

# **BRUCE JOHNSTONE**

"RENDEZVOUS"

# **GENE COTTON**

"ME AND THE ELEPHANTS"

ABC 4723

EMI MUSIC, 138/140 Charing Cross Rd., London, WC2 01-836 6699

# MODERN LOVE (8 302

Peter Gabriel





## HOTRODSEDDIEANDTHE

the Rainbow (at the Sound of Speed) New EP! Live at

Hearthwalver Bons to Livian-Chanason Boche - Pap "Coll Bonder London Law (1) and (1) and College Buylet to Hearth This Loner 20g Boche Excelvero Borrow-Chievanon Familian 70g Boche Excelvero Borrow-Chievanon Familian 70g Boche Trackero Borrow-Chievanon Familian 70g Bothe Trackero Common College College Bothe Trackero College College Bothe Trackero College College Bothe Trackero Col

The Corpus of Special Special

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BiZZaRRe Record Distribution

## FIVE YEARS AGO

And Th	Week ending June 25th, 1972.	
Vi rei		
1 1	I VINCENT	
2 3	1 TAKE ME BAK 'OME	e (Polydor)
3 4	4 ROCKEY ROBEN	to Marian - 1
16 5	5 PUPPY LOVE	out (MCAT)
12 :	LITTLE WILLY	
6 7	MARY HAD A LITTLE LAMB.	
4 8	CALIFORNIA MANThe Mos	a (Blace et)
7 *	AT THE CLUB SATURDAY NIGHT AT THE MONTES	- (tem-224)
1000		· (Atlantics
9 00	O METAL GURU T. Res CT. Ecs Was	

## TEN YEARS AGO

		Week ending July I, II	NOT.
Lau	cn	The state of the s	
W	rek		
1		A WHITER SHADE OF PALE	
2	- 1	THURK GORS MY EVERYTHING	ngelbert Humperdisck (Decca)
3	3	CARRIE ANNE	
-	-1	PAPER SEN	Traffic (Island)
. 6	- 5	OKAY: Dave Dec. Dury.	Benky, Mick & Tich (Funtame)
21	- 4	ACTERNATIVE TITLE	Monkees (RCA)
15	- 7	SHIP DRATHER SE WITH ME	Turtles (London)
20.	- 8	GROOVEY	Young Rescale (Atlantic)
4	10	SILENCE IS GOLDEN	Trymelors (CRS)
12	10	HERE COMES THE NICE.	Small Faces (Immediate)

## 15 YEARS AGO

Week		
7 6	FORE OUTSIDE	Mike Sattle (Parksphone
3 2	PICTURE OF YOU	
2 3	GUOD LUCK CHARM	Elvis Presier (RCA
8 4	TCANT STOP LOVENG YOU	Ray Charles (HMV
\$ 5	GINNY COMPLATELY	Brian Stylpant ( NM V
4 6	I'M LOOKEN OUT OF THE WENDOW	Cliff Richard (Cubambia
4 7	LAST NIGHT WAS MADE FOR LOVE.	Billy Pary (Decca
7 X	I DON'T KNOW WHY	
26 9	REAE COMES THAT FEFTING	Country of Comments of
14 18	THE GREENI EAVES OF SUMMER.	Kennt Sall (Pre-

# C-H-A-R-T-S

SINGLES							ALBUMS				
			Week ending July 2, 1977	Weeks in chart	E					Weeks in chart	포
1		Lest		200	7	**	. I.	Last	Week ending July 2, 1977	53	3.5
		eek	SHOW YOU THE WAY TO GO	100	2			Lus;		3.5	9 %
	1	(1)	The Jacksons (Epic)	4	1	1		(3)	THE MUPPET SHOW (Pye)	5	-1
	2	(10)	FANFARE FOR THE COMMON MAN	-	-	2		(5)	A STAR IS BORN Soundtrack (C9S)	12	2
	_		Emerson, Lake & Palmer (Atlantic)	4	2	3			HOTEL CALIFORNIA. Eagles (Asylum)	27	1
	3	(8)	SO YOU WIN AGAIN Hot Chocolate (Rak)	3	3	4		(2)	ARRIVAL Abba (Epic)	32	1
	4	(2)	LUCILLE			5	;	(1)	BEATLES LIVE AT THE HOLLYWOOD		
		111	Kenny Rogers (United Artists)	9	2				BOWL(EMI)	8	1
	5	(3)	GOD SAVE THE QUEEN Sex Pistols (Virgin)	5	1	6	i	{7}	IV RATTUS NORVEGICUS		-
	6	(4)	YOU'RE MOVING OUT TODAY	7.0					The Stranglers (United Artists)	9	6
			Carole Bayer Sager (Eloktra)	5	4	7		(11)	RUMOURS Fleetwood Mac (Warner Bros)	12	6
	7	(7)	A STAR IS BORN (EVERGREEN) Barbra Streisand (CBS)	12	3			(6)	DECEPTIVE BENDS 10 c.c. (Philips)	9	2
	8	(11)	PEACHES	12	3	9			A NEW WORLD RECORD		
	•	1	The Stranglers (United Artists)	6	8				Electric Light Orchestra (Jet)	30	8
	9	(14)				10	)	(13)	THE JOHNNY MATHIS COLLECTION	-	
	10	(15)	Gladys Knight & The Pips (Buddah) SAM Olivia Newton-John (EMI)	5	10			1001	Johnny Mathis (CBS)	2	10
	11		TELEPHONE LINE	3	10	11			SILK DEGREES Bor Scaggs (CBS)	2	11
	i.		Electric Light Orchestra (Jet)	6	6	12	_	(14) (21)	EXODUS Bob Marley (Island) IN FLIGHT	3	12
	12	(22)	YOU'RE GONNA GET NEXT TO ME Bo Kirkland & Buth Davies (EMI Int.)	4	12			1613	George Benson (Warner Bros)	3	12
	13	(6)	I DON'T WANT TO TALK ABOUT IT	- "	14	\$4	1	[15]	ABBA GREATEST HITS (Epic)	65	1
		,.,	FIRST CUT IS THE DEEPEST			18		(9)	SHEER MAGIC Acker Bilk (Warwick)	3	9
			Rod Stewart (Riva)	10	.1	10		(18)	THEIR GREATEST HITS 1971-1975		
	14	(24)	DO WHAT YOU WANNA DO	1	14				Eagles (Asylum)	47	3
		10.41	T Connection (TK)	2	15	- 10		(12)	ROCK FOLLIES 77 (Polydor)	2	12
		(20)		3	16	18			I'M IN YOU Peter Frampton (Atlantic)	3	18 -
	17	(8)	HAUFWAY DOWN THE STAIRS	5	5	15	3	(12)	ATLANTIC CROSSING	53	1
	18	(27)	The Muppets (Pye) ANYTHING BUT ROCK 'N' ROLL	3	3	24		(10)	Rod Stewart (Warner Bros) ENDLESS FLIGHT	23	1
			Tom Petry & The Heartbreakers (Island	2	18			(10)	Leo Sayer (Chrysalis)	25	2
	19	(m)			19	- 2	3	( <del>-</del> )	I REMEMBER YESTERDAY		
	20	(28)	Sob Marley & The Waiters (Island) NATURE BOY	- 1	13				Oonna Summer (GTO)	1	21
	•	fmoi	George Benson (Warner Bros)	- 4	.20	27	2	(28)	TOM PETTY & THE HEARTBREAKERS		
- 1	21	(17)	GOT TO GIVE IT UP	100	100				(Island)	3	22
	22	(30)	Marvin Gaye (Motown)  807E YOUR LIP/CHICAGO	8	6	23	3	<del>(-)</del>	LOVE AT THE GREEK Neil Diamond (CBS)	1	23
		(30)	Elton John & Kiki Dec (Rocket)	2	22	9.	4	{28}	KENNY ROGERS (United Artists)	2	24
			LIDO SHUFFLE Boz Scaggs (CBS)	7	22	21		(18)	NIGHT ON THE TOWN	4	4.7
	24	1-1	I JUST WANNA BE YOUR EVERY		24			1101	Rod Stewart (Riva)	32	1
	25	(13)	AIN'T GONNA BUMP NO MORE	1	24	20	6	()	EVEN IN THE QUIETEST MOMENTS		
		(10)	Joe Tex (Epic)	10	2				Supertramp (A&M)	8	18
	26	(-)	FEEL THE NEED			5.	7	(29)	SMOKIE GREATEST HITS		6
	27	/101	SPOT THE PIGEON (Atlantic)	1	26	21		(-)	WORKS VOLUME 1	11	0
10	21	(10)	Genosis (Chansma)	5	15	~	P	1-1	Emerson, Lake & Palmer (Atlantic)	10	7
	28	1-1-	COME WITH ME Josse Green (EMI)		28	25	9	(-)			
	29	()	WE'RE ALL ALONE		20			. ,	. Ted Nugent (Epic)	1	29
	30	(23)	Rita Coolidge (A & M)		29	31	0	(24)	BOOK OF DREAMS		
	~	1007	DISC Heatwave (GYO)		14	3			Steve Miller Band (Mercury)	-5	12
	011	001 **	MO TIMOSO						IG UNDER CONVENTION GREATEST HITS (Magn	ari-	DIF
	CIV	ILA 31	NG UNDER UTTLE BIT — Supertramp (A & M), WH	ATITI	s-	B	ES	TO	F THE MAMAS AND PAPAS (Arcade	I: PL	JRE
	Ga	rnet	Mimms & Truckin' Co (Arista): BABY,	BAB'	Y —	M	lA	NIA .	- The Vibrators (Epic); AMERICAN S'	TARS	.M.
			rators (Epic); CHINESE ROCK - Heat		kers			tS - ind).	- Nell Young (Reprise); STEVIE W	INWC	IOD.
	111	ace);	I CAN PROVE IT - Tony Etoria (GTO)	4		Į,		· · · · · · · · · · · · · · · · · · ·			

U.	S.	SI	N(	il.	ES

This Last Week		Week ending July 2, 1977	
1	(2)	UNDERCOVER ANGEL	v
2	(9)	DA DO RON RON Shaun Cassida	ú
3	(3)	LONELY BOY Andrew Gold	d
4	(6)	JET AIRLINER Steve Mille	,
5	(1)	JET AIRLINER Steve Mille THEME FROM 'ROCKY' (GONNA FLY NOW)	
6	(7)	ANGEL IN YOUR ARMS Ho	4
7	(4)	GOT TO GIVE IT UP Marvin Gaye	ē
8	(13)	I'M IN YOU. Peter Framptor	n
9	(11)	MARGARITAVILLE. Jimmy Buffet	
10	(14)	LOOKS LIKE WE MADE IT Barry Manifow	
11	{12}	LIFE IN THE FAST LANE Eagles	
12.	(16)	I JUST WANT TO BE YOUR EVERYTHING	
		Andy Gibt	5
13	(16)	DO YOU WANNA MAKE LOVE Peter McCanr	1
14	(20)	MY HEART BELONGS TO ME Barbra Streisand	4
15	(17)	HIGH SCHOOL DANCE The Sylvers	
16	(19)	WHATCHA GONNA DO? Pablo Cruise	à
17	(5)	FEELS LIKE THE FIRST TIME Foreigne	٢
18	(25)	KNOWING ME, KNOWING YOUAbbi	1
19	(21)	IT'S SAD TO BELONG	
		England Dan & John Ford Coley	
20	(24)	YOU AND ME Alice Coope	ľ
21	(8)	DREAMSFleetwood Mad	2
22	{27}	YOUR LOVE HAS LIFTED ME (HIGHER AND HIGHER)	,
-	Inni	HIGHEH) Rita Coolidge	9
23	[29]	YOU MADE ME BELIEVE IN MAGIC	
24	(28)	Bay City Rollers LUCKENBACH, TEXAS (BACK TO THE BASICS	
24	(20)	OF LOVE	
25	(28)	OF LOVE) Waylon Jenning LOVE'S GROWN DEEP Kenny Nolar ARIEL Dean Friedman	
26	(30)	ARIF1 Dean Friedman	,
27	(-)	YOU'RE MY WORLD Helen Reddy	i
28	(10)	HEARD IT IN A LOVE SONG	
		The Manchell Trades Dans	9
29	<b>⟨─-</b> }	EASY	
30	(22)	LUCILLE Kenny Rogers	4
		Courtesy "CASH BOX"	

#### I'S ATRIMS

			COMEDUALS	
	This		Week ending July 2, 1977	
	1	(1)	RUMOURS Fleetwood Mac	
	2	(2)	LIVE Barry Manilow	
	3	(3)	800K OF DREAMS Steve Miller Band	
		(9)	CM IN YOU - Pater Frameton	
	6	(6)	COMMODORES	
	6	(7)	LITTLE QUEEN Heart	
	7	(8)	IZITSO Cat Stevens	
	8	(4)	HOTEL CALIFORNIA Eagles MARVIN GAYE AT THE LONDON PALLADIUM	
	9	(5)	MARVIN GAYE AT THE LONDON PALLADIUM	
1	10 (	12)	HERE AT LAST BEE GEES LIVE	
		10)	FOREIGNER	
		213	ROCKY Soundtrack	
		14)	RIGHT ON TIME Brothers Johnson	
		15)	SONGS IN THE KEY OF LIFE. Stevie Wonder	
		17)	BOSTON	
1	15 {	13)	THE BEATLES LIVE AT THE HOLLYWOOD BOWL	
1	17 {	19}	CHANGES IN LATITUDES - CHANGES IN	
	18 í	16)	ATTITUDES Jimmy Buffett GO FOR YOUR GUNS Jaley Brothers	
		20)	EVEN IN THE QUIETEST MOMENTS	
	, ,	-41	Cupertramp	
- 3	20 [	25)	NETHER LANDS	
		18)	SILK DEGREES Boz Scaggs	
		26)	OL' WAYLON Waylon Jengings	
- 2	23 [	23)	PARLIAMENT LIVE/P. FUNK EARTH TOUR	
			Parkament	
		21)	CAROLINA DREAMS Marshall Tucker Band	
		22}	A STAR IS BORN Soundtrack	
3	26	28)	TRAVELIN' AT THE SPEED OF THOUGHT	
	27 {	29)	TEDDY PENDERGRASS	
			CAUGHT LIVE + FIVE	
		}	CAT SCRATCH FEVER Ted Nucent	
		24)	ENDLESS FLIGHT. Lea Saver	
		-	ENDLESS FLIGHT, Leo Sayer Courtesy "CASH 80X"	

## Edited: Derek Johnson

# LITTLE FEAT



# Four gigs

confirmed for British dates this summer — including a four-day stint at London Rainbow from August I to 4 inclusive. Tickets for these concerts go on sale tomorrow (Friday) at the Rainbow box-

(Friday) at the Rainbow boxoffice and usual agencies 
priced £4, £3 and £2.

A spokesman for the 
promoters. Alec Leslie 
Entertainments, said the 
Feat will also be playing 
three or four provincial gigs. 
Details of these are being 
finalised and will be 
announced shortly. finalised and will be announced shortly. Little Feat will perform

with no support act. Their Rainbow concerts are being recorded for subsequent release as a live album and, with this in view, they are bringing along the Tower Of Power horn section.

Power horn section.

A headlining tour by the band has been in the air since they supported The Who in their open air concerts tast year. But several attempts to bring them over fell through, leading at one point to rumours of a break-up.

Little Feat are currently on coast-to-coast tour of the United States.



# THE JAM Own show at

Hammersmith

THE JAM achieve a degree of noceptance for new-wave rock by headlining their own major London concert at Hammersmith Odeon on Sunday, July 24. Support groups are The Boys and Australia's The Saints. Promoter is Mel Bush, making his first incursion into the new-wave, who told NME: "The Jam are now ready to play a top London venue. There's a massive market that wants to hear this type of mraic."

A new Jam single "All Around The World" coupled with "Carnaby Street", is massed by Polydor on July 8. Both cuts are curpinals, not taken from THE JAM achieve a degree

Chapman gig

MICHAEL CHAPMAN makes MICHAEL CHAPMAN makes a rare Loudon appearance on Sunday, July 10 (8 pm), when he headlines a concert at Regot's Park Open-Air Theatre, backed by Rod Clements and Keel Hastley. Support act is Jo-Ann Kelly and tackets are pricest £2, 2£1.75 and £1.30. their "In The City" album, though they are featured in the group's stage act. A-side in a Paul Weller composition and the coupling is bassist Bruce Foxton's first attempt at

songwriting.

Two further gigs have been added to The Jam's corrent tour and Glasgow Shuffler (July 13) and Cromer West Runten Pavilion (22). Their tecent gig at London Poptar Civic Hall was the best attended concert at the venue for three years.

FAREWELL SASSAFRAS

WELSH BAND Sassafras, who last month denied rumours that Terry Bennett was leaving the line-up, have now announced that they are breaking up later this month after (ulfilling existing commitments. Formed in 1973, they recorded three albums for Chrysakis, but never quite achieved the degree of success they hoped for. They play a special fare well date at Cardill Top Rank on July 19.

# BEACH BOYS

Wembley, Manchester, THE BEACH BOYS will, after all,

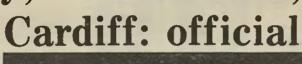
THE BEACH BOYS will, after all, headline a major open-air concert at Wembley Stadium on Saturday, July 30. Plans for the gig were exclusively revealed by NME three weeks ago — and it is now officially confirmed. And the group also play outdoor shows in Cardiff, Manchester and Dublin (forecast by NME last week).

Cardiff Castle is the opening venue on Saturday, July 21, followed by Manchester Belle Vise (24). Both shows start at 3pm, with tickets priced at £4.75. Postal bookings for the former should be sent to Beach Boys, Cardiff Castle, P.O. Box 10, Cardiff, and fee the Manchester gig to Beach Boys. Belle Vise. Hyde Road, Manchester. In both cases, cheques and POs should be made payable to "Beach Boys Concert" and an s.a.e. enclosed.

The Wembley show starts at 12.30pm and admission is £5.50. The address for mail order bookings in Wembley Stadium Box-Office, Empire Way, Wembley, Middlescx. For all three concerts, tickets are now available at loading record shops in the respective areas.

The Beach Boys then move on to Eire for

The Beach Boys then move on to Eire for a show at Dubhn Dalymont Park Stadium at





Spm on Sunday, August 1 (tickets £4.75).

Carl Wilson flew into London last week specially to announce the group's concert oates. Asked if Brian Wilson will be accompanying the Beach Boys on their visit, he

said: "I'm not sure, but it's very possible".

At pressime, details of support acts for all these concerts were still being finalised by promoter Robert Paterson, and these will be revealed next week.

## Trapeze return

TRAPEZE are back on the road after a length period of inactivity, coupled with wideapread rumours of a split. There original members are still with the band — Mel Galley (vocals and lead guitar). Pete Wright (bass) and Dave Holland (drums), and they are oney kined by ex-Esble they are now joined by ex-Fable singer Peter Gnalby, who aho doubles on second guitar.

First confirmed ggs are London Kensungton Nashville (July 9). Birkenhead Mr. Digby's [14], Leech Fforde Green Hotel (17), Stafford Top Of The World (18), Birmingham Barbarella's (19), London Marquee (21), Middlesbrough Rock Garden (August 12), Nottingham Boat Club (13), Burton 70 Club (19) and Bristol Granary (25). Others are being finalised, including a short Insh tour (August 20-23). The band are at present fiushing a new album, to be mixed in London in late July for release later in the year.



New-wave band 999 — who have London residencies throughout July at Kensington Nashville (Monday nights) and Islington Hope & Anchor (Thursdays), plus other London gigs at Royal College of Art (tomorrow, Friday), Putney Railway Hotel (July 5) and Camden Dingwalls (19).

# Thunders and a damp squib

HEARTBREAKERS (Johnny Thunders' version) have been forced to cancel their Independence Day firework abow, planned for next Monday

(4). Although they approached various parks and commons in the London area — including Hyde Park, Regents Park, Battersea Park and Hampstead Heath — they were thwarted by the GLC.

Track Records quote the

Hydo Park authorities as saying: "We do allow pop music occa-sionally, but we choose the

acts."

The band are now left holding over £1,000 worth of fireworks, which they are determined not to waste. Said a spokerman: "They'll probably try to put the show on at the very last minute."

Meanwhile their debut album, for release next month, has the paradoxing that the state of the state of the state of the said of the state of the st

paradoxical title of "Heartbreakers" Greatest Hits.

## STRANGLERS HIT MORE TROUBLE

THE STRANGLERS ran into yet another problem last week as their trouble-form British tour neared its end. After playing Cleethorpes Winter Gardens, the band returned to their bostel where they reportedly became involved in a fracas with local police. At present details of the incident are sketchy. According to a spokectman. "The matter is being investigated further and hitgation could be involved."

Drummer Jet Black injured his hand sad the band were forced to cancel gus at Bristol (Friday) and Bracknell (Saturday), but they were back in action at London Roundhouse on Sunday.



### News Desk

### 1978 GIG WITH STONES?

# Diamond films with Bardot

NEIL DIAMOND, who headlines a massive open-air concert at Woburn Abbey this Saturday, begins work next month on his first major film role. The picture is based upon his own life during the 1960's; Diamond plays himself. Titled "Free Man, In Paris", it

#### New bassist in Vibrators

THE VIBRATORS have acquired a new bassist following the departure of Pal Collier, who left because of "personal differences." Newcomer is Gary Tibba (19), who played in a hand with The Vibrators' Knox two years ago. After only two weeks of trichearsals, he is now playing with the band on their 24-date nationwise tour

will be shot mainly in France. Brighte Bardot has been permaded to come out of her three-year retirement to play a cameo role in the movie.

A more unusual project for Diamond involves a proposed return to Britain next summer for an open-au show at Wenbley Stadium — with the Rolling Stones appearing on the same bill The idea as the beamefulld of former England cricket captain Tony Greig, who sees it as an extension of his sporting activities.

Mick Jagger is a keen cricket enthusiast and has already discussed the venture with Greig, as has Diamond

Further sheed, Diamond is already planning a visit to the USSR in two or three years' time, for concerts in Moscow and Leningrad.



# BeBop's Tumahi gets his permit

BE-BOP DELUXE's New Zealand bassist Charlie Tumahi Zeasand bassist Charlie I umani-has at last been granted permis-sion to work in Britain. His orig-inal femporary work permit capired in 1975 but he was able to prolong his stay here by a series, of appeals against depor-

He was eventually ordered to ave the country earlier this

year and, because of his enforced easie, the band are currently recording a new album in the South of France.

The band's new album "Live" In The Air Age" is released by Harvest on July 15. Recorded on their last British tour in late winter, it includes a free EP with additional live tracks from the same tour.

# Pistols rush out follow-up single

Edited: Derek Johnson

THE SEX PISTOLS out Save The Queen", which topped the NME Chart despite the nationwide radio and TV

topped the NME Chart despite the nationwide radio and TV ben. The new 45 is "Pretty Vacant", coupled with the Stooges' number "No Fun", "Pretty Vacant" isn't likely to prove as controversual as the Pstolo previous 45, and the lyrics on their own are unlikely to lead to a repetition of the

airisme ban. Virgin Records also expect to be able to adver-tise is freely, and plan an extensive campaign on

extensive campaign on commercial radso.

