, London W11; \$60] Comprehensive coverage, well written. Worth a subscription. B/B/A

NEW WAVE #5 [8 Lansdowne Rd, London W11] Not to be confused with the zine below. Fashion design and art students make limp attempts at a fanzine. No wonder it looks so good, damn. A111

THE NEW WAVE MAGAZINE #9 [104 Crescent Rd, New Barnet, Herts; 75] B/F/F

SHEDS #3 [35 Orchard Ct, London W11 3PB; \$1] Pro looks, good writing. A/B/A

PANACHE #4 [29 Claire Rd, Stanwell, Staines, Middlesex TW4 7DT] B/C/C

REVENGE #3 [78 Fairmont Rd, Grimsby, S. Humberside, DN32 8DU]

CRIPES #8 [45 Shandwick Pl, Edinburgh, Scotland; 25] Catalog/zine put out by Scotland's leading new wave store/label, bruce's. C/C/B

IN THE CITY #1, 2 [c/o Virgin Records, 108 New Oxford St, London WC1; 75] C/C/B

CITY CHAINS #1, 2 [233 Pankhurst Crescent, Stevenage, Herts; 75] C/D/C

KID STUFF #7 [17 Willcocks Close, Chessington Surrey] C/C/C

CHAINSAW #3 [Box 787, 1 North End Rd, London W14 8ST; 60] C/C/C

48 THRILLS #6 [The Quadrant, Stevenage, Herts; 50] D/B/A

LIVE WIRE #11 [53 Wayland Hse, Robsart Str., London SW9; 50] D/D/A

DEVIATION STREET #2 [Kevin Anderson, 150 Finchdale Rd, Habburn; 75] B/D/C

BONDAGE #1 [Wells St, Flat 5, St. Andrews, Chambers, London W1; 35] F/D/F

PENETRATION #12 [13 Westholm Ave, Heaton Chapel, Stockport AK4 5BE] C/C/B

VORTEX #1 [no info available] D/C/C

SNIFFIN' GLUE #12 [c/o Rough Trade] Goodbye Mark. You are sadly missed. C/C/B

on tour:

unique ideas lead to Prison
COED JAIL
COED JAIL
COED JAIL

PERE UBU

SUICIDE
COMMANDOS

TOUR DATES:

2/18 - cleveland, whk auditorium
2/21 - baltimore, marble bar
2/22,23 - d.c., psychedelly
2/27,28 - philadelphia, hot club
3/2-4 - new york, cbgb's
3/9-11 - boston, the rat

WATCH FOR THESE DATES:

montreal, toronto, rochester,
buffalo, detroit, chicago,
milwaukee, madison, minneapolis

beyond the new wave

TWO NEW FROM BLANK

FROM CLEVELAND:
PERE UBU

"MODERN DANCE" blank 001

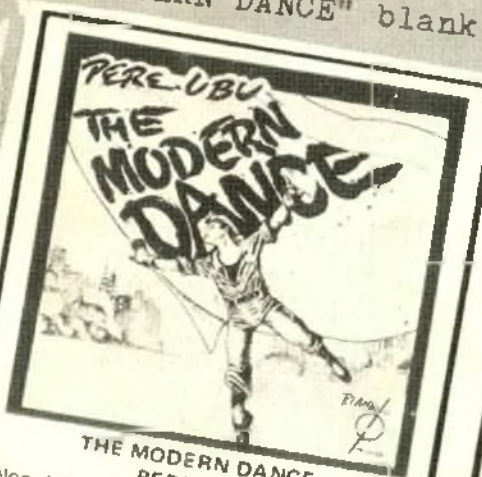
FROM MINNEAPOLIS:

THE SUICIDE COMMANDOS

"MAKE A RECORD" blank 002

15 songs no waiting

watch for
the Bizarros
on Blank



THE MODERN DANCE
PERE UBU

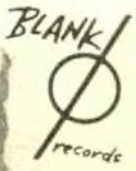
Non-Alignment Pact; The Modern Dance;
Laughing; Street Waves; Chinese Radia-
tion; Life Stinks; Real World; Over My
Head; Sentimental Journey; Humor Me.
001



THE SUICIDE
COMMANDOS
Make a Record

MAKE A RECORD
SUICIDE COMMANDOS
Shock Appeal; Attacking The Beat;
Mosquito Crucifixion; Mr. Dr.; Semi-
Smart; Call Of The Wild; You Can't; I
Need A Torch; Kidnapped; Premature; I
Don't Get It; Real Cool; She; Burn It
Down; Match/Mismatch.
002

"...and another lot of young people will appear, and consider us
completely outdated, and they will write ballads to express their
loathing of us, and there is no reason why this should ever end."
-Alfred Jarry



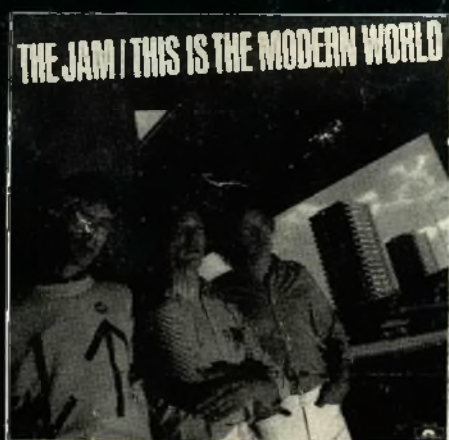
The JAM



Call Them What You Like They Call It Rock and Roll

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The Second Installment of The Jam's Worldwide Rock'n Roll Crusade



Includes "All Around The World" The British
Smash Single not on the Import LP



The Debut Album all ready a NEW Wave Classic.