All shops approached to far have agreed to stock the new single except for Woodworth's, W.H. Smith and Boots — with whom, say Virgin, "we are still having a meaningful dialogue".

• The new single is reviewed on page 18.

## RECORD NEWS

● Anchor this week launch a series of 12-inch EP's tritled "Plus Fours", marketed in cleuxe sleeves and selling at 90p. First three releases are by Alice Cooper ("Welcome To My Nightmare", "Department Of Youth", "Black Widow" and "Only Women Bleed"), Joe Wahls ("Rocky Mountain Way", "Turn To Stone", "Meadows" and "Walk Away") and the Manuso & Papus ("Monday Monday", "Dedicated To The One Love", "Californis Dreamin" and "Creeque Alley").

● The long-avaited album by the original Animals, who reformed specially for the sessions, is finally set for late July release by Polydor.

● Bowles Brothers Band have begun work is il London on theli debut album for Decca, with noted Los Angeles producer Bones Howe, currendy figuring in the charts as producer of Alessis "Oh Lopi".



● Fabulous Poodles have just finished laying down their debut tracks for Pye Records, with John Enrivistle producing.

A single is scheduled for late August release, followed by an album in early September.

● Meal Ticket gustarist Ray Flake is currently playing lead guitar for Southerland Berothers & Quiver on tracks for their new album. He is one of everal guest musiciants sitting in with the band, following the departure of Tim Renwick.

● Horsipp' new single

departure of the Remark.
Horslips' new single "Power And The Glory" is released by DJM on July 15; the first 15,000 copies will be pressed in bright green vinyl.

Blue's new single, out this weekend on Rocket, is "Another Night Time Flight" produced by Elton John and Clive Franks.

The new Atlanta Rhythms Section single "Neon Night", taken from their album "A Rock And Roll Alternative", comes out on Polydor on July

6. American label Beneridey is being launched in Britain as an independent company, with distribution through Decea. First single out next week it "Roadrunner" by Jonathan Richman (see review page 18).

Ochiswick Records bave aigned a pressing and distribution deal with Arista; first releases affected are the new Const Bishops afform (out this weekend) and the Johnny Moped angle "No-One" (July 8). Arreta themselves have finalined, together with Chrysalis Records, a joint manufacturing and distribution manufacturing and distribution deal with Phonodisc Ltd.

● Showaddywaddy's latest is "You've Got What It Takes", released by Arista on July 8, along with a Barry Mandion maxi-single "Looks Like We Made Out." Out on the same day and label in a single from the Mohammad Ali film The Greatest — titled "Ali Bom-Baye", it is performed by Michael Masser and Mandelil.

● Birmingham bund Musicles release their single "If It Relaxes Your Mind" on July 15 on the Big Bear label.

● On July 15 Polydor release the album "John Orway And Wildy Barrett", previously available only by mail order from the duo. It consists of tracks recorded over the past few years, some produced by Pete Townshend. The duo have also signed a two-album deal with Polydor.

● The Strawbs' first album for more than a year "Burning For You" is issued by Pedydor.'
Oyster this wockend. The hand are scheduled to finnh another audio album in September.

● Tamgerine Dream's album "Sorceter" comes out on MCA.

of a new film produced and directed by William Irselfickin, who made "The Exorcist"
This does not affect the band's contract with Virgin, who will continue to release their future albums.



• July 15 albums from Arista include "It's A Game" by the Bay City Rollers, "I Robot" by Alas Parsons and "Terrapin Station" by the Grateful Dead. Following in August are the coundtrack of "The Greatest" and Stome Yamashka's "Go Too" which also features Linda Lewis, Jess Roden, Michael Shrieve and Klaus Schulze.

Scinize.

A new version of the classic rocker "Mony Mony" comes control of the darins tomorous (Friday) by a group calling themselves. Cella and The Matations.

The Pirates are negotiating pick versions to receive the daring the model of the pick when the daring the model of the daring the model of the daring the dari

two separate recording deals—the first is with a major U S company covering North company covering North America, and the other is for British and European distribu-tion First release, especial in August, is an album which includes one side recorded live at London Marquee earlier this





# PARLIAMENT

PARLIAMENT, currently one of the top five grossing acts in the States, are planning a major assault on the British market. One of their American summer concerts is being filmed for screening in cinemas here at the end of the year. And they have already signed for a visit in February, when they will appear either at Wembley Empire Pool or London Earls Court.

# Dylan: Longleat report is denied

REPORTS ELSEWHERE, tipping Bob Dylan and The Who as headliners of the two-day festival at Longleat on September 3 and 4, were this week disanisated by promoter Harvey Goldsmith.

Goldsmith told NAME: "I haven't even made an approach to Dylan. If he wants to come and play at Longleat he's very welcome, but I'm certainly not expecting him. As for The Who, they're already hade it clear that they're not doing any live work this summer because of studio commitments, and they're sticking to that".

However, there is still a 50-50 chance that Dylan will be coming to Britain later this year. Two leading promoters are known to have submitted massive bids for him to headline prestige events here, and he's believed to be comidering both offers.

prestige events here, and he's believed so be considering both offers.

NME isn't thinking anyone for Longlest at this stage — but as an "educated guess", News Editor Derek Johanson reckous Peter Frampton as one of the headliners.

A story (not an NME) suggesting that Aerosmith and Ted Nugent are touring Britantogether in August is also incorrect. They are co-headlaning dates in Europe but, in this country, they will each be making one separate appearance. As already reported, Aerosmith guest in the Reading Festival on August 27, Nugeot is expected to play Hammer-mith Odeno at roughly the same time.

Just for the record, Supertramp's British tour is scheduled to open in October, — not September, as reported elsewhere.

## Osibisa. Bromberg at R.F.H.

OSIBISA play their first London concert for more than six months, when they headline at the Royal Festical Hall on Tuesday, July 19. Tickets go on sale next Monday (4), priced from £1.25 to £2.30. The band see not solution one other size.

from £1.25 to £2.50. The band are not playing any other gigs at this time, although an autumn tour is planned. DAVID BROMBERG BAND, who cancelled their projected British tour this month with Country Joe McDonald because of studio commitments. Its into London to headline a one-off concert at the Festival hall on July 20 with The 'O' Band supporting. After a string of gigs in Europe, they return for their appearance—in the Cambridge Folk Festival the Cambridge Folk Festival at the their appearance in the cambridge Folk Festival at the end of the month. As previously reported, McDonald is also playing his own London giz at the Queen Estabelth Hall on July 30.

GENERATION X have chosen a new drammer after auditioning 54 musicians. He is Mark Laff (18) who 'was picked 'for his ability to batter his kit into subrevision without the transi obligatory showmanthip''.

SPITERI, the London based salsa band, begin a Thurnday readency at London Oxford St. 100 Club tonight (30). Two other London gigs are set for Carnden Dingwalls (August 8) and Upttairs At Ronnie Scott's (10).

ROCK GARDEN in London's Covent Garden has overcome the licensing problems which caused a short closure, and the venue will be fully operational again in a few days. Upcoming bookings include the Tom Robinson Band (July 13), Gonzalez (14-16) and the Lew Lewis Band (19).

BOOM TOWN RATS, who

Boom TOWN RATS, who recently toured with Tom Petty and The Heartbreakers, play Oxford Polytechnic (this Saturday), Dudley J.B.; (July 8), Wolverhampton Lafayette (13), London Marquee (15, 27 and August 12) and Manchester Electric Circus (August 14).

ter Electric Circus (August 14).

STRAWBS are being lined up for a British chocert tour in October, and dates are expected shortly.

BURLESQUE, were involved in an accident last Thursday when their manibus rap off the road. Although three members of the band — lan Trimmer, Billy Jenkina and Antonio Vivaldi — sustained munor injuries, they were able to continue their four without afternution

saterruption.
SPLIT ENZ take a break from SPLIT ENZ take a break from recording their second album to play two nights at London Kennington Nashville on July 7 and 8. They tour Australasia throughout August, returning to Britain for a headdine tour in September and October.

BOB MARLEY and the Walters and the Wa

next week begin a major 29-date tour of the United States and Canada, winding up with a three-night stint at New York Palladium (August 18-20)

of or London Earls Court.

Visually like a black version of Kns. Parhament's stage act is more in line with The Who, Stones and Pink Floyd. They use lasers extensively, and claim to carry more equipment than any other band in the world, with at articulated forries needed for transport. They plan to hire a numbor jet to transport all their gear to Britain.

Their present U.S. tour—supported by Rufus, Brothers Johnson and Rose Royce—takes in 15 of the largest studies in the States. The first five gigs are being fiftmed for worldwide cinema dataribution in November and December. Their latest album, "Parliament Live", at No. 23 in this week's U.S. chart, has just been released in Britain.

### School is out Eater tour

Eater tour

EATER, the punk band whose
uverage age is 15, begin their
frust full four this weekend to
promote their single "Thinkin"
Of The USA." They are also
working on their first ablum, for
early October release.
Confirmed dafes are: London
Fullium Greyhound (tomorrow,
Friday), London Hummerwiith
Red Cow (Saturday), Branantou
Rose & Castle (Sunday),
Plymouth Woods centre (July
5), Coalville Blooblo's (7),
Manchester Belle Vue (9),
Blimningham Erdington
Roebuck (14), London Convent
Gurden Rovy Club (15), Dunstable Cahlorna (16), Coventry
Mr. George's (23), Fallkirk
Managui (28), Edinburgh (Touch
(29), Gioucester Tracey's (30),
Redditch Tracey's (August 5),
London Covent Garden Rock
Garden (9), Corby Nags Head
(10), Birkenhead Mr. Digby's
(18), Liverpool Ene's Club (20),
Manchester Electric Gravis (21),
Chester Quantways (22),
Lancoster No. 12 Club (25) and
Barrow Maum's (28).

### DEAD END KIDS TOUR

KIDS TOUR
DEAD END KIDS are on tour throughout July. Confirmed dates are Witherness Grand Pavison (tomorrow, Friday), Milford Haven Further Edneation Centre (July 5), Plymouth HMS Raileigh (7), Barmstaple Chequer Club (8), Bury St. Edmunds Corn Exchange (9), Leech Town Hall (44), Cronser West Runton Pavision (16), Middlesborough Town Hall (17), Oban Corran Town Hall (17), Oban Corran Town Hall (21), Caumock Town Hall (21), Maybole Town Hall (24), Dunfermine Kurema (25), Birmingham National Exhibition Centre (29) and Glasgow Shuffles (31), Further gag are being finalised and will be announced shortly.

# Clash top punk event in Brum

THE CLASH top the bill in Britain's first indoor punk festival — at Digbeth Rag Market in the centre of Bitmingham on Sunday, July 17. About \$,000 are expected to attend the show which also features The Heartbreakers, Saints, Slits, Subway Sect, Rich Kids, Snatch, Shagnasty, Panya Hyde and The Tormentors, plus lead French new-wave group Stinky Toys.

The event, promoted by Endale Associates in conjunction with Clash manager Bernard Rhodes, tarts at 4pm Bar and refreshment facilities are available.

data a spin, par and available.

Trickets, priced £3, are on sale at Virgin Records shops in Birmingham, Coventry, Manchester, Liverpool, Nottingham and Leeds, Other outlets are London Theatre Bookings, Sundown Records in Dudley, HMV in Lebester, Music Machine in Worcester, and Terry Blood Records in Stafford and Stoke.

Pontal application may be sent to Endale Associates (to whom cheques and POs should be made payable), 148 Edmund Street, Birmingham, enclosing a.a.e.

# Midlands open-air punkfest?

AS THE Windsor Punk Festival folded, so plans for a massive two-day punk event in the Midlands were revealed. This one is scheduled to take place on farmland near Bromsgrove in Wortestershire on August 26 and 27—and the promoters are so confident it will go ahead that they've already put tickets on sale.

tickets on sale.

A spokeaman told NME "We have a 50-acre ute bned up. We're not saying exactly where it is right now, because the local council have been causing us a few problems. We're meeting them this week and if we get the go-abead we'll then announce full details. If they remain bosule — and frankly, we don't see why they should — we'll keep it under wraps for the time being. But we are certain the festival will take place."

The organisers claim they'll have 30 top British and American new-wave bands taking port, plus a number of new bands from the Midlands and the North. They further state that any profits will be ploughed back into the business, to sponsor new bands and set up a Midlands-based recording company

The site can accommodate at least \$0,000 and

the site can accommodate at tests 50,000 and will have boar, shops, cades and full foolet facilities. Fringe events include film shows and a Fun City. The promoters are offering advance bookings at f4 25 each from Minergio Ltd., Box 57, 4 Coventry Street, Stourbridge, West Midtands.



# Windsor project scrapped

PLANS TO STAGE a punk tock festival in Windsor this summer have been ditched— following an intermediate howl of outrage from local authorities and residents. Wind-sor's mayor, fain Harris, and ouncil had threatened to seek an injunction to ban the

event.
Festival organisers JPM Entertainments eventually bowed out last week in the face of increasing local pressure. One of their associates, Jay Kennedy, took over the plan but this week he decided to drop out.
The final chop was due not only to local hostility, but also to the farmer—who had offered his land for the festival afte—backing out. Captain Charles Watson of Rancleagh Farm commented: "I won't have anything to do with it. I don't like this sort of thing." It was under the impression it was going to be a musical festival like Edinburgh."

### Albertos for Joobley show

ALBERTOS Y Lost Trios
Paranoias top the bill in a Silver
Jubilec open-sar concert at
Brentwood, Essex, this Saturday
(noon to 11pm). Also appearing
are Nuc., Clemen Poll, the
Sunday Band, Edotoralo,
Golanth, Grind, Sadewinder and
Zooky Site in part to Risbons. Zooky. Site is next to Bishops Hall Park; admission on the day

is £2.

BEES MAKE HONEY have the distinction of performing their normal act in Chichester Cathedral on Wednesday, July 13. Their appearance is part of this year's Chichester Festival, and they are the only rock act booked for the event.

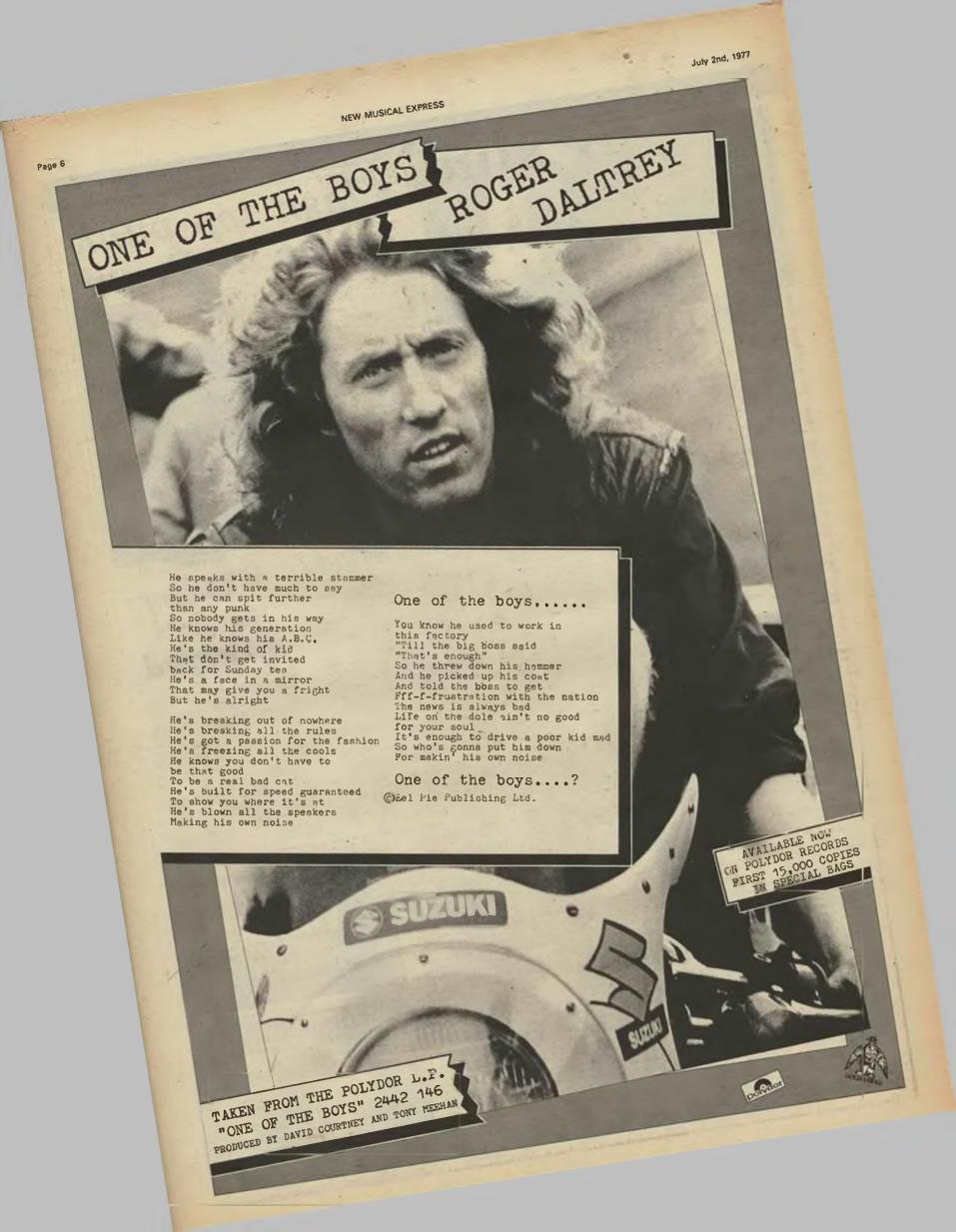
#### Scottish new wave in town

Wave in Lown SCOTTISH new-wavers, the Rezislos, descend upon London for the first time at the end of this month for gigs at Fulham Greyhound (July 26), Marquee (27), Covent Garden Roxy (28), Kemington Nashville (29), Camden Dingwalls (30) and Covent Garden Rock Garden (August 1), with more being finalised. Their debut single "Can't Stand My Baby" is due out on July 24 on Scottish independent label, Semisble Records.



# PASH MUSIC STORES — BY POST This week's best-selling songbooks

PASH MUSIC STORES, 5 Elgin Cres., London W.11



HE THOUGHT
HAS PROBABLY
OCCURRED to
Demis Roussos that
if Jesus came to earth again

if Jesus came to earth again he could have all the power and influence he required by becoming an MOR star. Certainly Big Demi — who possesses the awarthy appearance and lumbering bulk of a Greek trucker (which not ever a several thousand yardo of kaftan can hide) — envisages himself as some kind of osmipotent musical messiah "I um a guru, a prophet of music," he has proudly proclasmed. "I am sure I have the fire of a prophet and the ability to convert people to my

to convert recode to my Edallehrish!

Modesty is not one of this man's foibles. He exploits an interview as a platform to eagerly recite a litany of his greatness and yelps indignantly should his monomania be challenged.

lenged.

His solloquy is delivered robustly: be genticulates width, occasionally emits potente grunts and frequently coars with hughter, causing his mountain of flesh to shudder violently.

olently. But perhaps this demonstra-ive animation is an elaborate affectation to disguise his basic

affectation to disguise his basic insocurity.

Why she, for instance, is be happy to test constantly the atrength of his reinforced. Shambertand by depositing his 17-stone body on it nightly? Clearly his excessive weight is symbolic of a need to quell a secret pursuing of being considered insignificant.

Demi knows that I we other men can stop the sun shining.

men can stop the sun shiring into a room simply by standing in front of a window.

VEN HIS mecsaam boasts of colonsal fame and fortune, verified by the fact he has sold over 25 million records, are obviously verbal sandbags to protect his delicate ego.

Big Demi might be the most widely maunderstood man in oppular maste. And his behaviour is an extravagant sham which hides his deep frustration that critics refuse to acknowledge his immerstely versattle talent.

"I," he shrilly declares, "don't think you can give me an mage, I'm not middle of the road. I'm not folk: I could sing rock maste. I could sing rock maste. I could sing

sing rock music. I could sing middle of the road. I could sing

middle of the road. I could sing escryptang?

"Why I dom't do it, you mean?" He asks in his funny broken English before! have time to pose the question.
"Because," he replies to hismeelf, "the public of the music! I make is much larger than rock, and we reake this muste because it to our job. And we self more records."

Demis implies his enormous alent is a reash of the musical expertuse of the Grock race. In the Mediterranean countries generally, he explains, music

generally, he explains, musi-clars have always been influ-enced by a variety of syles. Because they serve their apprenticeships with dance bends they have to adapt their music to accommodate the broad tastes of club audiences, and so they develop a quite extraordinary takent. "The most flexible musicians of the world, they're coming from Greece or from Italy," be states — including himself of ourse.

course.
"So I could be able to sing
"The Lizzy, and I could be
able to sing with Leonard

able to many.

Oh, I'd just love to ace you from Thin Lizzy, I common concealing a laugh.

"I am sure you could be amonumed by the marriage,"

generally, he explains, mu

# A shadow darkens the sun...



#### TONY STEWART sights DEMIS ROUSSOS off Beachy Head. CHALKIE **DAVIES** brings home the evidence.

he responds. "But I don't speak of Thin Lizzy specific, you know. I say Lizzy just as an example.

an example.
"But the people from those rock bands, Enghah or American, who are very good musicians, I don't know if they could play a Cubun nambo or a Cubun cha-cha-chas without the feel of rock..."
Thom's mobable on seest

the feel of rock...

There's probably no great domand for it, I muse...

"They would play it, but they would feel filte a rock group." he continues durkly, "which as completely different. But we Mediterraneasy can feel every musse an fee a syle because we played this for many years, because we had the school of dancing bands...

But shouldn't you be committed to one particular

type of massic and attempt to develop it? After all, it is an age of speculisation. "Why specialisation?" he queries, again raising his voice. "A good doctor is a good decree."

doctor."
Indeed, but a good doctor
presumably wants to specialise
eventually and become,
perhaps, a bram surgeon
"But what is the good to be a
perfect doctor and a perfect
surgeon? Do you know a lot of
them?"

Defeated, I have to meekly dmir that I don't know are

HERE ARE writers who've said Demis wallows in media attention like a fat sow rolling

delightedly in the straw, but this ian't exactly true. Not us it accurate to infer, as people have unkindly done, that his records are musical droppings rankly deveured by an undis-cerning public Beneath the facude of Beneath who in a facetto.

Beneath the facude of Rousson' whining fabetto, bland orchestration and cloying lyrical romanticism, there lingers a serious artists. Big Demi's secret duappointments might be that be will now never play the Marquee, feature on the next Knebworth bill, or in fact replace Lynott in Thin Lizzy. Bravely be has fought back the control of the minimum of

"My landlady knows me. This is important." — DEMIS ROUSSOS.

engaged the production services of Vangelis Papathanasacou. Besades being the only Greek rock against anyou can amme, a mystique surrounds this man. At one time be was mooted as replacement for Walkeman in Yes, and be was the creative force of Aphrodile's Child (the only Greek rock bend you might be able to name) which also featured Demi as basset //ocalast Roussos himself has promoted a somewhat controversial image for Vangelis. Unit 11 Magic" they hadn't worked together for any years, and quite recently the Mesalah omanously claumed Papathanasassou would, to quote, "hover make anything. He'll die with his talent, like Beethoten."

He II do with his falent, like Beethoken.

Now he signes, "I never said that ... exactly like that ... "I never said that in my life. The only thing I said, and I remember everything I said, in that Vangelis is a very big talent — but he's quite an egoist as a character. Maybe he will never he commenced are

egoist as a character. Maybe he will never be commercial, nor sell a lot of records, because he choose a very difficult way.

"But he is a crazy man You have to be crazy to be an artiste. He is the craziest thing I have ever seen In my life."

Demi says laughing loudly, his chair shaking dangerously.

"But I know him and I know how to act with him. But that doesn't mean a bad thing; you can be crazy and be a genius."

But why it has taken you no long to begin working together again?

202

again?
"Wait five more years," be
mutters nexplicably, "and
may be you'll see McCarrney
and Harrison again together.
"Don't forget that Aphro-

and Harrison again together.
"Don't forget that Aphrodit's Child was a very emportant trampoline. You know
trampoline... being-eng... between what happens now and
what we were. Those six years
gave me a lot of experience
and a lot of knowledge, and
gave also Vangelin the same."
He goes on to say that as
both of them have this harrage
of Greek vertatility, and have
matted since they originally
parted company, they mes
make an excellent team But
he doubts the association has
radically changed his music.
"If I have the Mediterranean
sea in my voice then you can

"If I have the Mediterraneas sea in my soice then you can not take (t out, it's so very big. "But then musice is like the sauce of spaghetti," he continues philosophically, "and you have to make the sauce. The spaghetti is the base, is my voice; you can not change it. It depends on the sauce.

"You know, Vangelis has the sauce and I have the spaghetti and we mix them together and we have a good meal. See what I mean?" Yos, but the hunger pure

Yes, but the bunger pains are getting worse. "I always compare music with food, because they are two things that are so close together. You have good and bad music, and you have two hinds of food; good and bid." Elaborating on this driustering analogy, he says: "You can have the same concerns for piano of Chopin played by two different pianists and it doesn't sound the same, believe me, and it's the same sheet of music."

In this context Big Demi

EW PEOPLE probably realise just how great a personal sacrifice Demis made by inviting Papathenasiou to produce "Magic", because he actually surrendered a pleasure that had been entirely his own for four of his previous five solo albums. And

ning with "Forever And Ever, had carned him commercial recognition and, wow, super-

His real talent might have been hidden under a bushel which only Vangelis could uproot, but even so Big Demi, uproot, but even so Big Demi, normally a jocular gart, as sensitive to criticism of those sets. Defensively, he has a convenent lapse in under-standing English when I describe them as schmaltry. He doesn't know what the word means, be claims. Once acquameted with a definition he's just plain old hully about it.

tt.
"How do you explain 25 million copies of selling them?" be
shrieks
Well, the public will buy any
old rubbish, I offer. Arthres

have been known to cop out and groom only the style they know will well

know will well.

"I will tell you somerhang," he says, nodding his head knowringly. "Above all I am doing a job. I am a professional and I would do whastere would self. And I did the musse that sold a lot up to now, and this music which is on the 'Magic' album is a little more progressive in general, but it will also self. But I could not make 'Magic' five years ago You know why?"

No, but I've got a foeling you're going to lell me.

"Because all started from Europe," he blurts, "This is important point.

"Il you start in Europe you can not start with a progressive style. You will never self records. Because in Europe you have to start with a Europe an style.

"That's will started with that music, and I sold a lot.

"Now that I am an Anglo-Saxon artiste. I don't like the word star. who self is necords! Gen make this album I just did. It's the moment!"

But listen hard enough to Demi's first LP, "Fire And Ice", and you'll is moover a latent rock and roller barking quietly in the grooves. Why, there's reven a track called "End Of The Line" which younds that time that time.

that tene. As "Magic" to some extent now illustrates by including a couple of disco stompers, the guy ould have emerged as an unfluential force in rock if he'd had the right breaks — like a week's residency at Diagwalls, or something.

"Bot I did not sell nothing with 'Fire And Ice'," he bemoans, "because I start in Europe. If I had started 'Fire' in England maybe it would have been a hit."

This whole area of discussion, the hardship of a European gallantly fighting for success, is one of Demi's favourite topics, which he frequently returns to and inevitably attempts to prolong. Being objective you must ask potnt-blank — ignoring the fear that he! the enraged and leap up and sit on you in one crunching movement - if he compromised his musical principals for commercial trophics. "Sometimes I have to," he forfornly adentit. "We have to, "be forfornly adentit. "We have to, be forfornly adentit. "We have to, be forfornly adentit. "We have to the first of the continuation of the started in Europe."

Realising this answer leaves min with as open goal-mouth into which a journalist could easily sham a critical ball, he is quick to deflate any suggestion

W Continues over





#### # From previous page

he's only in the business for the

he's only in the business for the money.

"Well, yoo know," he explains good humouredly, "when you start your career money is not the first motivation. I think that glory," be chuckles, "is the first motivation. If you can call it glory, you know, it's a dream of having fame.

"Then when you see the success and you have the royal-ties coming and all that, you start thinking differently." But," he warre, "money doesn't bring happiness to anybody. Money completes the happiness."

happiness."
With this profundity you almost expect him to tap the side of his nose with his index

TMIGHT STILL be a little hard for you to swallow the theory that Demi is an aspiring, and until now suppressed, rock and roll

nger, If the thought of Rich Rod If the thought of Rich Rod swanning round Tinvel Town is disturbing, then how can we come to terms with a fat man whose lifetayle is full of garish ornamentation?

He lives in a 17th Century chateau near Paris, owns vincy ards in Bordeaux, drives a Rolls, and buzzes over to Iran as guest of the Shah of Persia.

Persia. However he shows some restraint in his extravagances, and in a Sunday Times interview hast year densed he fed caviar to his eat, although he admitted the tags in his both room were solid gold. He now refutes that, alleging he was misurated.

was misquoted
"That's bullshit," he snaps agrily. "They only look like

gold."
An incident that does appeal to my nefatious sense of cymicism occurs when Damin interpript the interview to ring a British promoter. He picks up the phone with the arowed intention of demanding 88,000 dollars for some shows. dollars for some shows.
Excited at the prospect, it's obvious he will, to borrow those amountal words, squeeze them 'til the pips squeek.
This boy certainly mn't a cheaning.

cheapjack.
"I like to live mee," he reveals. "You don't like to live

"Why I shouldn't, if I can? I did not steal this money, I wanned it by working very hard, I'm touring ten months a

TODAY HE ISN'T performing on stage, but still his schedule is exhaustingly heerie.

All afternoon he's been conducting press interviews, and his PR even had to pobleby listile a wisnes lads recorder.

justice a young lady reporter out of his hotel room before he could grant us an authence. Our session too is interrupted and to complete business we travel over to Thannes TV with him in his himo. Once there he will be intercovered agent.

traves over to Thanks: TV with him in his himo. Once here he will be interviewed again, before funshing his working day with a business dunce.

In the chauffered car he is relaxed and jokes canually about the lady reporter who only inquired into his seaual activities. Dems, a most unlikely Valentino, knew her hitle game and wasn't having any of that.

"I understand the journalist who is straight and honest with me and just asks ne what he likes," he jexplains. "And I understand very much the journalist who ones traight and honest with me and he does not really ask what he feels. You understand? Because I have a lot of experience.
"And I know what kind of

ence
"And I know what kind of
article you're going to write.
Do you want me to tell you
what it's going to be?"
Please do.

Please do.
"You're going to attack me! You're going to kill me! I know that, because you have a magazine that is much more progressive than others." A lot of times we have to make concessions and we don't make what we really like, Your magazine is the kind that will attack what So you are marking.

attack that. So you are working



Hang on. Bits keep flaking off. That's got it. Right, next ones-

with the mentality of the magazine. But maybe you, deep imade of you, don't feel

tike that.
"If you were the editor of "If you were the editor of your magazine maybe you would ask me completely different questions. But you ask me questions that fit your magazine.
"A lot of times we are becoming victims of our job, because we are professionals. Because we have to win our bife."

Repeating his observations he screeches, "You're going to kill me! You're going to attack me!! bet you're going to do that.

"Maybe my kind of public doesn't correspond to your

Mey. I protest, I'm not trying to shich you up, "What is," be asks bemused, 'stitch you up?"

Is ABILITY to astudy judge people astudy judge people astudy into his business affairs. Although a lawyer and promo man are with him, Denu effectively manages hurnelf with, he reveals immodestly, tremendous suocess. Nobody will put one over him and he claims he has never been ripped off. "Not one time! "I smell the people. I feel the people. I told you, I know what kind of article you will write. And I know the people who are going to try and rip me off, and," he laughs indulgently, "I take the money in advance."

But with the revelation that

advance."

But with the revelation that he is the master of his own destiny, perhaps my lament of what could have been is erroneous. Maybe his talent hasn't been prostituted by music but pirms, exploited by uncrupolous curbside crawlern waving bundles of lucrative contracts.

Perish the thought, but possibly he enjoys his present gig and would never entertain a complete transition to rock and

roll.
This chilting fear is temporarily allayed as we move on to other matters, during which handling Demi's boisterous personainty proves to be a difficult task in itself. Most of all he is apparently so sincere he could charm a kebab off a skewer and similarly appeared in the same of the could charm a kebab off a skewer and similarly appeared in the same of the

off a skewer and similarly appears any maspivings expressed about his talent. Built like a baby elephant, his skin is appropriately thick. His resilience to snide unuendoes is baodable, and his natural good humour enables him to accept that, in certain quarters, he is a figure of ridicule.

When told that Benny Hill and Clive James have wickedly lampooned him on British TV he spontaneously breaks into a loughing speam. The tears rolling down his cheeks he recails how a Swedsh comedan stuffed pillows up his kaltan so his imperionation of Rousson would be more convincing. For him this is an accolade.

"The important things in that

"The important thing is that they say something," be

"It means that Demet Rossison is a figure of the day. So this does not upset me. It makes me very happy, because I say, poor bastard, you know how important I am for you to win your bread of today. He's doing his job, but he uses me to sell his stuff.

"That means I am someone This is fantastic. I am going to start worrying when they don't talk about me, good or bad. "Ralous" he suddenly shouts triumphanetly. "They get mad because I am a European and I had a soccess here in England."

In the light of such solerance 'It means that Demoi Rous-

pean and I had a success nece in England." In the light of such solerance towards these people is it also possible that be tends to satirize turnelf? Does he seri-

satinze himself? Does he seri-ously believe he is a gurs?
"I proved that I am a kind of guru," he responds, his laugh-ter suddenly evaporating. "The people they come, plenty, to see me all over the world. Can you mension to me one arrisse that makes my carrier? There is moother. one artists into makes my career? There is no other artiste. You know why? Because they know me in the streets. The landlady know me. This is important. "The landlady does not know Elvis Presley, she knows

me.
"I am well known to the mass of the people, and at the same time I am able to have tea with the Empress of

tes with the Empress of Tehran. "This is massive, massive career. Not career like every-

career. Not career like every-body else."

Does this mean that Bowie and Dylan don't need to abdi-cate their positions to make room for Demse?

It certainly seems that way, and toy chance of discovering a totally unlikely rock talent is quickly shopping away. But Rousses has talked of the "mourressive" elements of Roussos has tatted of the "progressive" elements of "Maget", and has oven admit-ted he hopes it will pave the way for hun in America, where the public still haven't topped Elton John from hus mighty MOR pedestal to make room for him.

for him.
So own up Demi, tan't
"Magic" an attempt to achieve
credibility.
"What is," he asks blankty,
"credibility?"
Oh dear, and I thought he
was one of us. Rock will be
bleaker without him.

# They are destined to become huge.

He's talking about the band...

They are aggressive and tight with suitable sexual overtones.

She's talking about the show.

An act which was exciting, extremely loud, but in no way distorted, and a piece of highly polished, sharply faceted driving rock.

And so is she...

One of the most promising English albums released this year.

He's talking about the album.

They are all talking about MR BIG.

A chance to catch them at the Marquee July 7th.

EMI Records Limited, 20 Manchester Square, Landon W.A. LES

# His comments received the support of most of the audience, and the rest of the right passed without incident. However, it accerns that but for the efforts of individual members of The Radiaturs, who do not have manager and so were somewhat out of their depth, the gg would not have gone on at all. Thus it was somewhat ironic that Holidai, who had been one of the first on the score to break up the fight, found himself taken off for questioning by University security men. He was later released in time to play with The Radianors. KILLING

# PATRICK COULTR

The escalating wave of violence associated with New Wave rock reached a tragic climax with the stabbing of a 19-year-old student in Dublin on Saturday.

PATRICK COULTRY, a 14-year-old student, was stabbed to death at a punk rock gig in Dubin last Saturday night, June 25. This horrific incident was the culminanormal incluming was the cumula-tion of a week in which a member of The Adverts was braten up in the street, and Johnny Rotten was assaulted for the second time in six

anyi.
The murder of Painck Coultry was witnessed by NME correspondent Matthew Nugent who filed the following report from Dublin:

IRE'S FIRST major punk festival ended tragically last Saturday night with the death of 19-year-old Patrick

Coultry.

About 400 teenagers had gathered at Dublin University's Belfield campus to hear five new wave bands

campas to near replay.

Top of the bill were The Radiators From Space, supported by The Undertones, Revolver, The Gamblers and The Vipers, all of them local bands apart from The Undertones, while travelled down from Derry There had already been an omnous.

overture to the event when The Undertones had played a gg in Dublin the night before. Two of The Radrators got up to jam, whereupon Raddators guitarist Pete Holidai was disaged offstage and beaten up "by stagged offstage and beaten up "by tragged offstage and beaten up "by from the fatal incident took place during the very first set, at about 11:00, while The Vipers were playing Fighting bruke out between two tecnagers in the audience, and during the melecone of them, Patrick Coultry, was stabbed

stabbed. Farther Courry, was stabbed. He was rushed to hospital, where he later ched. (According so Irish press repurts, it was only the second rock gig he'd ever attended). However, at the time the fight was broken up the full extent of his injuries was not known, so the gig went on. Peter Holidai- of The Radiastors, who, as ireland's only remotely well-known punk group (and in lieu of visible action by the organisers) were assuming the role of festival leaders, took the stage and exhorted the crowd to "cool it". Tonight we are making history."

look the steps to "tool it." "Toright we are making history," be told them. "It's the first major new wave gig in Ireland; let's not mess it.

was later released in time to play with The Radiators.

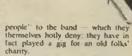
After the gig the bands hung around to hear the news from the hospital, and finally at about 6.00 am they were told that Coultry had died of stab wounds. They were then all subjected to yet another round of "routine questioning".

Although the killing must have been witnessed by many people,

nobody had been arrested when NAII. went to press.

went to press.

The Radiators From Space were so shaken by the incident that they immediately decided to disband. The following day, however, they net and agreed to carry on, but out to play any gips in Eare in the immediate future. Not surprisingly, the University has decided to ban all new wave muse. The Radiators From Space are already notorious in Ireland just for being punks. The Suralay World newspaper, reputedly the local News Of The World, ran a report attributing such quotes as "apoutics should be done away with we should be done away with we should be done."



people" to the band — which they themselves hotly deny; they have in fact played a gig for an old folks' charity.

As a tiposte, The Radiators' next firsh unde will be triled "Sunday World." Meanwhile, ironically, their first single. "Television Screen," entered the Irish charts at 12 the the killing of Patrick Coultry, of

disastrous punk Radiators had begun to lose dates Mutder is not unknown at American rock gigs: in 1971 a security man was stabled at a Who concert and a sandwich vendor was killed at a Whibone Ash gig, while the Helb Angels made there hot on history at Attamont in '69.

made there tool on instory at Atta-mont in '69.

But as far as we can recall, Patrick Coultry's death is the only case of murder during a rock show in the British Isles.

MEANWHILE BACK in Blighty more familias forms of punk bashing weer taking place. TV Smith of The Advers was the first punk recked outside of The Sex. Pistols to get done over in the street. Chris Salewies took him a busch of grapes and came back with the following report.

A DAPAT DAPAT DA 44.

with the following report

AT ABOUT 9.45 in the evening on
Tuesday June 21, Adverts TV Smith
and Gaye Advert were wandering
through the subway of West London's
Hammer-mith tube station. In his
normal manner TV had the launds in
his pockets and his head down—but
suddenly he looked up and, Smith
claims.

claims
"There was the hape Teel zouming towards me saying, 'Let's have you then,' after which he proceeded to kick my kneeraps and then hit me about the head."

Meanwhile two other Teds had joined the Huge Ted in the fun, so "I did the noble thing and ran away."

Senith elaims that he was assaulted the contract the was assaulted three transitions of the term of th shop doorwa





Top: The Sex Pistols' Johnny Rotten hides behind a 'bodyguard' as a photographer attempts to snap his injured face at a London club. Minutes later Rotten was involved in a scuffle. Pic: DENIS O'REGAN. CREGAN.

Above: The Radiators From Space onstage at Dublin University —
Philip Chevron on guitar and singer Steve Rapid. They attempted to
cool down the crowd, not knowing that Patrick Coultry was dying in
haspital from his wounds.

NEW SINGLE : NEW SINGLE : NEW SINGLE : NEW SINGLE SINGLE : NEW NOWHERE

OUT THIS SATURDAY ON VIRGIN RECORDS VS184 : OUT THIS SATURDAY

RGIN



remained untouched

Gayo ternamed untouched throughout.
Then, says Smith, they escaped and ran back unto Hammersmith tube station, ran through the ticket harrier and leapt onto the first train in aght. They alighted at the next stop, and TV went off to hospital — where they sympathited thus: "What do you expect d you go cound dressed like that?" — and he phomed the police, who apparently went off to make musiances of themselves outside 'The George."

musances of themselves outside "The George."

TV escaped without serious physical injury. "Except," he confesses, "I'm scared to go out on the streets. The implications of an unprovoked attack like that are quite horrifying. It seems lake school bullying three stages on."

cn.
TV Smith also feels it's a real coincidence that he got worked over the day after the Daily Mirror had their "Rotten Razored" front page head-

AND WHAT of Johnny Rotten himself? After the supposedly terrifying tazot attack on him in a pub car park the Saturday before last (June 18), you would expect to find him as putanoid as TV Smith. But no. Mystifyingly, John greeted well-wishers last week with soom.

In fact, Rotten's cheerful demeanour in the face of physical anjury has led to some speculation that his injuries may not have been as serious as it had at first seemed. As ever with the Phisols, everyone is so wary of Malcolm McLaren's acknowledged skill as a media manipulator that any report from the Pistoh camp is regarded, off the record at least, with caution. Several daws after the vicious rarcor Several daws after the vicious rarcor

with caution.

Several days after the vicious raror attack on Rotten, all that was visible in the way of scara, writesses reported, were three enas-cross cuts on his face with no sign of stitches. Rotten himself wan in excellent spirits, liest than a week after a violent attack by five 30-year-old thugs.

Again, visitors to the Pistols office were greeted with jeers when asking

after the health of drummer Paul Cook, who'd been beaten up by oo less than six men armed with an iron bar on Sunday, June 19. Yet he apparently was out of hospital almost unmediately.

The second attack on Johnny Rotten took place at Dingu alla Danco Hall in Camden on Thurnday (June 23). This time MME's on-the-spot report came from freelance photographer Derus O'Regan, who had been talking to Rotten moments before the attack took place.

O'Regan had been attempting to take partures of Rotten, but his subject had proved chislive, ducking, behind the Toodypand' (see partures) whom Virgin Records last week desided existed. Eventually O'Regan asked Rotten why he didn't want anything snapping. Rotten maintained it was because of his scars—though another observer at the chib reckoned he actually looked surpressiply arecurred.

After this altercation O'Regan walked sway, only to be accoused by three guys wanting to know if he'd succeeded in preserving the Rotten visage on celluloid. Rotten's bodyguard came over to join the party—and it was at this moment that Rotten's attackers chose to struke.

The Sex Pistols unger was thrown to the ground in a brash which over-turned a table — though not managing to unsettle Lee Brilleaux, who was apparently sitting fairly nearby watching. The Pirates performing onstage. One witness reckoned Rotten got hit by a glass, and apparently his nator wounds were reopened. A Dingwalls official, however, told us it was "just one of those unfortunate sneidents" — and the Pistols office adoutly avoided comment deaptie repeated telephone calls the following day.

Ever since the days of Joe Stevens' famous picture of the Pistols leaping off stage at the Mashville to help some of their mates beat frome victim up, puak rock and capecially. The Sex Pistols has traded on either the deliberate instigntion of violence or an ever-present underlying threat of the same.

Only two or three weeks and Sed.

same
Only two or three weeks ago Sid
Vicious, whom Malcolm McLaren
said was recruited to the Pistols
because he attacked an NME writer a occase he attacked an NME writer a year ago, was boasting assinisely on the Melody Maker shout all the rock superstarn he would like to give a "good kicking."

Ever since Rutten got a good kick-ing of his own, I've been hearing the word Karms a lot:

You get to reap what you sow

O PHIL MONEILL

# AHAB EMBASSY SEIGE AS WHALES STEP "ARTHUR" BURCHILL LENDS



OT a red carpet but well-bred accents rolled out across. Grosvenor Square as I warily approached it on a sharp grey Monday morning.

"Where's Joanna?" and "I'm look-ing for Angela ackshully" were the battleeries of this cultured conglomer-ation of people who seemed to know each other so well, it might have been.

each other so well, it might have been.

a Hunt.

Ackshully, it was a Friends Of The Earth protest on behalf of the whale, aiming to present petitions at the Japanese and Russian Embasses. I cast around vainly for a sympathetic black-leather shoulder but to no avail, parkas and tweeds being the order of the day — even down to Country Joe McDonald (he of the "Marunal Cheer") and Brigid Brophy — so I hung around luoking belligerent until a young man dragged me over to a vain and attempted to make me hig a hefty white banner which unrolled like the scrolle of Babylon. I softed until I was given the one I had my eye on; a petite portrait of a tubby granning fish masquerading as a killer.

Since the aire of twelve, I've had

Since the age of twelve, I've had nore causes than I've told white hes, but I never got to grips with a banner before. After the early phase of putting out an anonymous eyeboll every time I moved, I settled it quice elegantly across my shoulder and drifted with the tide of social conscience a few yards off the Square to the Nip Embussy, where we lined the street and waited.

street and waited.

While we're waiting, let me tell you about whaing. What was once a battle of giants (brave men in open boats fighting with hand harpoons against leviathans) has now become a sorded, cowardly massacre in which a 110 pound harpoon is hurtled into a whale's back, where it explodes to cause a haemorrhage from which—often with the aid of a second harpoon—the whale will eventualty die. It would be unbearable, but less so, if these whales were being savaged in the cause of human enlightenment of survival, but the aperm oil obtained is used to soften leather for gloves and handbags, and the vanity of the affluent society has already endangered the lives of eight species.

I was timiting on this as, the first

I was thinking on this as, the first petition done with, the whale-wishers moved down Park Lane and along Bayswater Road. Terrible is an army with banners, I began to feel exactly like the singel with the flaming sword that Gram Parsons used to sing of, and took to staring at the gassping onlookers with a focusiar light in my eige.

eye.

We moved past a parked Faberge van and I gave it a light tap with my banner. "That's enough of that," a young policeman told, me instantly. "Don't you care about the whales?" I asked him

"That's enough," he repeated.

There was a whole wagunfoad of the law accompanying us, though they were well-disposed to this particular march because a) there were loss of young children on it, b) we were the self-avowed enemy of the Russians and c) most of those concerned spoke nicely. There was also an amazing number of beautiful girls present, a fact which tended to make one forget what a long way it is from Grosvenor Square to Notting Hill Gate. Though I did wonder at one point whether we

• Consister our page



"I always thought it was a type of generical disease."

CINCLE: NEW SINGLE: NEW SINGLE: NEW SINGLE : NEW S SIN BOREDOM

VSIG4: OUT THIS SATURDAY ON VIRGIN RECORDS VS184: OUT



• From previous page

● From persious page
were marching to the Russian
Embassy or the Russian border.
Indeed, you might consider all this
ramping from A to B rather uscless,
and you might just be right, in which
case you can let your fingers do the
walking. A UK Import Ban is
spearhe aded by The Friends Of The
Earth, 9 Poland Street, Loadon, W.1,
and if you have any humanity left
you'll give them your support.
If you are a trade union member,
you can pass a resolution through
yous local branch, as a member of the
A.S.T.M.S. the rocently, You'll have
to keep punhing and people will laugh
at you, but if you care about being
laughed at then you're a wimp and of
no use to anyone. Writing to
namifacturers of leather goods and
oils in also helpful — along with
boycotting and harrassing shops
which sell such products — though the
letters should be cool and specific as
opposed to abusive. A list of offending goods has been compiled by
Friends Of The Earth, 4s Hankson
Road, Winton, Bournemouth, or you
could write direct to the British
Leather Federation, 9 Borough High
Street, S.E.1 and tell them you won't
line their parise lift they pull their
finger out.

Those romantics among us might
consider Rusying ourselves in front of
a whaling vessel I don't recommend
it. But you might like to get in touch
with Greenpeace, 47 Whitehall Place,
S.W.1, who are in the habit of going
out in a converted minesweeper and
placing themselves between the
uddly creatures and the harpoons, So
you thought you were tough, hey
punk? Put your muscle where your
mouth is.

The address of the Friends Of The
Earth u, one more time, 9 POLAND

mouth n

mouth is.

The address of the Friends Of The Earth is, one more time, 9 POLAND STREET, LONDON, W.1. If you want to do something but you're no sure what, write to them and they'll est summating.

get suggestive.

I myself would like to thank them I mysen would use to make hem.

for aforementioned whale bunner, to which I became so attached that, after the Russians had been dealt with. I tucked it under my arm and walked briskly away, feeling quite righteous.

D JULIE BURCHILL

After ACDC, Australian Punk
grows inso long pressers. These Salats
drougnes jant may be the reol thing.
Double cision by TONY BENYON

# Punkaroo Says WE'RE All Poseurs

guitar with commendable colonial venom; and the rhythm section of frametic, freenet driumner Ivor Hay, who looks bke a refugee from a Bryicreem advert and the equally observer. When Bradshaw on bass, who looks bke he'd flash you a peace sign but he plays like he'd chiv-up yer Granny soon as look at her.

They plough through numbers from their EMI'l'm Stranded' affour with an even more calularating display of Fosters-Rock than appears on the vinyl. Tracks like the short, stancato bursts of the title, the new single "Erotic Neurotic", "One Way Street" and "Story Of Love", all of them penned by Kuepper and the amably belligerent Basley, who takes time out o assult the audience when his guitatest breaks a string.

"Right to work?" he sturn incredutously. "Who wants i' fuckin' work anyway, y'trendy pommue bastards' Why the fuck should I get me 'air cut, mate? I want the right not to work."

Fatt warmed the cocklet of me heart, it did, to see someone who has attained between the right not to work."

Fatt warmed the cockle of me heart, it did, to see someone who has attained between the longer and more impressive stuff from the album, like

backwards.

Then cause the longer and more impressive stuff from the albums, like the superb "Nights In Venice" and "Measan' With The Kid" which reveal a stamma and depth of vision with which to back-up the pure savagery of feature. Bottom Bottom International Contract Portion Fosten-Rock.

Fosters-Rock.
Backstage, in the broom cupboard being used by The Saints as their dressing-room, it becomes quite clear that these bozzy bruces ain't pulling no inverted snobbery number by corning on as natural as Rolf Harris possing wind. They're really like that

No, sport, we am't been living in no Romantic Squalor' as you put it," Chiris Bailey lells me.

Dat wor a jowk. Ya remember jowks, dontcha?

"We been together for four years," Chris configures. "And we're on our

Chris continues "And we're on our own down there in a way you couldn't

"All the things you wrote about the fights and the hostility we've had to face were true," Ed Kuepper, says. "But we accepted it our we're from Brisbane and that's what Australia's

been better," Kuepper asserts
"Yeah, we cut all those tracks in
down at Window Studios in Brisbane
as demos," Bailey says, "But we're
gonna hang about over here and cut
another single in a London studio."
"Make full use of the sophisticated
facilities," Ed sneers.

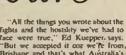
"At least we can play over here,"
Chris says, "But I can't stand all the
posing."

On, you've heard about that, huh?

'Nah, we read about it in the 'Feir' And Leathing At The Roxy' article that you wrote with her,' Chris says and indicates young Burchill as she carves her initials in the wall with her

awitchblade.

The Saints can't help me with my final question about the identity of the young girl with long dark hair who I was talking to udestage during the Ramones set, and so I finish my Fosters and sumble with a heavy heat out to the corridor, Julie puts her arm around me consolingly.



Bailey ciscually downs a crate of beer. "I mean, we ain't no punk-rock group; we waz like this long before we even heard of The Ramones." You still getting a lotta stick down

You still getting a lotta stick down under?

"Yeah, but it's growing," Kuepper says "We're making progress...just got hanned by the beggest TV rock show in Aussie...
What for?

"Fuck knows."

The Saints seem to be settling down quite happily in their romande with EMI Records, aware of the company's desire to restore its credence amongst the punk populace after the hysterical treatment of Les Pistolas and subsequent vindictive hara-kiri of the best ungle of 1976. Ah yes, I remember it well.

"The album's fine, but it ould have been better," Kuepper asserts

"Yeah, we out all those tracks in

Would like a Pro-Plus?" sl ☐ TONY PARSONS



# by VELDA

NE IS always homfied -Nr. Is always homited—
shattered to the core, indeed—at the lengths to which some people will go in order to disguise some trivial little physical blemith. Consider if you will, angeleakes, the plight of poor little Barry Manslow. Even in these days of malnutrition usic, are Barry feek that he's not thin.

DACQUIRI

poor title Barry Manilow, Even in these days of malnutrition chic, our Barry feels that he's too thin. His solution to this pressing little problemette is startlingly simple, dear ones. Barry's stage strides boast a specially pudded rump accion. Is nothing sacred?

Fret not, those ones amongst you at whom men never make passes. Even those of our dear sex wishout moustaches or gangenous pumpler or stinking haliouse don't always find fife to be a bowl of organic cherries. Why, only the other night Velda was stinking he the string her is subsy way through El Laydrad you'd better behever it, my tooties) when whom did her emerald green contact lenses fall upon but three of this world's most divise beauties, Cher Bono Allman, Urnula Andress and Britt Exhand out together in their own ben party at Sunset Boulevard's Roxy Club. Starking back sultrily into the thick red wher rile surrounder near Velda user-Sainset Boulevard's Roxy Club. Shuking back sulrily into the thick red
wheet pile surrounds near Velda overheard the quite heartening news (well,
let's be arabful about this lovelies)
that poor distressed Urasila hasn't been
able to aquite a paramous for the pais
is months. No takers for those lithesome pounds of pneumanc, nublie
flesh? Velda shook so much with joy
my angels, that she nearly puked up
her complimentary Mangarita.

But she kept her diguty, though,
Long enough, anyway, to overhear
that Cher's divorce from Grundiafleegory promises to get absolutely

that Cher's divorce from Grundla-Gregory promises to get absolutely sicious before the legal papers are all tied up and shipshape. And we all know what a little chauvhox little Greggie can get to be in the cour room, don't we, lovies? Velda felt even more cheered though, angels, when she moved her chair over just a little closer in time to lears that Britt had not arrived along. No, Britt had walked in arm in our

chair over just a little closer in time to learn that Brit had not arrived alone. No, Britt had walked in arm in arm with her very own (well, that's what he likes to think). Redders (and han't touring taken some of the weight off that marzellow part of hips?). No sooner had Britt adjusted her bendline but her lover was away pairing up with his close buddy, record producer Lou Affer who, as take would have it, is yet another of Britt's former bealux. Britt became so distressed observing her owners putting back the liquor and becoming nasty and loud and bumptous that the joined forces with the other pair of hemoranging beauts and left the club for a right on the town.

Velda must go now, my little lambs. It's time for her mud-pack. (Yes, of course, only on her facet What did you blink, you naughy ones?) Velda must leave you, though, with her thought for the week: was Squeakly Promise really one of Charlie's Angele?

-BENYON

# Johnny Ramone licks, and the packed house are enthusiastically consumnting the band's cult status with some pogo-accompanied chanting of the Song Thas Started it AB, "I'm Stranded". (Brackets around the first word of the title if you warms pack nits from a deaf dingbal). The Saints' visual offensive comes straight from Earl's Court public barsinger Chris Bailey — curty, chubby and vicious, tugging on a bottle of Scotch and spritting the words out as if they taste of Abbo droppings; Ed "John Boy" Kuepper slashing at his LONE GROOVER.

YOU thought that The Saints were four boozy-faced piss-artists with the dress sense of a dead wino who don't

ve a sheila about New-Punk-ave-Rock, then you were dead

right.

right.

They stamble on stage at London's Roundhouse for their UK debut as openers for The Ramones and Tatking Heads cauding all the hallmarks of new bruces in town; an alienated hyper-sensitivity to the bondes of curious eyes, tempered with a voolent self-belief founded on snotty cockiness more than genuine self-confidence.

Then they wade into their dentisation heavy metal rock that sounds like a buzzaaw that his Jearned to play Johnny Ramone bicks, and the packed house are enthusiastically consumations.



# STEVE WINWOOD

The teen construction of the state of the st

Ten least the first of ten albums which the sound in rock modern are less than the most sure less than

Hyde Park conject; the market of the pressure of being the look of the pressure of being the look of t

Three stanic was a see that we want with the standard of the see that the second of th



From the very beginning of his career, Winwood has been regarded as an essential artist. If you want to hear that voice, that sound, and that feel in music, then there is only one place you can go to get it:

Through all those 13 years, there has been the promise of a Steve Winwood solo album. A record with Winwood's inspiration at its purest, and with him in control all the way.

On June 24th, that promise will be delivered in full.

Its called "Steve Winwood."
On Island Records.

Produced by Steve Windood and Chris Blackwell in association with Mark Miller Mundy



THE RESERVANCE CONCASSES AND COSTS OF AN EXCEPTION

# IT HELPS YOU MAKE IT ON THE NIGHT

T'S a far cry from The Damned, who use one roadie and the cheapest PA they can rent. For their three Earls Court concerts at the end of last week Genesis required the following personnel to help them make it through the night:

## LEARNALLYOUR KISSES FROM ME ...

LOOKING FOR a kin? So twere the 3,225 chicklets who recently snuggled up to Jesse Coronado of California, making him Champion Kisser Of The World in a pearly-cool eight-hour

session!
Lauren for the longest single kiss on record go to a pair of Brazilians who caused a traffic jam in 1964 when enmeshed in a pamionate embrace while motoring. When apprehended by police, the unfortunate comple revealed that their teeth braces were intertwined!
Talk about a "love tangle", eh kish?

But the best of the "bad taste" stakes just must be the latest course laid on by the Open University of Washington D.C. where Adults Only may get closed up on Social Kinsing — Pachering and Protocol.

Instiguted by dance muster Joe-Jeff Goldblatt, the course comprises the lanck of smackeroon such as The Dart and Dodge Kins, The Inhalantion Kins, The Air Kins and Fending Off The French Kins.

Says Joe-Jeff with a smartly smirk: "These days, you have to look as if you enjoy it on matter what?"

For your edifficultion, a resume:

"These days, you have to look as if you enjoy it so matter what!"

For your edificution, a resume. The Dart And Dodge Kins: "Aim directly for the lips of your partner and, a split acroad before contact, dart around the cheek to the left or right. This is very difficult to master and can lead to an Ear Kins if the timing in off. If you've exce been kined unexpectedly in the ear, you know that's perty serious."

The Inhalation Kins: "This one is for oll millionaires whith bad breath. Take a deep breath before contact and bold it till you have a chance to back away. Be certain to smile before doing it, and if you have a chance to tack before the light of the properties of the light of the

tone almost without physical contact."
Fending Off The French Klas:
"Sometimes a friend or enemy will place his fongue in your mouth while kinsing. This is called the French kits. If the kits in not wanted, don't shrick or faint; just give a quick, sharp bite to the end of his tongue!"
Thanks, Joe-Jeff:
Next week we bope to bring you details of a new American course concerning Fending Off Unwinted Handshakes By Slitting Your Partner's Artery.

Partner's Artery.

D JULIE BURCHILL.

brand name) lights men, four ShowCo tound men, plus one ShowCo rigger.

And this is their permanent crew.

And this is their permanent crew.

The Genesis operation has been this size for the whole of the world four they are now close to completing—and which has taken in gigs in the States. South America and, sow, Europe, In addition, at each of these gigs tour manager Dick Fraser, who lives in New York even though the band live in England "because it's more central for the rock'n'roll business", takes on an extra ten to 15 humpers.

Five track drivers are also required to drive the four articulated forties that Genesis use to haul all their equipment plus a spare generator.

Quite an armful, ch?

The question is, is all this really

The answer is, almost certainly,

yes.

From the floor of Earls Court, four hours before the band is due onstage. Genesis don't really fook to have that much gear. Everything that is actually on stage (which, of course, rolls backwards and forwards on rush to facilitate movement of any support group's equipment) is owned by the band—including the covered-up "box of tricks" on which the two drum kits sit... the secret of much of the Genesis electronic wizardry. Everything above it is rented by the band.

In additions to the F000 000 PA the

In addition to the £300,000 PA this Includes the laser system and the f100,000 leghting system, both of which, it is clasmed, are unique to the band (a claim which, having seen the show, one fully accepts).

"They just have the amount of equipment they need to use," says promoter Harvey Goldsruith, wiping his hay fever-swollen nostrils with a Mansize Kleenex. "The secret is not to overdo it when you can get a good sound... The trick is not to just have as much junk an possible but to keep if as clean and neat as possible."

Manager Tony Smith does not feel there is any funt of a hardware OD here whatboever, "We spend," he says, "most of the money on the lighting because it enhances the music With a band like Genesia who don't have a Jagger or a Mercury or a



Right lads, let's get started . . .



we gone fill this place by seven. Ples: CHALKIE DAVIES

## GENESIS in 7,432 road crew shock

well as aurally entertaining."

Accordingly, before they take off on a major four — the band reckon to

work six months on the road and six months off — the amount of money Genesis think they will gross is worked out and a stage show is

devised that will eat up virtually every penny of it. Most major bands, Smith maintains, operate their tour finances in a similar manner.

in a similar manner.

Of the use of lasers, which for some major bands have fittle more function than as pure hyperbole, Smith feels they offer just another source of lighting. "We use them very sparingly," he says. "They have jo be used very sparingly," very tastefully and very sparingly."

Indeed this appears to be the way that the band does use them. Genesis certainly have the tastiest laser show I've yet witnessed.

"I'm anti," continues Smith," the ELO. ELP 25 trucks on the road syndrotne. I think people become bored with all that very quickly. I think that Genesis could go out and play some club dates, which we are thinking of doing, and be just as exciting.

"But when you're playing a 15,000 scater hall you have to have something extra."

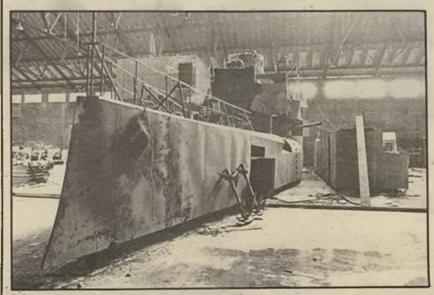
The resson that so much equipment in rented from companies like ShowCo and Rainbow lights is because the very nature of rock it roll technical theatre implies a built-in obsolescence. Owning your own baser set-up or PA is not, therefore, the sound investment it might appear superficially to be.

"We sit down with the rental company before the start of a tout," says Smith, "And tell them what effects we're looking for and they design it accordingly.

"All we do," he concludes, "is to take it from the lowest level—as in a club—and if you want to maintain that level of power in a big yenney on need to be able to do certain things with the stage show."

Is all this really necessary?

Yeah, if you're playing at Earls Court it really probably is. The reason that so much equipment



Good grief!

NE OF Italy's smaller political parties, the Partie Radicale, parties, the Partie Radicale, parties, the Partie Radicale, parties, the Partie Radicale, parties and hashish be completely legalized, a proposal that could be adopted should the party join in a coalition government. The reasons behind the recommendation are simple. They polat out that the use of cannabis has taken on a social role smillar to that of alcohol, and that from the scientific point of view, the general international conserous as that the short and long term consequences of cannabis are less harmful than tobacco or alcohol.

Further they point out, the same channels of distribution are used for cannabis and heroin. They reckon that of the production and distribution of cannabis were under state control, the heroin market would be detached from the cannabis market, quality and prices could be controlled, and narcotic squads could from their attention to eliminating heroin. UK lawmakers, take notes.

American Commodity Newsterter, cocaine and other illegal
drugs are the biggest hard currency
carner for the state of Colombia
mounting to \$3 billion worth of orders
in 1976 alone. The Newsterer also
reports that government scientists are
believed to have developed special
high-yield strains of maripuans in
anterpation of legalization moves in
the US.

A N. HIMISMAL discounter carne

anticipation of legalization moves in the US.

A N UNUSUAL discovery came to light when scientists at the total light when scientists at the following the mount of the munmy of the Egyptian Pharoah Rameves: It isside the abdominal cavity of the body, tobacco leaves were found, a fact which could substantially after drug history. It was always believed that tobacco was antroduced into Europe by the Spaniards who had found the Indians mooking it. If this latest discovery is correct, tobacco would now appear to have been known of more than 2000 years before. Not everyone is going along with thu theory, however, including Dr Maurice Busaille, one of the surgeons who worked on the team repairing the munmy. He thought that the tobacco came from a cigarette end that someone had dropped into it at some time size cits discovery.

THE. WHO, George Harmson and Robert Stigwood are just some of the many people who have given financial support to a new charity called FREE. The charity is trying to raise fands to establish a treatment and rehabilitation centre for drug addacts, where a new techni-

T'S OWT FER NOWT TIME AGAIN — well almost!!

To celebrate their first anniversary as undesirables. The Damned ure playing four nights at the London Marquer July 3 to 6. Each evening, those extremely nice people as Saif Records will be giving away copies of "Stretcher Case Baby" / "Sick Of Beling Sick" — a brand new Damned single (complete with picture sleeve) which will never be available at you local record store.

A one-off callectore" inem that money can't buy.

Now, we're quite aware that a losta you young profes biving way outs London men't be able to shuffle along to the Macapuer. With this in mind, we've done a but o' arm metain", husted at blackmail and even gone so fas to infer that we'll never ever write about 'em again unless — such nice understanding lads The Damned turned out to be! Would you believe they be hern so generous as so tend over 250 copies of their single, 250 badges and 25 copies of their debut album with their forders regard.

We've decided not no put 'em up for unction in the small ads, but instead put 'em up for grob. Now all that you've gonu do is graffin the cirgin white T'tharts being so tastefully modelled by young Brian. The Captain, Dave and scurrilous Monsteur's cabor with appropriate slogues and smart-ass onellners.

The most unaginature 25 enters will each receive a copy of the single and a badge.

The nest best 25 numers hip flus un album, plus a budge.

The nest best 25 numers hip flus an album, plus a budge.

The nest best 25 numers will each receive a copy of the single and a badge All entries will be judged by some utiff from Saff, anyone caught skiering around the NME offices, and od life member of The Damned. So out with your ball-points and the felt-tipe, switch your beain so "Inspiranon" and start verawling. TS OWT FER NOWT TIME AGAIN — well almost!!

DEFACE DAMNEL

FOR PHUN AND PHROFIT...

All entries must be accompanied by your full name and address and posted to:

"I'll Be Danned" — NME Compession, 55 Ewer Street, London SEPI 6YP...
and be received by no later than July 8, 1977.

(Remember: entries from members of The Danned. employees of Saff Records, their families, friends of Hulcous Bill Gangrene, or the employees of IPC magazines are NOT chiplet.)

P.S. Try and keep 'em reasonably clean 'cos we'd like to print the best!



que developed from Chinese acupuncture would be used. Popularised by Dr Meg Patterson, it involves passing an electric current through the addict's ears via metal clips connected to a battery-operated control box. The technique, it is claimed, climinates withdrawal symptoms completely, and works for heroin, cocaine, barbiturate, speed, alcohol and necotine addiction.

A MAJOR investigation is underway in Scotland Yard following information that

drugs stored in the Yard's narrouse' store have been resold onto the black market. This came to light after a bust in North London where 80 pounds of cannabis were scired. When regional forense scientists examined the haul, they discovered traces of lingerprint powder different to their own and this, combined with the fact that the cannabis was of an unusual type, enabled it to be tracped back to Scotland Yard. It had been examined there a year before, Whoops

# THE MAN WHOKILLED MICK **JAGGER**

HAT SPECTRE haunts
Mick's dreams after
Bianca delivers the mug
of Horlicks and the goodnight

Cocaine? Coninthia West? A grg with The Sex Pistols?

No! The thing on Mick's mind is horrid

The thing on Mick's mind es horrid homeicide!

This ferocious fear was paraded when Jagger attempted to voto the publication of The Man Who Killed Mick Jagger by David Littlejohn, Associate Dean of the University of California, on the grounds that some loony might be litred to put the theory into practice!

Mr. Littlejohn siked none other than Jann Wenner himself (lose ten safety-pins, you little spike-haired monster who said "Who?"), editor of Rolling Some and self-confessed "Jagger's friend," whether he should clear the title with M.J. himself.

Smirked blabbermouth Jann: "No. I know him. He is continually fantassising and in dread about being



Jagger — in terror?
shot and killed by some nut at a rock

Mouthed Mr. Lattlejohn (great name, ch kidz?) smugly: "It seems be would have liked to stop publication. But he couldn't do that so I gol a strong letter of protest from his language." lawyers."
Tee hee hee.

☐ JULIE BURCHILL



LAST YEAR Thrills run a transcript of Bob Dylan's first interview. It was done by BiBy James of Columbia Records in October 1961 to get information for the sleeve notes of "Bob Dylan." The tage I transcribed the article from had a number of breaks in it, but earlier this year in New York City I was able to find one of the important missing sections — the one which is the origin of all the myths and stories about Dylan running away from home and living in New Mesico and the South West United States.

YLAN: "Well let me say that I was born in Duluth, Minnecota — give that a little plug. That's where I was born and ab, out in the nidwest most of my life.

Well, about three-quarters of my life around the midwest and one quarter around the southwest — New Mexico. But then I lived in Kansan — Marysville. Kansas, and, uh, Sioox Falls, Sooth Dakota I bounced around a lot an a lid."

Was that your choice? "It was my choice?"
"It was my choice partly. Partly it wasn't. I ran away a lot — stuff like that. I'd rather say just that."

When was the first ame you ran eway, as you put it?
"I took off when I was in New

Mexico I lived in Gallap, New Mexico."

How old were you then?
"Seven. Seven — eight — something like that. For the most part my base has been in upper — way upper.

Minnestota. Almost to the border. Can I mention the town? Hibbing, Minnestota — that's a mining town—lumber town. I was there off and on ever since I was about seven to seven-teen."

seen."
You were in Gallup when you were neven and you took off? Were you alone?

"Yeah, well, I was with a carnival when I was about thirteen and I used to travel with a carnival — all kinds of

ms. Where did you go with the carni-

Where did you go win the carnionly?

"All tound the mid-west. Uh.
Gallup, New Mexico, then to Texan,
and then ... lived in Gallup, New
Mexico, and ...

How far did you get when you were
seven and left Gallup?

"Oh ... Well, I was with an uncle
and, ub, I was in Texan, then Kansas
But this stuff you see, I can's really
remember so bot. All I remember is
basic — base things, Where I could,
wh, just base things, wor of like ...

Did you go to school much?

"Yeah, I went to school, I
graduated. I graduated from high
school — that's where I graduated —
Hibbing."

Hibbing."

I see. Did you go to high school for four years in Hibbing?

"Well I graduated I skipped a

grade."

How long were you with the

"I was with the carnival for a long time every year. I was with the carni-val summers and even part-ways into the winters.

the winters."

What did you do?

"Uh, roussabout. I sung around, I didn't sing for any money but I learned a lot of songs in the caracival.

That's why I know all these songs they do now and I'm only 20. I bear a song now — at least a folk song — I've beard a version of it or something like it before."

And work here a good memory?

beltin a version in the kineting activities of the control of the

Tan."
What are your earliest memories of

What are your earliest memories of singing?
"Well, Eve been singing for an awful long time. First guitar I ever had was a very old guitar and the strings were about an inch from the keyboard. That's why I use a flat pick when I play now — and I never got unused to using that flat pick — because I could never get those strings. They were heavy strings and my fingers hurt.

"How old were you?,"
"About ten."

Who gare it to you?
"Down at, uh, uh. I eet it in.

The gape it to you?

Down at, uh, uh I get it in



Chicago on the South Side. I think from a street singer — I didn't get it from him, I get it from a friend of his — Aravella Grey. He was the singer and, uh, let's see — there's Sioux Falls, South Dakota. I learned a lot of songs there. I learned — not a for, but I learned. I didn't learn songs, I just learned way of singing. I learned the way of singing I do. I didn't really learn so many songs.

learn so many songs.

"There was this fella there on a farm right in Sioux Falls, South Dakota — a little bit out — played autobarp. And he was from Kansus. I learned just ways of singing from people like that But I never really heard any other way.

"I played piano when I was seventeen, I played piano for this rock and roll singer. Hin name in Bobby Vee and he's a big star now, I guess."

Now where was thit?

"That was in Fargo, North Dakota.

Then we went all around the midwess. Went to Wisconsin, Iowa, toured around there and then I left."
How long were you with hum?
"I was with him for about, uh,

"I was with him for about, uh, every night — just about every night — for about a month or two. And then as soon as I left him he get on another recording label and then I saw his picture in big pictuse magazines and that kind of stuff not too long after that. So that was sort of a deappointment. But I always figured that — I just like to feel that I know where I'm at. Because if I know where I'm at. Because if I know where I'm at. Because then if nothing happens that I expect to, then if I don't get something like that, I always just something hike that, I always just figure that if I know where I'm at, then nothing will hurt one and then I'll never be disappointed. Then if something courses up, you know, then it's thing couses up, you know, then it's for the good. I mean, it's not really pessimistic or anything like that, but

# Dylanologists nly (otherwise boring)

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it's just that I like to feel that I know

it's just that I like to feel that I know where I'm at." Do you?

"Yeah. Pretty sure I do. I'm at the stage now where I never thought I could sort of look back and see something but I knew I could sing better than all those people that are singing now. And I knew that I could sing the chance to give much better if only I had the chance to and I'm just getting that chance to in New York. I had the chance to around the country — but I can't reach as many people around the country. And I've had the chance just breaking for me now in New York.
"Because my Idol is really — like

York:
"Because my idol is really — like when I'm even on the stage — and not even on stage — my biggest idol goin all through my brad all the time is Charlie Chaptin. This takes a while to explain, but be's one of the mer."
(Now make a New Testament outs that—Ed.)

MILES.

# Lou Reizner dies at 44

OU REIZNER, who died of stomach cancer in England in the early hours of Sunday June 20th, and will always be remembered for his rather bombiastic productions of "Tommy" and "All This And World War Two", also played an important part in the formative careers of Rod Stewart and David

Bowie.

He was born in Chiengo in 1933 and apent his toens singing with The Skyliners, a Pritsburg based word group best remembered for their original his version of the evergreen song, "Since I Dou't Have You". In later years, he was to pursue a career as a solo artist (Harold Robbins penned the liner notes for his debut album), but quickly learned to apply his

# IS YOUR WAR AN UNHOLY MESS? GET NEW FAST-ACTING **NEUTRON BOMBS!**

Since British law frequently opporary to place more emphasis on the preservation of property than on the irreservation of property than on the lives of its humans owners, it should come as no merprise to lababitants of America's very own stationary niterast-carrier that our transatiantic properties have ploughed this cute notion from the Old Country back into their favourite hobby; warfare.

Ordinary nuclear barneys are enter-Ordinary nucleur barneys are enter-taining ecough as far as they go— nice hig bangs, splendid quantities of cannalties — but they do have the drawback of spoiling the tourist trade in those parts of the world where they happen, fedenly, what we need — decided the mad scientists of the Pentagon — is an explosion that removes people without knocking over the amenities and accepting the laws.

On Friday, June 24, the Washington Post blew the gulf on the subject-

matter of a closed-door semion of the United States Senate Appropriations Committee, called at the orgest request of NATO commanders in Europe. (Maybe they'd read about the Resultan Proton Beam Weapon in NHES!)

Said semion, it turned out, was concerned with giving the final gondened on production of that long-predicted S F nightmare the Neutron Boonb, a weapon capable of the mandestruction of human beings but which leaves buildings intact.

Known to U.S. forces in Europe m

which teaves buildings intact.

Known to U.S. forces in Europe as the "Cookle-Cutter", the nuty little things will shortly replace "conventional" stake warheads in the controversial Lance missiles (see last week's Gashag) which are deployed in West Germany under nedimary fleid-commanders. (This could be "dangerous" — Mistary Ed.)

Nutries hombs are alrea hands and

Neutron bombs are ultra-handy and onomical. When they go off, they

one a deadly spray of invisible ionetive neutrons which pass ough walls without hursing them, do fatal damage to saimal and

of such a device will be affected within seconds. They will then start throwing up and contracting muscular spanus. A little while later, they will begin to

A little while later, they will begin to disintegrate.

After m hour or two the radioactivity dissipates and the occupying force movie in.

So enthusiastic are the NATO generals about this idea (after all, the only equipment genual-troops will need will be distraint and vacuum-cleaners) that the Pentagon is pushing Washington to OK the even more practical Neutron Shell.

With this you don't even need short-range missiles. You just shove it down your howitzer or anti-tank gut and puil the trigger. Anyone can do lit Order your own doomnday weapon today. It's what's happening, baby.

CASS ANDRA



Lon Reizne In a Mephastophelian albumimovie/coincert, Reurier spent most of
last year attempting to repeat the
succeis of "Tominy" when yet again
be convened diverse talents such as
Bryan Ferry, Leo Sayer, Frinalise
Lane, Rod Stewart, Helen Reddy,
The Bee Gees, Peter Gabriel, Jeft
Lynne, Eiton John and The Four
Seasons to record a selection of
Lennon and McCartney songs for the
soundtrack of an anti-war docurrentary, "All This And World War It". It
was a project greeted with a mixed
critical reaction.

Lou Reizner is survived by a wife
and daughter.



talents in the studio. He worked as an engineer and then graduated to produce a whole string of Stateside hits for Duane Eddy's gostarist Al Casey — "livin' Around", "Surfin' Hootenanny", et al. 1962 saw Retuner appointed Head of Mercury Records International Operations and in this capacity not only guided the careers of such artists as The Singing Nun ("Dominique"), Paul Maurist ("Love Is Blue") and Horst Jankowski ("A Walk In The

Black Forest"), but continued to

Block Forest"), but continued to pursue his career as produce. After working closely with Mapfred Mann, he signed David Bowie to a U.S. contract and promoted "Space Oddity"; probably Reizner's greatest achievements, however, were his subtle productions of Rod Stewart's first two solo albums, "An Old Raincoust Will Never Let You Down" and "Ganoline Afley".

A familiar and lofty figure on the British scene, Reizner assembled an

all-star cast in 1972 that included The Who, Rod Stewart, Stevic Winwood, Maggio Bell, Ringo Starr, Richie Havens, Merry Clayton, Richard Harris and the London Symphony Orchestra and produced a roultimilion tellang adaptation of Pete Townshend's rock opera "Tossmy", which he also staged at The Rambow Theatre in London.
While also working on the possibilities of getting Christopher Lee and perhaps David Bowie to co-



#### SINGLE OF THE WEEK

THE SEX PISTOLS: THE. SEX PISTOLS:
Pretty Vacant (Virgia) "In
1962, nobody really wanted
a band louking like us and
playing what we wanted to
play, because the people
running the music business
couldn't understand
absorper wanting to bear it!"

couldn's understand among to hear it!"

— Mick Jagger.
In case anyone's forgotten. It years have elapsed stoor then and things traily haven't changed that much, ch kidzi!
There are certain all-too-race occusions when, without priors warming, it record comes hurtling out of left field.

The you dead an your tracks, floors your expectations, floors stops you can an your tracks, simply SHOCKS you, and prompily sels the adrenaler by mapping around your vistem at ten times the normal speed. It happened to me (and I'm certain I'm speaking for countless others), the very first time I heard Little Richard frastically scream "Awon-cally scream".

less others), the very first time I heard Little Richard Irantically scream "Awopbopaloobop — Alophamboom", Chueck Berry motorratin' through "Irohany B Goode". The Kmks brutshizing "You Reathy Got Me". Keith Richard's fuzz.gulfar intro to "Il Can't Get No) Satisfaction", the povehotic dehtlum of Hendrie's "Purple Hare", the we-sam't-gonnas-take-no-more-of-this-crap angst of The Who's "My Generation". The Velvets' cacophonic "Sister Ray", the contempt with which Dylan spat out "Like A Rolling Stone", hearing The Stooges "1095" being played immediately after CS&N's "Marraketh Express" one humid morning over a New York radio station a couple of week's after "Woodstock", Television's surreal "Marquee Moon".

l expenenced the same feel-ings this Friday when I received an acetate of The Sea Fastols' third single, "Pretty

Pixobi hird single. "Pretty Vacant"

With Icw exceptions, up matil abow the 70s have been a concept: take an idea and then build a bond (like Kus or Acrosmith) around it and cold-bloodedly exploit it for every dollar it's worth. That's, of course, if you have a taste for yesterday's warmed-up leftovers!

The Sex Pixtob are an exception — quite probably the only rock band currently isvong and working in the present. Not last month, not next year, but NOW — whilst all around them their immediate competitors, especially those embraced by New Wave-ism, are lost in various half-cocked fantasies of what a 1977 rock in' roll hand should be like.

Contrary to expectations, The Sex Pixtob, but the genuine article. What The Sex Pixtob turn out to be not merely somebody's idea of a band called The Sex Pixtob, but the genuine article. What The Sex Pixtob turn out to the roomnon with the likes of Jerry Lee Lewis, Little Richard, Townshend, Dylan and Jegs — I'll even throw in Wayne Kramer — was that when they stood on the threshold of their respective careers — for a brief noment — not only were they devoid of illusion and pretension but they had their finger family on the public of a generation.

We have that situation was a supplier of the respective careers — for a brief noment — not only were they devoid of illusion and pretension but they had their finger family on the public of a generation.

furnity on the putse of a generation.

We have that situation recurring at this very minute.

Parture, yourself trying to describe the sheet overwhelming unpact of "[1 Can't Get No) Sarial scar". "My Generation", "may Power" of even "Dartings the The Street".

Tastisently, there aren't any appropriate words. And, unless you're terminally incensitive, you can't possibly fail to recognise the numbing shock of reality when, on such fare occasions as these, it presents itself with all the subtlety of an earthquake.

itsell with all the subtlety of an earthquake.

The Sex Pistoh' "Pretty Vacuat" is one such imstance. With this disc, The Pistoh positively cream their closest competitors with muscle to

Forget about the acceptable acc of outlaw chie. The Sex istols are a band virtually



# Another SEX PISTOLS record

unable to perform before a public who helped to create them. It's a vacuum an which no other band has, until now, found itself thrust.

As a result of this dilemma, the only positive outlet for their frustrations a the comparative isolation of the recording studio and it's from there that "Pretty Vacant"—the music, the noise, the intense almosphere—book over in theer anger and desperation.

ation
People have been trying to
get back to this pitch of intensity throughout the 70s and the
cumulative desperation seems
linally to crupt on this seminal

finally to crupt on this seminal single.

Apart Irom anything else, "Pretty Vacant" establishes that The Sex Pattols are not one-and-a-half hit-wonders, and there's nothing about this record that should prevent any shop from stocking it, any radio station from keeping it off the playlist except bloody-minded bigotry. However, I'm sate that someone will find a "sustable" excuse for, as we have all been assee (during the

. turns out to be the future of rock 'n' roll

Spotted by ROY CARR

Jubilee Year), both The Estab-

Jubilee Year), both The Establishment and a good number of citizem of this Seeptred Isle are riddled with prepadee and hypocray to the extent that The Sea Pistob have been virtually branded the Niggers of Rock in Roll.

In the face of a media backlash, which have had quite the opposite effect than that intended. The Sea Pistob nothing to gain momentum. In fact, if the heat were suddenly witched off, perhaps the desperation with which they approach their vocation might dissipate.

You see, The Sea Pistob are might dissipate.

You see, The Sex Pistob are so much a part of the present social climate that next year they may be a spent force, maybe the Old Farts of The New Wave, maybe (d some people have their way) dead. However, let the future take care of itself. Whatever the

outcome, we'll never ever forget 1977 in the same way we forgot 1973, 1974, 1975 and most of 1976!

For the time being, I long for that Thursday evening when I awitch on BBC-1 and see Savile gawp into the camera.

"Err-ch-cri-terr, howzabout that then guys in gab, it's Number One... it's Top Of The Pops... it's ere-berrerr, them Sex Pritots Luds with 'Pretty Vacant'... 'err-ch-errers'."

THE FLAMIN' GROOVIES:
Teenage Head-Headia' For
The Texan Border (Kanna
Sotra); THE NEW YORK
DOLLS: let Boy/Babyion.
//Yho Are The Mystery Girb?
(Mercury); JONATHAN
RICHMANTHE MODERN
LOVERS: Rondmaner —
Once/Rondmaner — Twice
(Beserkley).

None of these records were hits the first time around, yet two of the three — The Flamin' Groovers "Teenage Head" and Jonathan Richman's "Roadtunner" — are firrily established in rock subculture as bona fide 70s Teen Anthems — as important as "Summertime Blues". "Satisfaction". "My Generation". "Search & Destroy", "Kick Out The Jamis" and "All The Young Dudes". I assume that every self-respecting Groovies freak will already possessa these two prime-cuts on any one of half-a-dozen repackages, but anyone who has often seen the Groovies name mentioned (with respect) in this paper and has yet to discover what all the fust is about will find this single (and a recent U'A Records E?) an illuminating introduction. "Teenage Head", which features Roy Loney exercising his most menaging and demented start, was recorded in '71 and emanates from an album of the same name. "Headin" For The Texas Booder", which has Tim Lynch on yotal lead, was recorded a

year earlier and has been lifted from "Framingo" Two sades from two Richard Robinson-produced LPs which not only captured The Oroovies at their centils, but still sound as relev-ant as anything currently being pounded out in the name of mark.

ruck.

Allegedly, all that Johnsy Thunders receives an terms of royalties for his contributions to both New York Dolh albums is a pittance of eight dollars annually. Like the Groovies' single, these three Dolh tracks positively beg for a sprift pois sleeve — but what the hell. As an appetizer for the re-packaging of both Dollas albums has a double, it filmstrates the influence Les Dollaes and only exerted on The Psych, but on mnumerable late-70s sleave bands.

According to rocklore, when Thurders' Hearthreakers played the ill-fated "Anarchy in The UK" tour, Thundera is repurted to have said to drummer Paul Cook that he could detect a strong Dolts influence in the Pistoh' songs. Cook is supposed to have replied that The Pattoh, in the very beginning, roped The Dolts off somethin' rotten. (No pun intended.) According to rocklore, when

Now back to the music.

"Jet Boy" in a seminal highmured 70' riff, a loose-hipped
soog which acted as The Orand
Finale for their first album.

"Babylon" was the lead-off
track for their first statement
"Too Much, Too Soon". For
the third track, I'd have preferted either "Personality Crisis"
of "Looking For A Krist"
In retingence, if can be trans-

or "Looking For A Kiss"
In retrospect, it can be seen that the Dolls are to the 70s, what the MCS were in the 60s: an archetypal star-crossed Amenian nock band who, through circumstances often beyond their obarrol, allowed later bands to capitalize on their stance. An appreciation of the Groovies and the Dolls is just an important as that of Iggy and The MCS when understanding the present musical climate.

One . fine ... ain.

four five six argusby one of the three best rock sougs of the 70s and by the same token comes close to celipsing both "Fun Fun Fan" and "I Get Around" as the ultimate crusin' anthem. Receleased by public dentand. "Roadrunner" was, up until the appearance of the Pistols "God Save The Queen", the only record that received a standing ovation when spun between live sets at The Roandhouse and Hammersmith Odeon.

"Roadrunner" — Once" in

mith Odeon.

"Roadrunner — Once" is the same cut that first appeared on "Beserkley Chartbusters Vol. 1" and also as a now-deleted UA ungle (UP 34006), whilst "Roadrunner — Twice" is the earlier, notch speeder prototype which John Cale produced in 1971 and found on "The Modern Lovers" LP. That's inght, the version that features an organ piping out the "Soster Ray" riff which sounds more like Cale than Jerry Harrison. It also reveals Richman still obsessed with Low Reed.

The Keeper Of The Great

obsessed with Low Reed.

The Keeper Of The Great
American Teen Dream and a
terminal tomantie, the following
cratic Clean-But-Never-Mean
Jonathan Richman has apparently discovered his former
to whine "Pablo Picasso" in his
code arma adenoidat monotime. Richman only condecends to sing "Roadrunner" if
allowed to perform three
versions of "tee Cream Man"

cends to sing "Roadrunner" if allowed to perform three erasions of 'lee Cream Man'. In the incessant demanted braying of Johanny Rotten and the wide-eyed innocence of Jonathan Richman rock 'n' roll is in very side hands. Could be, the clarion call on the streets during the Summer of '77 will be 'We're pretty—Pretty Vacant' and 'Roadruner'—hope fully with the Raalso On and On Every Radio!

O.K.—all out on Route 128'





THE NEW YORK DOLLS

# COLOS S E U M DONAIREY GARY MOORE JON HISEMAN





A TOUGH EUROPEAN TOUR IMMEDIATELY FOLLOWED BY SEVEN DAYS PLAYING LIVE IN THE STUDIO, HAS GIVEN BIRTH TO A KILLER ALBUM. "ELECRIC SAVAGE," THEIR FIRST ALBUM ON MCA.

SAVAGE ELECTR

MCA RECORDS

# JAZZ

# Father of the Free

Sunny Murray. founder of free drumming, talks about Taylor, Ayler, and Terry-Thomas down Ali's Alley

N THE STAND, Oliver Lake is whacking a Touareg drum with a curved beater while Fred Hopkins, head bent, intent, unleashes a string-bass run that comes on like a company of archers. Sound with a strange insignia, this, fits starts and St. Louis' Tibet. Oliver ducks to his alto, screams and tongue-slaps for a chorus over the snorting and snapping bass, un-stoppers and yells "Put all my food on the same plate" which has the waiters guessing somewhere short of

sing somewhere short of the unitarianism of music.

"I'm a very good cook — gournet even." says Sumy Murray at the bor. "I had a cafe in the Village when I was about 20. I don't do it any more, but it's been my livelishood in New York a lotta times when I had to support my family."

family."

The father of free drumming and most significant drum innovator since Kenny Clarke and Max Roach has hardly been showered with wealth. A huge bear of a man all in black but for white buckskin shoes. Sunny is amisble and very very articulate. Born James Murray, 1937, he studied at the Schillinger School in Philudelphia and the Manhattan School of Music after his move to New York in 1955. He comes from a musical family with a step-brother who'd played with Dizzy and Lionel Hampton and written for Outney Jones. "I was playing bongos and coagas when I was very young, and dancing, I had a dancing team, you know — hoofing, as they say. Bosing, sports, swimming for medah and all that, then at about 171 started to get more devoted to trapa." The father of free drumm

Still in his teers, he was playing pick-up gigs with Jackie McLean and Ted Curson, and was accepted as an up-and-coming drummer. "Twe been a listed Bopper and I can still play that way when I want But there was a way that I wanted to play that I really couldn't play at sessions. I mean, you couldn't play "Just Freends' in 3/4 at that time, or anything. I used to do it and I used to get bugged. "I wanted so play with Ceci when I was about 22 — I just fell in love with Cecil. It was an opportunity to explore. At that time, I was playing a little like Elvin Jones — I'd never heard him, and he'd never heard him, and hears for the first time John's in town with his hote and hears for the first time John's in town with his heard, Elvin and McCoy. I sat there and drank wince after wine, and it's true, Elvin is playing he'm had lean never nake money at it because Elvin is with John.

So, Cocal says 'Well, now you can just play.' I said, what do you mean, just play? 'Lake, anything — just play.' So I hiddeverything and anything, got very depressed, and finally I just started playing free."

What Sunny did for chythm was to dispense with time-keeping, already reduced to a sadeshow under the polytythmic assistits of Roach, Blakey, Philly Joe Jones, Elvin Jones and Ed Blackwell, but still sacronanct enough to stir up a raging controversy.

Using a very baste kit, cymbals, snare, bass drum and hi-hat, and concentrating mainly on the first two, Sunny constructed layers of rhythm that ebbed and flowed and

moved in and out of focus in an unconfining momentum. It was an internetly dramatic style, commons in its continuous hissing top-cymbal and tripping snare turn, and it fitter to an A. Taylor's and Ayler's tight-

Ceci to a T, and Albert to an A. Taylor's and Ayler's tightrope.

"What you learn to accept with any innovator. I guess, is that no one really approaches creativity in a premediated way, so you are just the guy walking down the street when the approaches it happens to you. You have to learn how to deal with that and rake some money, because you know that all your life people will take from that, because it's some very special gift that you have.

"So, this is something that weighs upon you — to live and to survive — because no-one wants to pay you. They know you haven't enough power socially or economically to defend yourself, so in your music you must reach a certain point of love and understanding and beauty and strength and power.

"Personally, for me, I don't really want that much from the planet but to play my music and try to find, like John said, "A Love Supreme" in being an artist."

A sensitive man. Sunny split for Europe in 1968, leaving the sneers and part-downs behind. They left their ears, though. His conversation is a battlefield between hitterness and optimism, a good man sorely hurt.

"I've had hundreds of articles, brochnes so big." He pitches his palm a food above the bar counter. "A big agency said, 'Well, shift—if you're not rich now, what can we do for you?" I've had agencies tell me I've been around too long to make any money, and at the

same time I've had guys offer me record dates for pebbles. I can always give, but never have, you know. "I'm nor giving you a sad sacey, I'm only saying that this heat run its gauntlet. You finally get your nuts out of the sand, because your music is so powerful and strong, it revives you like nothing clse. Then you're really able to pass on something to people more than just your problems, an achievement above your problems."

achievement above your problems."

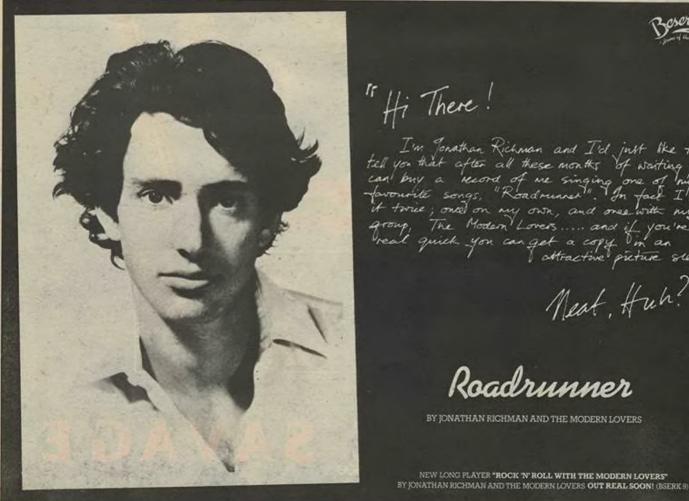
He turned and looked at me very directly. "What do you think about New Music?"

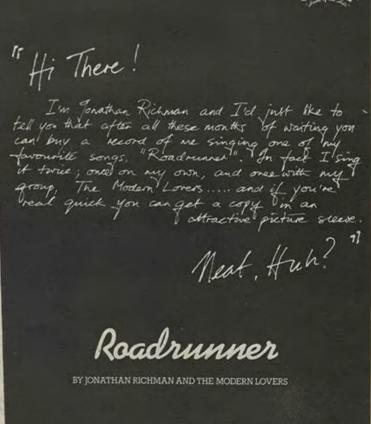
"What I think is obvions. I mean, here I am at Rashed's place copping. Oliver Lake. The problem is the people who stay away because New Music gives them a headache, loo unrelenting, can't hum it in the dressing room, too far out."

Sunny nodded. "Yeah, it does happen like that. Cecil is an exceptional person. He will never moderate and it isn't necessary because he is the core. I don't really moderate and all I tend to do lately is to reach a higher transcendation of my ego in realising that in order for me to survive, face on face

a higher transcendation of my ego in realising that in order for me to survive, face on face and back to back, I have to have enough creatweness in me NOW, at 40 — just like I'd never played with Cool, never played with Albert."

He sighs heavily. "I'm getting old, I'm in damn good shape. I jump rope, I do bus beith! I'm just beginning to lose weight because I've stopped eating. Don't make series if you keep eating. No — tired in the sense that there's is much to be done yet. When you're young and you do something kinda surprising and a little aggressive, it's considered the anger of youth, but as you get older, those labels lie like a secipit upon you if you're not require to me, and it is not in the sense that it is a secipit upon you if you're not considered the anger of youth upon you if you're not considered the supprising and it is the sense when he here is not sense. weight upon you if you're not creative enough to bring a new

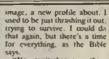




NEW LONG PLAYER "ROCK 'N' ROLL WITH THE MODERN LOVERS"

SUNNY and Son. Fic VALERIE WILMER.

## By BRIAN CASE



for everyung, as the storage anything says, "You can't change anything that's already happened, so what you do, you change you philosophy. When you reach a certain age, you should do that anyway, because you get sorts aryized, sareotyped, and in thin business that's a killer."

WE talked about the Wilfreutlies in New Music to England, the lack of airplay, the commercial stranglehold. The English like theatres, and Soutny. "Clubs kinds turn them off. The English are mischeeted. They have all these mixed emotions living in that country with an old reigning body that's killing st. Urtil they stop all this Overeibhit—pardon the expression—until they come across with a new philosophy, it's gonna be a fruitless situation. When you're too complicated, too unique, then you're rooked. "The House of Commons, all them dudes, various millionaires, that's a ball, that's a gas—they're really saying, "Let us never stop meeting here." See all the personalities that're stiffled in England because they never get out of that same groove. I'm getting ridiculous—but, like Terry-Thomas."

On this showing, I thought, Sunny could also be the father of punk rock—d he'd have them, atomach the drumming and that. We were langing and that. We were langing about that when Rashied Ah happened by. His loft, Ali's Alley, has really come on since he fart chancod his arm three years ago His own record label, own distribution, own club for the New Music he believes in.

"Long time no see," I tell him. "I'm over here to cover the millionaire, George Benson. How do you feel about that?" Self, seeking

Berson. How do you feel about that?" Self, seeking abrolution, as uspal.
"I'm so busy dealing with what I'm deaking with, I haveo't got time to get jedous or to resent," said Rusbied, one fortunate man.
"C'est la vie," said Sunny, I think it's wonderful. Hey man, if I come up with a hit record, I hope they feel the same way, because I'm not wearing to do anything but make a hit record. See, a lotta times an artist is confused by playing what people wint him to play, and be blows his whole life in that confusion. "George has decided to go shead and do what he warits leg out tred of the joints, tired of the bouse, tired of the hanky-panky and then of the hanky-panky and tired of the vicious circle of playing to four walls. I dinke twell-bd senevolent and beautiful with, that's all Lant do on that."

A ETPR nuite is sun Stores.

AFTER quite a gap, Sunny Air recording again, two alburm out in July, one in the winter, and impressive showings on the Wildflower Loft Sessions. He's back on the New York scene, and they're happy to have him.

"I'm working, I wouldn't say regularly, but at a rising moderate pace. Things are looking better, not in a rush, but better."

His band, Sunny Murray and the Unitsuchable Factor, boast veteran sidemen like Byard Lancaster, as well as Khan Jamal, David Murray and Fred Hopkins. And tunes like Harold Arlen's 'Over The Rainbow'!

"That's what I've been doing lately with musicians like and

lately with musicians like Grachan, Don Pullen and

David Murray. I've been having boot camp training. After having so much freedom, then we dive into a harsh tane. I think they need that training

then we dive into a barsh tane; I hink they need that training because no-one's gonna give them that, being as how they're graines in freedom.

"If they're withing to want that, it's fun, and I know how to be a good drummer there too. See, the avast-gards for youngsters is what I call the short-cut show. If they will suit be around At least it's a better way of getting new inlent in than going through all the Bebop clique things. We're playing freedom and we're playing freedom in the second of the secon

other. "I try to explain that if we all play the same thing, then there's nothing to play. They shouldn't ostracize, they should laten because it wan't aloppy, it wasn't missing, it was THERE."

SELECTED DISCOGRAPHY Albert Ayler: Spiritual (ESP), Prophecy (ESP), tloon (Arista-Freedom), Wis Devili (Arista-Freedom), Rejuice (ESP), Belle (ESP) York Eye & Ese Control (E

"Van Morrison remains one of the truly great figures of his generation...an innovator whose influence has never been more strong."



**QUARK**,

**STRANGENESS** 

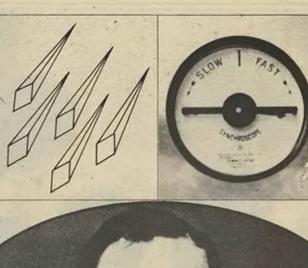
& CHARM

THE NEW HAWKWIND

**ALBUM** 

'It's the spirit of the age'





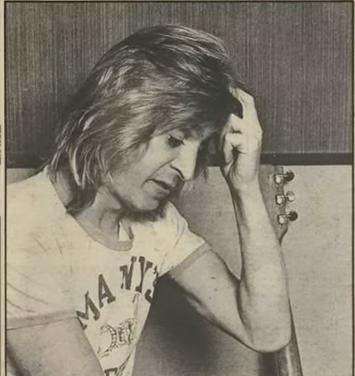






**CDS 4008** 

ON CHARISMA RECORDS, NATURALLY



TS ALL BEEN ences and each ne's been as valuable as the next one. It's all good experience. Whether it was a good situation or not, it doesn't make much differ-ence because it's all just something that you go

through.
"It's just part of livin', or somethin', and you learn from every little thing. After doin' all them things I learned a whole lot about what I think I want and what I think I don'?

"I want to avoid the media "I want to avoid the rectual stuff. I want to avoid the possibility of me getting the hots to be the headtanag act and then maybe by August I can play Madison Square Garden and then all the girls 'Il be

then all the girls 'Il he screamin'.

'I'm sure I could be real famous if I wanted to, but it's only if you really put your most to it and decide that that's what you want and really work at it, and I don't want to get Into strategy too much.

'I can go anywhere and I can get paid and I can live. If I had to go back to Yorkshire I could make a good living there. It doesn't matter where I am, I can do something that'd pay for a night's sleep and something to cat.

FIRST met Mick Romon in 1972 at a Bowle press blage at the Dorchester

In 1972 at a Bowle press. binge at the Dorchester blotel. Iggy was there, and Lou Reed. ... did you see the sunts and the platform boots?

Oh dear, oh gawd, oh my oh my. Everyone was done up to the proverbial goddam nines and beyond in silver jackets and nail varrish and all the other jive that was worn by the Cool Four Hundred in the year of — what was st again? — Glam Rock.

Romson had dazzingly peroxided hair and ghittery clothes and someone had invested a good hour's hard work in doing his eye make-up, it was only when you got a bit closer that it became apparent that this dazzing apparition was thoroughly ill at ease amongst all the rent-a-faggots and heavy-duty poscurs and that he spoke with the thickest down-home Hull accent this side of a BRC Vorkshire TV vitcom and that he was about as prefentious as a past of light ale. (Pass the rowler, man. — Ed.)

He played interstellar rough trade guitar hero opposite Bowie's twilite zone schirzo-glitzo phantaum, tried his hand at a solo cureer and fell off the at a solo career and fell off the lightrope because of a lack of direction and confidence — if you're trying that is thick, you can never ever afford to look down or lose your nerve — reappeared to replace Ariel Bender in Mott The Hoople, broke away with lan to do the shortlaved Hunter-Rosson Show, moved to New York and showed you so no end the Show, moved up as one of the cust of thousands in Bob Dylan's Rolling Thunder Revue, produced and guitared Roger McGunn's "Cardiff Rose" album, was rumouted to be forming a band with

#### By CHARLES SHAAR MURRAY

David Casady, came to London to play on Roger Dukrey's "One Of The Buys though that didn't — and suddenly work out popped up yet again playing lead guitar on Van Morroson's sort - of - mini - tour - that wasn't alongside Dr John

PLUS HE and his long-tume girlfriend Sue Fussey got married last year in a Chinese restaurant and they're expecting a baby in

and they're expecting a baby in August.
These days Mick Ronson wears a baggy T-shirt and old blue joars and he doesn't wear make-up any more and his hair has lost its old metalic ghirt. He's no longer A Main/Man Artiste and he no longer has a contract with RCA or any other record company and he's happier than a pig in shi.
So Mick, y'warma eccount for your movements since spliting with Mir Untah in the autumn of '75?

loc your movements since splating with Mr "Untah in the autumn of "75?

"Me account for my movements? Half the time I didn't even know what I was doin"... it started out with Bobby Neuwirth" — Dylan's long-term ruad manager, all-purpose buddy and emanence grise — "the night I got thrown out of the Other End. I was standing around having a look and I was kinda stood in the aside and thin guy kept on at me to move.

"In the end I was thrown out and I was standing outside and Neuwirth came out and started talktio' to me. I didn't even know him, either.

"A few minutes later Dylan came out. Anyway, we went

for a drink and Dylan says, 'Ah hey, y gotta come play with un,' and I says, 'Awright, yeah'— and didn't think no more about it and then a couple months later Neuwirth comes back unto town and calls me up-med call. 'An universal'

back unto town and calls me up and says. 'Are you ready?' There'd been so publicity for the tour, nobody knew anything about it and I thought uomeone was pulling my leg. "Finally I thought; 'Okay, let's take a chance and jump into it,' and it finally came off. We all went down to this rehearsal place. Neurorth was there and Rob Stoner and T-Book Burnette and David Manufield, and we were there about an bour and Dylan comes in.

comes in.
"I thought, 'Oh wow, this is really happening.' There was tape machines and everything getting set up and Dylan tharts singin' all these tongs. He must be played about three hundred songs one after the other.

"I didn't know any of 'em.
"I'd never heard any of those songs — even the old ones — because I was brought up on The Rolling Stones." I was never one of them people who sit around and play records. I never buy any records and I don't even listen to the radio too much. One of the few people whose records I buy is Roy Harper.
"Anyway, we just started

buy is Roy Harper.

"Anyway, we just started rebearing and curried on from there. We did that tour. It was kind of free-for-all at first until Dylan found out exactly what he wanted, who he wants to use on each tune. Some people can play certain tunes, some people can? ! . . . I can play any of 'em. But it was no kind of real oreanized thans.

people can't . . . I can play any of 'em. But it was no kind of real organised thing.

"Look, you got a hundred tunes and you're going to end up playing thirty-five of them. You may have to play two hundred tunes to find the best thirty-five, the ones that 'll work real good.

"You don't run pick thirty-five and rebe arse them to death, 'cause some of them'll work out when you play 'em. So you just keep playing different ones all the time and then think, 'Well, shar one was good and that one was good and that one was good and that was hanjin around. I wasn't playing no major part in the whole thing, Bobby Neuwith was keeping mon things together, but the bosic direction had to be found by everythody for themselves.

# Now who am I playing with these days?

RONNO REMEMBERS THAT HE FORGETS . . .

rather than really organising exactly what everybody plays. "If what somebody was play-ing didn't fit then they were told, 'Well, don't you play on

tions, wen, uson tyon pay on this cumber. "Remember there was a lot of musscians there and you can't have that many musicares playing on every number. It can get a little bit borni or a little bit unnocessary. It was more to have excelle closing 

of units new and then

"I GUINN WAS in
on all of that, and he
had to do an album,
has last one for CBS. It was
going to be his last one, but
then he re-signed with thees.

"We weren't really doing
arrything much at the time, so
we all agreed that we'd play on
Roger's album and I oversaw
the production on that We
just did it because we win
friends.

just did is confirmed.

Friends.

"We didn't do it by way of confirmed and age." "We dodn't do it by way of calling up managers and agents and negottaring royalties and percentages. We just did it and got paid a bit of money and that was it; on a friendship basis rather than getting into it on a business level or anything like that."

like that.
"I'm not with Tony deFries any more. We parted company last July. This guy called Barry limboff who did all the promotion stuff for the Dylan tours is looking after me now. He used to work with Bill Graham as his martine. I don't need much his partner. I don't need much looking after though, espe-cially when I'm just hangin' around and not doin' too much, because I'm not with a rooml course a girker."

record company either."

Most rock stars get nervous and hysterical and insecure when they're — unman—henvern deals, but Ronson looks nordinately happy and healthy.

looks nordinately happy and healthy.
"Most record companies doo's like me at the moment. They don't like the songs I'm writing, but I ain't bothered. I'm writing with Ricky Fataar who used to be in The Beach Boys, I met him through David Cassidy."

Cassidy."
Ah, the Cassidy Connection.
For about a week it was noised about that Cassidy and Romon were Getting A Band

"On the list date of the Rolling Thunder Revue, we was up in Colorado and David was recording up in Caribou,

which was three or four miles up the road from the hotel where we were staying and some friends of ours from Caldonia invited us up there, so after the hast gig I went up there to stay for a few days. I got to know him and he became a good friend and we wondered whether it might be a good idea to bave a band because I like him.

a good idea to bave a band because I like him.

"He's a good guitar player. Nobody knows that, but he really plays good guitar. blues, the regular blues stuff, like me.

"We was jamming away and I'd do a couple of solos and if do a couple of solos and then he'd do a couple of solos. He plays real good, sungs real good, ions, real good and I thought it might be a nice thing to do. It doesn't matter what people think and you can't be in The Parridge Farmily all your life.

your fare.

"When someone gets known for something, they go through us hell of a trip trying to do something a bit different.

Whether they're actually good cought to do something else doesn't really matter. The thints it has people as an thing is that people grow up and change their minds about

gardener, right? But jook where I've been since then? Look at where I've lived and the people I've met since then and the things I've got involved with.

"But it's really hard for people who've become well-

#### Pics: CHALKIE DAVIES

known for one thing to get taken seriously about doing something else, but that's just the way the business is, I

the way the business is, I approxie."
So if the Casaidy-Rorison band was such a good idea how come it didn't happen?
"Because I ... uhhhh never know what I want.
"It's very hard to form a band. You've got to play together and be able to depend on the bath."

together and be able to depend on each other, and some days I wake up and I just ain? I interested in what knocked me out last week. I don't want to be in a band and treat it like some kind of a job, thinking, "This a real pain in the ass, but

at feast I'm making some money'. I don't want to play like that.

"I want to play for fun. I don't want to play just because it's a good bouneas project. Most of these bands reast go mun, right? They need the record company's money to keep paying for their aparament and the more money they get the more money they want. I don't know that much about the business and bow other people deal with it, because I ain't interested in how other people deal with it." At one point, Rorisso was "I want to play for fun. I

At one point, Ronson was beavily in debt; in debt to the

beavity in debt; in debt to the time of sums that most people never are in a lifetime.

"I still am!"
He sprawls back on the rumpled botel bed, laughing like a drain.

"I cool tower think about

tike a dram.
"I can't even think about how much I owe because then I would worry. (Whatroer you do, don't do that. — Ed.) I'd really paric and I'd get down on me hands and knees and gross/for some record contract and put out this record that don't mean mything and watch I met also well would be a such that a such coon I mean inything and
watch it get alagged and watch
people say 'Alakhihh, he's over
the hill now' just because I was
worried about going in the red
"I can't do it that way. I
don't care how much money I

owe.

"What are they gonna do if I go and work on a building site, take two quid a week off me for the rest of me life? It's a gamble. People put money it full machines, or put ten pounds on a horse hoping to win a hundred. People put \$100,000 into some ruck act.
"And sometimes they lose it. I ain't one for worryin' whether they get it back or not. They're inverting.

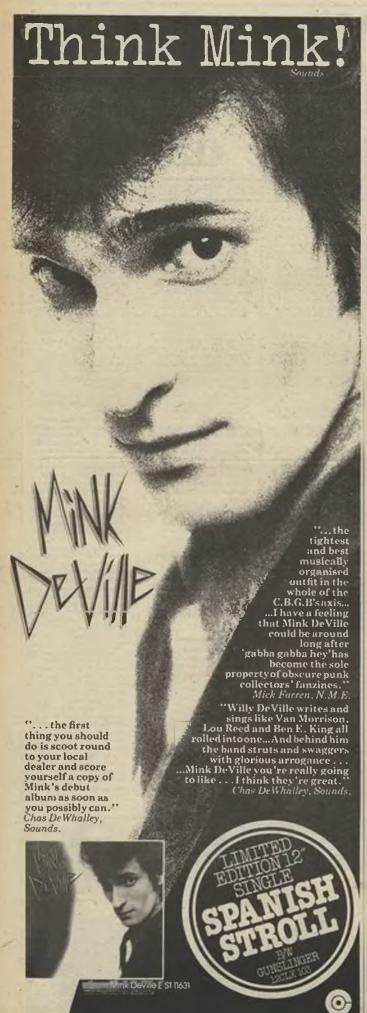
it. I aim't one for worryin' whether they get it back or not. They're investing.
"I'll probably earn a real lot of money one day. I'll do sumething to make everybody go 'Yeah, great!' and buy all me records. I'll earn all this money and everybody'll get their money back.
"But for now, as long as I'm payin' me tent and I can afford to buy a few beers or sommal and take someone out for a meal now and again and buy a pocket of fags, that's all I need "I aim't bought any clothes for two years. I gave all them other clothes away and I've hardly got any clothes now, but

hardly got any clothes now, but I don't need 'em I got two or

Continued page 36







CENES CHANGE, Signature of the desired stresses favourite aphorium with vogue sweep of the right hand.

right hand.

Slightly built, querty spoken and deferential, Winwood has finally undertaken his own great leap forward and, at 28, made a solo alburn.

Finally? The distinction's shoots academic; Winwood's been very much the munical mainman throughout his carrier.

caree.

A preoccious 15 in 1964, he was singing, player gustar and keyboards with the Spencer Davis Group. Three years later he formed Traffic with Dave Mason, Chria Wood and Jim Capaldh

In '69 Traffic broke up. Winwood polned Eric Clapton, Giager Baker and Rick Greek in Blind Fath, the ill-starred protto-supergroup that

Grager Batter and steet Green in Blind Fasth, the ill-started proto-supergroup that collapsed after a rusbed album and strained American tour.

Winwood started work on a solo album, calling in Wood and Capaldt Traffic reformed, a close, nuclear trio; "Mad Shadows" became "John Barleycom Must Die."

Often Inconsistent, always idiosyneratic, Traffic were to expand their line-up and make a further five albums before their demas in early "75.

"I suppose I just split the group," Winwood recalls. "We were half way through an American tout and — well, I couldn't handle it anymore. I've never felt there was much point in doing something unless you can really put your not in doing something dess you can really put your eart into it."

The break up was certainly

sudden, in Ila way reminiscent of bassist Rick Green and drummer Jim Gordon's abrupt departure from Traffic sa late '71. Here today, gone

tomorrow
"Maybe I am a little impul-sive about these things, maybe I don't always give proper no. I wouldn't say what I did was stresponsible. I had my

was stresponsible. I had my reasons.

"After we reformed Traffe I made it clear that I was going to be the group's leader. And groups have to have leaders, I think, otherwise they lose night of their objectives.

"The final docision was mine to make and I made at the couldn't have gone on for much longer snywny. There were various personal problens, which are best forgotten; there wann't the obbesion to keep it together.

"Traffic had been going for took a long time. I warn't committed snymore and sometimes you meed to get away, to make the break. Anyway, I falt we'd netherood as much as we were going to muscally with that version of the group. So that was it really."

INCE WHEN Winwood Since WHEN Winwood has participated in various "projects". He played guitar with the Pania All Stars at their London debut and laser contributed to their "Deficate And Jumpy" album, uncharacteristically restrained affair, I thought, marred by arranger Gene Page's lawis arring acores. "The All Stars were going through changes, such ling their music in a more sophisticated way, if you like, It was a transitional album.
"Salisa, you see, is a very

tional album. "Salia, you see, is a very energetic, oustemporary music, coestantly evolving and still trying to stay on the street. I know the idea was to blend in some aspects from current American music, make it all more coestopolitant in a way." "As it happened the album didn't quite work.—It's often hike that where you're trying so widen your audience without themsile.

# I DID IT MYYY WAYYY

STEVEWINWOOD, former 15-year-old musical prodigy who invented the expression 'Getting it together in the country', wipes the soil off his boots on this page.

Winwood also recorded with drommer Remi Kebala. In '73 they had worked with reeds-man 'Loughty' Amao as Third World to make "Aiye Keta", a set with proud Afro-jazz lean-rups and perhaps one of the more successful and innovative furrows ploughed through its field.

furrows ploughed through its field.

The second album followed similar outlines, but transpired to be "more European in feel". The last songs to be included were rushed as Wirnwood was scheduled to start work with Japanese percussionist. Stome Yamashtu.

"And they weren't so bot as the rest, I suppose. The record company— understandably enough — rejected the album. I hadn't done unjthing for some time and they insisted that whatever I cause up with was to be consistently strong. It was a shame really, but one of the principle o

And so to "Go". Yamaah-ta's ambittous project that involved Winwood alongside, among others, Mike Strieve, Klaus Schulze, Al Di Meola, Rosko Gee and Recbop Kwaku Bab.

Kwaku Bah.

At the outset a multi-media concept, "Go" seemed to flurt uncasily with the earth-space-earth voyage and cycle implicit in Michal Quartermain's lyrics.

Personally I found the space' them misplaced, kittle more than an excuse for Schulze to ramble around his commic keyboard, also both the album and London concert presentation chaotically directionless.

Yamashta may be an accomplished modern and classical percussionist (cf. his unaccompanied score for Robert Altman's disturbing film

pinhed modern and classical percussionist (cf. his unaccompanied soore for Robert Altman's distarbing film finages), but his eclectic ventores into juzzfunkrock haven's been so convincing. I did like some of the song structures in "Go" however, respecually Winwood's "Winoes/Losee". "I think you're being a little harsh," Wisswood protests, "ibough in many respects the album winn's a success. Storms somehow couldn't gather up all hus strands. In fact I wrote several of the other tunes as well, but they were credited to him — something to do with the legal aspects of composing rights.

"But, you see, I'd never worked like that before. 'Go' entailed a lot of discussion — and disagreement. Whereas I suspect I'm often quite an (passe) organised sort of player. I prefer things to be clear cut has possible, within reason.

"Stormo's very impulsive that."

reason.
"Storm's very impulsive that
way. He's good at getting
people around him to contribute and express themselves
musically, but then he'd bute and express themsolves musically, but then he'd suddenly delete a passage wi'd all been rehearsing for weeks. Which in fine up to a point but confusing, frustrating even. "I learnt a lot though and I don't regret taking part at all." just let things be most of the time and let others do most of the areasing.

time and let others do most of the arguing.

"It was 'Go' that eventually sold me on the idea of doing a solo album. It suddenly seemed like it'd be such a good thing to do. I could have the accury of working on any own most of the time without having to accome instruiche.

PUL: PENNIK SMITH









in and do st. I prefer to work by myself d I can; I sometimes find it a little difficult to communicate musical ideas. "Traffic was different of course since we knew each other so well. But yeah, I need things like 'Go' to happen to me occasionally. They're attenulating... it's very hard to write music, you know, or at least I find it hard. "Before 'Go' I lacked the confidence to muke a solo album. I had a lot of material ready and waiting but couldn't force myself any further. I couldn't see any reason, any real justification for doing it. I wasn't at all sure where I was musically. Things are more certain now." certain now.

TEVE WINWOOD"

TEVE WINWOOD" is released this week. Four of its ar songs were written by Winwood with Traffic hyricast Capadó, one with entswhile Bonzo and grand eccentric Viv Stanshall and one by Winwood alone. "Why did I use Jim's words? Well, like I said, I write very slowly. There was a deadline to be met and I had to work with someone to organise what I had, all of which I'd written sance last August. Jim was the obvious choice and we completed things very quackly. "I think it's a (long pause) good album, or at any rate the best album I was capable of making when I recorded it. I did 'Middand Maniac' all by myself samply 'cos I couldn't teach anybody the song's changes; it's abo a sort outdon't teach anybody the song's changes; it's abo a sort outdon't had many of Capaldi's recent that when you will be the word about someone I knew."

I level with Winwood, admit that many of Capaldi's recent postifications have struck me as somewhat gruche, despite

their worthy topicality (the slaughter of whales, the ecol-ogy, etc.). A line from "Walking In The Wind" off "When The Eagles Pies" comes to mind— scorething about solitishum something about politicisms not having "ever paid their

Specifics aside, I'm curious bout a commanding singer ike Winwood's attitude to lyrics in general.

lyrics in general.
"Are you sure you're not too aware of the issue?" Winwood counters, "you feel that line about politicians is a meaning-less cliche. Well, one man's cliche is another man's. "

Brave new world?
"Yeah (laughs), all right. I think that lyric takes the seme away from any spoken frame

of reference by virtue of the fact it's sang."
So presumably you could sing graffith and make it stick?
"You could indeed. A song as assumanty though, a point in time, whatever it's about. It's something different to the something different to the something.

time, whatever it's acout. It's something different to everyone who bears it.
"I sing lyrios as such because I've got a voice to sing them with, because songs need

with, because songs need singing.

You sumply can't calculate the effect of a hyric — and anyway I don't do things to have any desired effect. You mentioned Roll Right Stones:

a song we wrote about a particular place, a ring of standing stonea.

"As it happens, you know the place well; others won't

and might even wonder what on earth the song's about. That can't be helped. We wanted to record that song, so we did."

Talk OF Rollinghi brings us to consider country living in general. Winwood reveals humself to be knowledgeable about ley lines, astro-archeology and associated subject. Unlake a community man at heart.

"People like myself who've been brought up in towns often move to the country. I'm well aware that I'm locky to be able to live there. If you're prepared to take an active interest in what's going on around you thore, you've almost got yourself a full time occupation.

"Although it takes time to establish yourself in a small, close community: country people are a bit suspicious of you at first. But there's a lot more to it all than jobly people tearing around on borses.

"I have my dogs, go for walls, a ke to look and listen. It's very therapeutic. I suppose I've come to depend on the

walls, like to look and listen. It's very therapeutic. I suppose I've come to depend on the peace and quiet there quite a lot in recent years. In the beginning Traffic moved to Berkshire because: well, I'd been with Spencer Davis and it had all become mather confusion. After those mather confusion.

Davis and it had all become rather confusing. After those records like 'Oimme Some Lovin' it was time for me to think about exactly what I was doing and why."

Too much too isooo?

'That's more or less how it was getting ridiculous. I'd bound pushed into responsibilities I just wasn't ready for — or maybe. I'd pushed myself there.

"I probably demanded too much — that's how it can go. But in a way I was fortunate: I learnt about coping with pressures and not coping before I could do too much

before I could do too much darrage.

With Traffic though — all four of in had definite ideas of what we wanted to do; we just had to go somowhere and practise it. We were all leaving home and found the cottage, somewhere we could live.

"The music and the country living were separate at first. But I know that living out there had its effect on how the music came out before long, as well as on the way we wanted it to be.

well as on the way we wanted at to be.
"We were after a blend, our own blend of things. That's why Dave Mason introduced the star, it was another possible combination of sured and texture. We had very natural and consider at the contract the contract. acoustics at the cottage, very clean, clear and useful for

clean, clear and useful for assessing sound qualities.

"And yea, being at the cottage, away from London certainly allowed us to make music in a fairly unburried way. Pacing in important When musicians start working at different poces, groups break im.

at different paces, groups break up.
"Every musician has his own pace. Unless he recognises and arrives at it, he's not going to develop. I've often had to take things leisurely to be able to carry on at all.
"The record company have helped a lot there. I may have helped a lot there. I may have helped a lot there. I may have helped a lot there to make long periods without coming up with cohorter results, but then I honestly don't think I've wasted too musch of my time either. Anyway, I've been ill more often than I'd have liked."

TH GLIB predactability, I mention Blind Fath. To the detached observer, the experience seemed to dehver Winwood's already marked roserve another dolorous blow. No, it 'didn't help such. The group started off with good intentions but before we knew it we had to refy on — for want of another phrase — rock and roll tactics. "Tight contracts, the works, even drum solos orntage, and so many other things that were detrimental to the music. We were mashandled or allowed ourselves to be mishandled." It was all rather unfortunate, "Murmood postscripts ruefully.

"It was all rather unfortu-nate," Wittwood postscripts ruefully.

All the same, "Barleycorn" appeared a strong assertion of all things so essential Traffic.

"It had to be. I really needed a solid base to be able to work from again and you tend to make strong mosic when you're-ar, desperate.

"Why did we do 'John Barleydorn' itself? Because it's such a great song. It seemed to

such a great stong. It seemed to embody the way we felt, seemed like a paalin to us or something. We didn't do it as an anti-alcohol long, as some people have though: — well, nobody knows whit it's about. It's stroubs a very mutetican.

oobody knows whal it's about. It's simply a very mysterious, very fortifying song."

Traffic as contemporary folk music, I wonder? Not in the struct revivalest sense, but as musicians collecting this and that into some sort of barvest home.

that into some agri of barvest home.

"That's exactly how we saw it. We didn't do 'Barleycorn' as a straight folk sone but as one sung by people creating their own traditions as they went along. We were still at the cottage; it was a period of real closeness for us."

Whereupon Traffic seemed to founder aimlessly for a time. Wirnwood insisted that a bassist be brought in to ease the load.

withwood intiated that a bassat be brought in to ease the load, apalds tost confidence in his dramming, fried to move up froot as vocalist/writer/tam-bourine shaker. Dave Mason

even returned for a few weeks through the recording of the live "Welcome To The Casteen Album":
"The tro format soddenly stried various people. The Greek/Gordon rhythm section had its share of problems and Dave coming back for the second time didn't really work either; we'd sort of drifted apart over the years."

TRAFFIC RECORDED

'The Low Spark Of
High Heeled Boys' and
consolidated their status in
America before Groch and
Ourdon left.

America before Groch and Gordon teft.

Along with percussionist Reebop the trio journed forces with Misuck Shoals sessioneers busist David Heod and drummer Roger Hawkins to make "Shoot Out At The Fantasy Factory" (to my mind perhaps Traffic's best album, on a par with their socond) at Strawberry Studios, Jamadca in three days. Another Shoals man, Barry Beckett, was added later on keyboards, allowing Winwood to play more guitar. "Although in some ways the larger group did dilute the intimacy of Traffic, I felt it had a lot going for it. We came to terms more with performing live. The Shoals players were very dedicated and superb accompaniats — exactly what I'd had in mind.

I'd had in mind.
"Some people think they
runed us for 'Shoot Out' and
after. I really can't agree with
that and think that 'On The
Road', the live album, refutes
their news.

their view.

"Of course we eventually reverted to being a small group with Rosko on beas and Jime drumming again for "Eggle".

We turned full circle if you like."

Winwood's opinion of Trafficial teach. their view.

like."
Winwood's opinion of Traffic's legacy?
"Well," he shrugs, "we achieved a certain amount. Traffic was unlended to be a musicianly group. We set outselves orrain standards and did our best to stick to them.
"I don't mind talking about it, but past is past, you know. I think I'm more excited about what I'm doing now than I've been for a long time."
So I tell Winwood that I'd expected him to be rather less forthcoming, After all, we've been told often enough that the man's some kind of (sic) enigmatic super-rechise.
"Well, I'd og o through phases of not wanting to talk. But everybody does, don't they? I mean, I'm a musiciant first and foremost. Yeah (broad gin), I suppose I am a fairly private person."

(broad grin), I suppose I am a fairly private person " And the starmaker machin-ery, the mantle of semi-divine rockbeing status that Winwood, to all outward appearances, declines to necess?"

appearances, deckines to necept?

"The less you think about it, the better. There was a time when I was ambitious in that sense, but not now. I try my hardest not to let it affect me, you know.

"It can mess you up," Winwood adds emphancally, "I somehow doubt it ever did anyone any good in the long run.

What it all comes down to to the end is that you do some-thing, write some music and hope for the best. If people like what you've done, then all

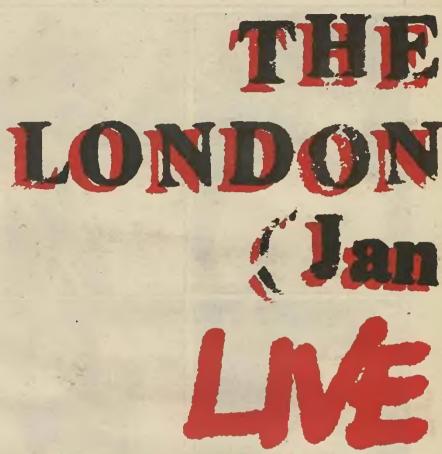
INWOOD'S PRESS office inform me he intends to have another abbum released by mid-autumn. In the past his "I'm gonna do an abum a week" enthusing has proved shorthred.
"But this time," Wirtwood protests, "I really think I've got it all together."

ANGUS MacKINNON



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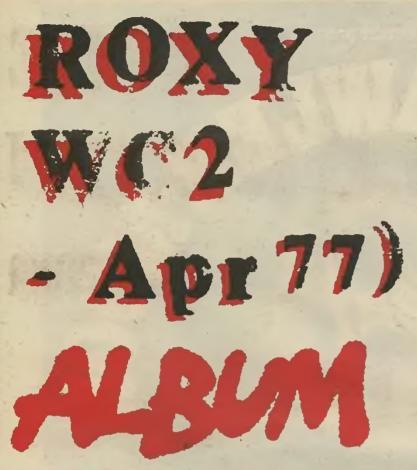
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Tation New York's most feared band.

"Manafest Destiny" is just the works, kids. It's funny, it's ultira-fast, it is actually the year's most potent breeze over the realine of culture shock rock, with more brainstorming riffed insanity than this writer has witnessed smort the planade of intellectual H.M. that we call "Tyramy And Mutation". It isn't just that I'm hung up on the Sandy Pearlman and Mutray Krugnan master plan for total world domination by next Wednesday (though of quarter I am), merely that hearing is beheving is knowing. The Dictators munt, by definition, rule.

For people who like to think

the Dictators mint, by definition, rule.

For people who like to think about the metaphysical properties of ruining cerebal jelly, then this is for you. I put my boot through my Stooges and MCS records when I plugged in this one because account beat in mot enough. The last time The Dictators set foot in the stodio the, and Measura Memphis Sam Pearlman and Murray 'the Y' Krugman, the world's month fanatical tag team production, only succeeded in histing at the maybean to corne.

Frankly, 'Massifest Destiny' makes 'Go Girl Crasy' hugely relevant. This time they got it absolutely right.

irrelevant. This time they got it also lately right.

Rather than concentrate on an outre cabaret trip whereby the passiche element sucked them into sacrificing their own heavy duty offerings for the take of laughs, Andy Sherhoft and his crew have geosesteped into the more serious builght zone of original measure.

meaner.

Given time they might even take on the ploneers of planet collision psychedelis. Blos marks on the Richter scale; God knows they've busted the needle with aplomb and deserve to be immerately framous.

famous.

It needs to be said that Pearlman'a Cult technique is in operation bere. The cover harks back to the "On Your Feet" opus and the harmonics examt within the same stratosphere as Buck's boys.

Handsome Dick Manutoba and The Dictators may not be an sophisticated with the imagery, but musically they both tread that iton's cage where dementia in executed with brilliance. Not surprising that this echoes the Diz Busters either, they're all stable mates, tour sharers and dream of getting that call from Jerry Garcia.

The difference is that The Dictators are surtraiscally East Coast while BOC fit from 'Prisco to New York and keep the issuers guessing. Songenter Andy Shernoff bombs down the main drag, satiring rock excess and utilizing all available material for his lytical fantasies. His style has put much of the Big Apple new wave on their guard.

Ross: The Bous' Funichallo is the hottest new gultarist on the scone bor mone. His sense of construction and his empathy with the dynamics of solong cut the competition to shreth. Alongside him South

Sherhoff himself is a texture merchant, massive keyboard experimentation which keeps one paw on the meloches while



Rare that of HANDSOME DICK'S tangue. Pic JOE STEVENS

# **Handsome Dick** makes world redundant

Ross astounds. Stage right, ea-car mechanic Mark The Animal Mendoza' bam bams his buss across yer skull. He looks like Eric Bloom's big brother and when he wall through the village, people acury for cover. New drummer Ritchie Teeter switches from panel bearing to soft touch cymbols and vocalises on eue. Like

Teeter switches from panel beating to soft touch cymbols and vocalists on cue. Like Albert Bouchard he can sing and play drums at the same time. Can you do that?

But out front The Detators have 1977's deadly weapon, the incorrigible Handsome Dick Manitobs, a man who duesn't know the meaning of outrage, he defines overkill. On paper they had it all. "Go Girl Crazy", despite the hilarious cover, kinda blew it. So an more mistakes. "Exposed" unveils the promise in trumps. Pocker wonder Ross steals away from the tune with a sonic bridge that recalls Dharma hisself. Superb vocal arrangement by Shermoff perks off standard love achetic rubbin his kinder was closed as med'm on my haves cause if one? In our my haves cause if one? In this I'll get a reprised They'll sell my wife, then I wouldn't her a nicket on my life".

Not even Richard and the Young Lions could offer up a

song of such overwhelming own and make you choke to death in lustful acquiencence. Inverted sex tetrs its head again on "Heartsche", a lambasting lament taken at manic speed courtesy of Fuzichellio"s asserting lead break. It's a stunning balance of double guttar backdrop and petulant drammang from Tecter and hovers on the brink of early volume saturation until they redress the danger of giving away too much too soon by sheling into Shernoff's classed dirp. "Sheepin" With The T.V. On", an opportunity for Tecter to show off his range and timbre.

and timbre.

This is very Pearlman, very Meltzer. A Isfetizoe watching old William Powell, Myrna Loy movies impired this Thin Man ditry and it cortainly does justice to the subject matter, utilizing a beautiful melody offset by restrained middle cight picking.

Manistoba makes his furst appearance on side one's piece de nuissance, a six minoste sickle called "Decisio". Sherioff and Handsone combine

sickle called "Ducase". Sher-noff and Handsome combine with horrific results. Seems like the victim has come to regret a filtration with a chick carrying a hideous form of mutated spiphain and surrand into a monster akin to the Incredible. Hulk, aprouting

and worse

scales and worse.

The pacing reminds me of "Anarchy In The UK" and suggests that the Pistols raight made a better living of they developed a sense of humour. The song has all the energy and nastiness of the best punks in rock irloid history except that you can hear the words. Funichello's guitar vomets out the remains with cacaphonic intensity, like someone taking the plug out of a sewage farm. Part of the reason why "Manifest Destity" hasps the plug out of a sewage farm Part of the reason why "Manifest Destity" hasps together like it does is that Shermoll's material, apart from its obvious quality, has a single minded attention to subtle progression that the plethor of new American metal league outlits never enanage.

The more endearing punkstors go the other extreme of keeping everything short and fast, which may be more welcome than indulgent suites and banks of hardware, but is equally limiting.

Side two builds you up to the crumch, "Mey Boys" packs in the high school chaies, although an experity crafted work. You can take it on eny level, so cluer can take it on eny level of the desired work. You can take it on eny level of the desired work of the control of the con

You" or "Tender Was The Night" got in but he may have a hand here. His influence in detectable on lines like: "So pass the bere while I shed a searMy heart was tossed again." Shermoff and Testis simulate a lovely Beatlenque ending, souring harmonies and neal presse chords.
"Steppin" Out" is the album's potential angle, a dynamite cruser with The Boss delivering four (count em) simulaneous solos as in "Harvester Of Eyes" before leading off into a manmoth overdrive assauth on "Science Come Too Far!".

Things itself gas little damaged here. Manitoba lurches back to the make to spout forth on the damgers of insuse professors concocting devious experiments with rock-"n'roll victums.

They sequence into "Young, Fast, Scientific" with the force of a nuclear head coming for your stoomach, Memodan's bass runs regurgitate the message, high supertuning and a crevered of Funschello and Kempner to locked compating the state of the sequence of Funschello and Kempner to locked or sequence of Funschello and the sequence of James Williamson can't be all bad.

Lesser Bangs rockons Pearlman and Krugman have never produced a decent record. Actually I make this their tenth cheatnat in a row. Metal Mike Saunders was right though We've got to get off that doors thing for a bit before rock-"n'roll disappears up its own ass. Stop mousting you sountess destiny is at utake. Cod bless The Dictators and all they stand for.

Mer Rell Medical Control of the Stand of the Stand of the Medical Cod destand of the Stand of the Medical Cod destand of the Stand of the St



#### STEVE WINWOOD

Steve Winwood (Island)
IN THE three years since
Traffic's swansong "When
The Eagle Flies", Steve
Winwood has only featured prominently on one album, Stomu Yamashta's "Go."

The subbatical is over. "Steve Winwood" is a depend-able and, you suspect, durable set of songs. It offers few if any surprises, nonetheless catche Winwood in typical typically commanding form

commanding form.

Like Van Morrison, Wirnwood has saccinctly harnessed black vocal styles to white rock. His phraning and pitching still acknowledge their debt to Sixues rhythm and blues, soul and jazz is they run the length and breadth of an extensive emotional range.

Wirnwood remains underrated — not as a soloist but as a chordal player. His finely turned chords on piano and guitar carry at least as much secipt as his breaks.

The album opens unassumingly with "Hold On", a cautious obb and flow swayed by Wirnwood's electric plano. It's another of his compact, direct melodies, in the vein of "Something New" off

New" Something

"Hold

On'

immediately reveals what might be a tactical error on Windwood's part in recruiting basists. Willie Weeks and drummer Andy Newmark for four of the album's six songs. The pair have logged up innumerable credits, including Bowie's "Young American." They're essentially reliable and as such conform to Winwood's customary back-tip requirements.

ments.

Here they often druplay an alarming lack of commitment Their offisend stomp through Hold On dama near cuts the ground from under Winwood, especially hit sharp solos on mats. Mong and guitar. You can predict Newmark's every inflection

inflection
"Time Is Running Out", a
potentially riging hunk of funk
with crisp rhythm gultar and
claviser fills from Winwood,
stumbles for similar reasons
Whither Roko Gree's taut,
elastic basa or Jim Capaldr's
proceition?

elastic basa or Jim Capaldr's precision? Meanwhile Winwood straggles bravely with the crabbed an liwardness of Capaldr's lyric; be deserves much better than "Bariness men... frown tenerybody does their bean to put them down I it seems to me they be got something going I if you don't make the effort you've got no way of knowing I that time is running out."

time is running out."
"Time" almost cramples as
Capaldi and one Nicole lay the
Capaldi and one Nicole lay the
servery (maazus) verbinge over
its central nili: "Mother
Nature's on the run
verrybody's got a gun' soldiere
in the street / gitting off is lotte
heat". And so on — not so
much futureshock as unfortransable histories.

much futureshock as unfor-greeable hippire.
Winwood aaves the day with his surring call and response to this iname chorus and ceric synthesiser backfrop.
Capadis' syries for "Luck" in" and "Let Me Make Some-hing In Yous Life" are merely forgettable, automatic writing and thyming. Small matter though.

and thyming. Small matter though.

"Luck's In" loops from neat latin intro through bruk song acction and buck to latin instrumental outro. Always the consummate ecloric and "blender", Wintwood carees a fiery guitar break over Reebop's congas, these more or less compensating for the rhythm axis' continued lethersy.

thyrim acts to the continue stellar of the aboun's "(Sometimes is the aboun's "(Sometimes is Feel So) Unimpired", a poignant ballad. Wirmwood's keening vocal and terne guitat second the emotion.

So far, so incompletely excellent. "Vacant Chair" resolves the rhythmic fix, thanks to the enthusiastic spark of bassist Alan Spenner and drummer John Suawell, both late of Kokomo. Janlor Marvin, on loan from The Wallers, adds guitar. "Chair" just rolls, undulates through a heady chorus, benetity greatly from Viv Stanshall's curious lyric about the Western world's obscusion with death and grief for the dear departed. Which leaves the centreplece. "Midland Maniac" is all Wirmwood's work. — music, words and playing, its complete success makes you wash he'd made the whole abum by humself. Structurally similar to "Roll Right Stones" from Traffic's "Shoot Out Al The Fantasy Factory". "Maniac" somehow recaptures the clusive yearsing of "No Time To Live" from the earlier "Traffic."

An intimate, sereme song, it unfolds leisurely, Winwood layers acoustic and electric guilars, organ and piano yet avoids any chetter. His own bass and drums are more than adequate.

A deceptively understated and thoroughly masterful achievement. If only the other material matched its intensity and conviction.

and conviction.

Although flawed, "Steve Winwood" is a propitious return. Winwood's over-whelming presence outwelghs the album's weaknesses, brashes away the vague sense of disappointment born of high expectations.

Augus MacKis

# A bluer shade of whale

DEEP VOICES
The Second Whale Record
(Capitol)

(Capitol)
Entry from Captain Nemo's
Log Book, 21st June, 1877:
AT LAST! I have captured on my phonograph machine the songs of the mightiest creature on earth The whale!

Though The Nausilur has for ion possessed the occessive the occessive the occessive that the profound and haunting melodies of the bitans of the deep, yet until now I could not exceed the bow, my bead pintoned the time for an incompanion. Now I have transferred the whale songs to wax cylader, heaceforth I may experience the awesome and cavernous symphonies of the Bise Whale, the vast concerton of the Right Whale, or the thrilling overtures of the White Whale, as I recline in my study after dinner with a port and cigar. The better to ponder this awesome marsie! Though The Naudlus has for

better to ponder this awasone music?
Words are unable to convey, the might of the whale's songs, just as the human mind cannot fathors their tritricacy and purpose. For who can doubt the custance of beauty and intelligence in their mournful messages?

indeed, my own desection a sperm whale which we



Came across while rounding Terra Del Fuego, nddled with harpoors and not yet fallen prey to the sharks, has determined its brain to be six times the sixe of Hones Sopiess. That themes and thoughts of uninaginable complexity and profundity play in that giant brain seems, to me at least, a certainty.

And yet there is a profound sadiess to their ansier, as if they know that their race is doorned to enfortion at the bloody hands of the impsous ape man, who harriers these leviatham to their doom to that idle voietly woman may nip in her wasst with their bones and rouge her foolinh checks with oil.

Altered the foolinh who also.

cheeks with oil.

Already the fools who clat-ter above me in their primitive steamships and conclude confuse with their threshing engines the whales' vibrations -- which I believe may travel across whole oceans — theory thated by good Dr Kotzwinkle of the United — and temain ignorant



ine secrets of PA Mainta and my awerone ktowledge?

Never!

For I foresee that Science will soon enough learn of the energy locked in the very fabric of the matter, the power of the sun itself that I have called Atome. Would that the tame scientists and their greedy masters respected Nature as much as they seek to use her body.

And yet I also foresee a time when a man wall sit in his pariour and fisten to the songs of the whale, much as he might listen to his wafe play the latest music hall dixty on the piano. Fund) . . . See also The the unpleasure stuff .

music hall ditty on the piano. A confounding vision!

But hark, the Deep Voices call once more. Listen now to

their dark secrets, listen Nemo.

Captain Nemo.

"I'm so boxed with the Whal-ing Commission . . . "A sperm whale sponts his shout off Durhan, S. Africa. (Pic cour-tesy of the Bustinus of Ocean Sciences / World Wild Life Fund) . . . See also Thrills for the numbersum stuff! . . .



(Portrait)

(Portrait)
FOR A bunch of fashion models, Heart play convincing heavyneight hard rock.
The Wilson sisters and their bond crank up enough energy at times to melt the glue on your cyclashes, make your hair-piece stand on end, blow the caps off your teeth, peel the paint from your toe-nash, and fry the Chanel behind your cars.

No matter that some of their

No matter that some of their music sounds a little off the peg. On some tracks, the thape of their foundation garment in apparent through the thin, heaving silk.

"Barracuda", the opening track, clearly owes its abrasuce bass riff to Nazareth's version of "This Flight Tonight", but Ann Wikno's tough social freshens it up better than a dab of cologne.

freshens it up better than a dab of cologne.

"Dream Of The Archer" is almost a straight left from Led Zep's "The Battle Of Evermore" Similiar mythical nonsenae in the lyrics, same primerval atmosphere created through wurling electrons and scraping mandolus.

Ann Wilson even sounds somewhat like Sandy Denny, who dietted with Mr Plant on the original Only the melody has been tinkered with to protect the innocent.

has been tinkered with to protect the innocent.

The least likely source of inspiration for these ladies is surely Cat Stovens. But with 'Say Helio',' tucked away on side two, they've written the perfect Stevens song. Howard Leeue plays more mandodin on this track, makes it sound like a bouzouk at a booze-up.

The rest of the album, though, is somewhat more self-reliant, The title cut is a ferocious, strutting rocker that deserves to become a highlight on stage.

or stage
"Kick It Out" is high-grade
booogie. The sort of thing that
Sun Quatro strives for, sometimes achieves
Among the most impressive
songs on the set are, paradoxi-

cally, some of the slower once.
"Treat Me Well", written and
performed by Nancy Wilson,
yearns nicely, without being
nawkish
"Love Alave" builds with
alarming force, thanks to some
nuscular drum work from
Michael Derosier. "Cry to
Me" has a languid air of desperation.

eration.
All in all, it's no great surprise that "Little Queen" in moving up the American charts at a healthy pace; there's no reason why it there's no reason way shouldn't do the same here.

Bob Edmands



HELEN REDDY

YOU KNOW Helen Restdy—
that angular Australian with
the mousy boy's haircust, flat
chest, thin tips and gritty physical appeal? She's got a new
album out and there's nome
odd things about it.
First odd thing: there's
someone else's picture on the
commissione, borner, aquisky

First odd liting: there's someone else's picture on the corour, some borng, squinky sophisticated woman with dark, sculptored hair, shaped lips and eyebrows, shaded checks and. Hold on, I've just realised that's Helen Roddy underneath all the mascara and eyebrow pencil and lipstick and all-purpose facial crap. It's a sad sight, but I guess it matches the nousous lavender pink colour of the sleeve she's attung on Second odd thing: this album was produced by Kim Fowley. You know Kim Fowley. "Not Rocker" and all that. All what? All that

at. All what? All that stuff like well, he once went stuff like well, he once wrote a song for REO Speed-wagon. And Helen Reddy. He's a cult figure. Produced The Runaways' first album. A

So it must be good. Reviewed last week

So It inserts the second service of the property of the present of the present property of the propert

For the person who produced "The the person who produced "The Runawaya" this is surpressingly good, in fact — though it's no more than you'd expect of a singer of white female pop singer's image alive since Dusty Springfield's last release ("Cameo" way back in 1973). For what it's worth, this is one of the best albums of my since "Cameo" way back in 1973). For what it's worth, this is one other the way since "Cameo" But then, I doo't have any other Helen Reddy albums She's always improssed me, and I don't magine this one is very different from the others.

The album's greatest sinset in Reddy's unexplicible wocal magic — that dry Aussie accent and oddly marter-of-fact tone have an appeal that is as baffling as it is constant. The material is superficially wide-ranging — "You're My World" dose pretty similar to Chila Black's (which wasn't a big hit Stateside, so the song's probably fresher to American ears); the close-harmony '50s lizash style single. "Long Dustinge Love", written by one Becky Hobbs: pleasant ballads by Stephen Bishop ("One More Night") and Stevie Wonder ("If It's Magic"); a token fiddle-sawing eechaw Gajum stomp called "Laissez Les Bontemps

Rouler",
There are also five works by
Reddy and Fowley, all featuring at least one other co-writer
Of these, three are amiably

Or tirese, once are among ingratiating, several classes above Guyt's Dolls. But none of them are any more than just good pop, It's olday, but nothing to cream your years about. She could do better.

better.

The supposed Fowley influence comes into play on the retualing two tracks.

The, sth. wettdest song in "Baby I'm A Star". Reddy sneers smugly about being a star—a stance whose spitting-at-the-audience offersiveness words treobably work better on wards freshably work better on at the audience offersiveness would probably work better on a straight Helen Reddy platform than it does here, ensuared in Kim Fowley's novice-like psychedelia. What could have been a teal affront just sounds childsh.

Finally "The Happy Girfs" in a twist on "You Ahways Hurt. The One You Love". "Lonely women of the world were the happy girls." It's a slow song with nice hints of Beatles acid recorder.

around,

Despite the inconsequential material, none of it comes scross as filler. The entire album is impressively crafted and excellently played, the trees tending to diagnise the insubstantiality of the wood. High class candyfloss, but no high class candyfloss, but no high class candyfloss, but no high class candyfloss.

High class canorytoos, but no hint of possioon, commitment, craotion, no soul. You know Kim Fowley. Worked with everyone from Zappa so The Hollywood Argylin. Did that fasteatic Helen Reddy allwarn — well, I never really soi into it, but one never really got into it, but one review I read and it was "the vindication of Western

culture".

So he roust be a genius He even managed to hide her pointed nose.

#### IOHN OTWAY & WILD WILLY BARRETT John Orway & Wild Willy

Barrett (Extracked)

HAVING BEEN blown out by Track Records, (but not until Pete Townshend had produced some tracks for them), Otway & Barrett named their record label "Extracked" and label "Extracked" and proceeded to release an album including the four Townshend-produced tracks amongst its eleven.

Rumour has it that Polydor

Rumour has it that Polydon are now interested infrave signed the duo. I can't really imagine why either company bothered in the first place. Never having seen Otway & Barrett tive — they seem to be forever pigging down south, rarely (if ever) taking the plunge and exploring north of Watford — perhaps 'm not in the best position to criticise them.

the nest position to triminate them.

Still, outside of n live context, all the material is weak and flaccid, the production—be it by Barrett, Townsbend or Barron Anthony in about as thing as

weak and flaccid, the production — be it by Barrett.
Townshend or Barron
Anthony — is about as this as comomine and half as appealing, and any instrumental skills not obliterated by the production are at most unexceptional.
The only non-Orway or Orway/Barrett song on the album, Bob Lind's "Cheryl's Going Home", has a pleasant train-like rhythm, but is spoilt by Orway's vosce, a fahedy-emotive croak of an instrument, rather like an absurd Buddy Holly imitation.

I mean, I'm quite partial to a curious voice, but only when it's used carefully, the way that David Ackles and Ed Askew used theirs, for unstance; Orway seems to have about as much control over his voice as EMI had over the Pistols.

This album's only importance is an example of how an average takent (or takens) can be overrated by merce pear, mity to the capital Loodon obviously has more than its fair share of cloth-ears.

Tragic.
[Extracked Records may be

Tragic. (Extracked Records may be btained from 6 Ash Grove, viesbury, Bucks. HP21 Aylesbury, 7PU).

Andy Gill

#### DID YOU KNOW ..

... that Humpback whales sing a different song each year? Be the first one in your tank to latch onto the Cetacean New Wave! (Blubber blubber hey?)

# ROD ARGENT 'GYMNOPÉDIES NO.1' **&LIGHT FANTASTIC** "Irresistible and enchanting. A hit" HURRY! First 10,000 copies Supplied in full colour bags MCA RECORDS 1 Great Pulteney Street, London W1



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# Now let's see. Where did this all begin?

Solid Gold (Polydor)
ONE: TWO! THREE!
HUNNGHHHHH!!!!

James Brown's been making records for twenty-one years analyhhhhhh hot pants!!! — a foct celebrated by this superbased double album.

by this supernand counie album.

"30 Golden Hinv 21 Golden Years" proclaims the sleeve. Through the rise and fall of Stax records and 51y Stone and other woul trendecters. James Brown's been out in front, alternately (and simultaneously) awaome and absurd, impited and cliched, exhibitanting and frustrating.

Time telescopes as the album gets closer and closer to 1977 (but then doeun't everything); the first side covers the period 1956-1966, the second dide goes 1966-1970, the third 1970-1974 and the fourth 1974-1976. Since the earliest phase of Brown's career in the least familiar to me, I would'ye dig to hear those first ten years more fully represented.

to hear those first ten years more fully represented. See, what those early sides ram home is that all the various spiels about J.B. in his multifatious guises as Prime spokesman For Black America, Hardess Working Man In Show-Riz, Ace Organiser Of Kilber Rydim, Master Of The Spits and Funky Parouette Artist Supreme, Soul Brother Number One, Mranster Of the New New Superheavy Funk and Mr Superhad All the rest obscure the simple, basic reality that Brown

All the rest obscure the simple, basic reality that Brown wasfirever thall be (whateset) a screamin' night hog of a bleedin' great singer.

Brown does most of his intiging (in the semi-orthodox semio of the word) on the first side, starting out with "Please Please Please Please a" and "Try Me [1 Need You)" in which JB transforms mid-to-late-'50s doowop song-situations into extraordinary soutblues forny; campaging straight through all the cool distancing devices to break down the barriers and get right through to the listener.







Above: BROWN - DELIVERIN

You'd have to be seriously comatons and a bleeding imbe-cile into the bargain not to realise that you're in the presence of something some-one extra special

Pics

AL'AN JOHNSON

one extra special.

The side roan through clean, tight and raucously energetic showpieces of good-time screwed-down dance classics kke "Good Good Lovin". "I'll Go Crazy", "Night Train", "I Got You (I Feel Good)", "Papa's Got A Brand New Beg" and the Ultimo Coup De Grace of "It's A Man's Man's Man's World", with Brown surging his ass off. with Brown singing his ass off. Throughout.

Throughout

"Man's blan's Man's
World" is as flat-out impessioned and emotionally observable a prece of vocalisting as anybody in rock or any of its related fields has ever laid down. In front of a string arrangement that would seem absurdly overheated and melodramatic on anybody else's record, Brown turns himself inside out and sings from places in his body and soul that most people don't even know they have. Or maybe they don't have at all.

From there on its it's a duzzy-

maybe they don't have at all.
From there on in it's a dizzying sequence of ever more
lunatic riffing, weitd-ass grunts
and interjections and coough
thythmic whisp-ciacking to
keep even the most frenctic
dance-floor acrobats working
that for the duration of the
there remaining sides. After a
while it all tends to blar into
one extended groove-in with while it all tends to blar into one extended gnove-in with only the odd masterpiece like "Cold Sweat". "Say it Loud" I'm Black and I'm Proud", "(Get Up I Feet Like Beng A) Sex Machine", "Superbad", "Soul Power!", "Hot Pants", "Make It Funky", "Get On The Hot Fool and "Get Up Offa Thai Thing" standing out

then be attach a lyric sheet."

What the tunk, James Brown is still ahead of the game and if you don't have a any of his other coords then his collection is entitle to be going on with, specially as it comes with a lulu of a liner rote by Barry White's little brother Chiff.

Personally Ed've like to have beend a bit more of Brown's first decade and a few less grunteake wirkouts but nevertheless. GOTTA

HAVE IT

Charles Shaar Murray

THE NEW YORK LOFT JAZZ SESSIONS

JAZZ SESSIONS
Wildflowers Vols. 1-5
(Douglas)
ONE OF the more lasting results of black political corociousness in the '60s was the self-reliance programme.

Jazzmen luke Ornette Coleman, Sam Rivers, Rashsed Ati and Joe Lee Wilson set up their own workshops in the Soho area of downtown Manhattan, Ias from the ear of commerce, and devoted themselves to the untrammelted exploration of improvised music. Not surprising

improvised nause.

Not surprisingly, most of America's best jazz and hippest audiences can be found along that stretch of converted warehouses that flanks the Bowery widflowers indeed. This five-album set was recurded over a week at Studio Rivbra, Sam Rivers' place, and gives a pretty comprehensive idea of the range and standard of playing from the Sonic Colony.

The current challengers, tenorinan David Murray, the

The current chattengers, tenorman David Murray, the tho Air and the Hamiet Bluiett tho Ar and the Flammet Bluett band, sie represented, though Murray's two and a half minutes hardly shows what all the noise is about — try "Low Class Conspiracy" on Adelph for the authentic Aylerish

for the authentic Aylerish supace.

"USO Dance" by Air — altoist Henry Threadgill, THE bassast Fred Hopkins, drummer Steve McCall — buttonholes from the off, with Hopkins snarling line hauling out a hawser for the hightropic constructions of Threadgill, a player of considered brillance. A Japanese album is in the works — them hig mps — so with distribution the way it is, out this performance to tide you over. Volume One Bluiett' Tranqual Beauty opens with a bluety interplay between his clanner, Olu Dara's trumpet and ex-Tyner bassast Juney Booth's walking line. The tension and tonalities and emotional almorety make what's basically a rootic old number come across his the brink of diecovery.

St. Lauus wave innovators in clanner of the purpose of the control of the proposed of the purpose of the control of the purpose of

brink of decovery.

St. Laus wave innovators like Julius Hemphill's and Oliver Lake get generous exposure. Hemphill's "Pensive" floating his lyrical alto over the paraciatto cello of Abdul Wadod innages of puriting and drawsy afternoons, Lake's "Zaki" all tigerish lunges and abruos rests.

"Zaki" all tigerish lunges and abrupt cests

Both altorics use the great AACM drummer, Phillip Wilson, ex-Art Ensemble, ex-Butterfield Blues Band, and cutrently legend-in-residence around the lifts Guitarist Michael Jackson, a pretty player with strange Troetan overtones, appears as sideman

and leader with Oliver Lake, fronting a performance of "Clarity" which he has subsequently recorded at greater length for Bija Records.

Ex-or-current Cecil Tay-lonies Andrew Cyrille, Jimmy Lyons and Sunoy Murray deplay monogrammed class, Lyons in particular able to show and unfamiliar side away from the old unrelenter.

Cyrille's band, Maono, features Taylor's current tenorman, David Ware, and trumpeter Ted Daniel, and follows a question and answer

pattern over the leader's driving-seat drams "Short Short" also boasts a masterly dram solo which triggers coll-sion course tunnelling from the

horns.

Andrew Cyrille's recent albums on the IPS label, "Celebration" and "Junction", are available from P.O. Box 329 Lincolnton Station, New York, N.Y.10037, and give convincing testmony to his

convincing testimony to his fitness for leadership. Drummer Sunsy Murray, hardly overexposed in recent years, heads The Unsouchable Factor, a group including

David Murray and the veteran altolst, Byard Lancaster, on an eenly plaintive version of Harold Arlen's "Over The Runbow" "I'm a kinda boorcamp for these young players' Sunny told me, explaining the choice of tune.

The 17 manute "Something's Cookin' " from Volume 5 is more rypically Murray, with the line moaning over rushes and rests from the trap set. Chicagonam Anthony Brass-

Chleagoum Anthony Brax-ton, Leo Smith and Kalaparusha Maurice McIn-tyre take fine, compact outings, but Roscoe Mitchell's

LEROY SMART
Superstar (Third World)
GET SMART: — it's a ballistic affair, tell you my brothers and sisters!

brothers and sisters!

It's taken seven years' semiobscure strife for this debut LP
from Leroy Suart to readpour record racks. Hardlysurprising, then, that "Superstar" should deal a dominanttheme of protracted endeavour

— it's the singer's single recurrest cry.

— it's the singer's single recur-rent cry... Seven years is how long Leroy's been working the downstown Kingston recording scene. It's as much as any Jamasican act must endure for recognition; and considerably more kndos than the majority will ever achieve. Such is the expectation of a career in reggae.

reggie.

In this period, Smart has issued an even sequence of sides, royally maintaining a superior-quality output. As unch, his music has always been revered by sound-system sponsorably, and activated the acclaim of its rebel-idrem attendant.

sponsorship, and achieved the acclaim of its rebel-ideru attendeer.

By the beginning of the year, he had released a total twenty-three titles, for twelve different producers: many of which enjoyed strong local success. Nevertheless, Samer's genton never seemed to demand an albun's duration.

Such is the expectation of a z in reggest 'Flat-foot' aling,' coined Dillinger revently—an execution of the frantic scrausble consistent with flowmown klagston's redoubtable music circuit.

Flat-foot hustling connoting regular activity for the majority of hopefuls and hasbeens' day-to-day duridle along King Street and North Farade, Elne, and recompense of exchanged dreams with compatito inferen on Idler's Rest. Such the expectation...

Leroy got locky! Currently, he's front-running the JA popularity stakes: the hortest set a-yard.

Last year, he came forward with "Ballistic Affair" (UK-

# Got no pride on the flat foot hustle



Island). Contrasting strife-wracked modern Jammica with the balaster climate and camaraderie of his youth, Smart recalled: "We used to lack chalace, cook stal successfully stripped to the balance of th

steppin' drendee in this man's town.

Early Spring, he conquered Britisla. Facing audiences of multiradicional impossivity, he numbed-up the UK during his Brst visit here; stood the bevillered score on its head, and shook it some.

Ever since, Mr. Smart luss been a flustion of local labrab loquacity, Hb whimsical — to say the least — behaviour an indefatigable topic of conversation and, match, controvery....

controversy . . .

He fully justifies the accolade of the LP title. Eyes

glinting behind gold-frame wedding shadess; Bashing a 22-caral gold-cupped grin; Mr. Situart ceetainty emulates his name. He sports chunshy gold rings per finger; a gold neck-face, gleansing an array of gold rinkets; a nolid-gold identity hand on one wrist, and interprete of similar metal l'other.

In indition, be strust the keenest, most dazding, sharpest-creased bandalousyle structure of the gold stay. He had been the control of the structure of the gold stay. I'm a man with a great say. I'm a man w

"Chant", an endlessly cepeated fanfare over a farepath of rhythm from Jerome Cooper and Don Moye, somehow fails to the excellent middle and final sections with a taded service. ections with a laded sensi-

bility.

Most punters won't be able to afford the set, but Volumes One and Four contain arguably more highlights than the others, so get the breedlinfe in the piggy bank. Interviews with Sunny Murray, Julius Hemphill, Phillip Wilson, Don Palifica and David Murray will be appearing on the Jazz Page, book now to avoid disappountment.

VARIOUS Lite At The Roxy (EMI)

REMEMBER THE Roxy? Resing in that cramped cage of the Covent Garden subway lift, down Neal Street and inside to the uncasy camaraderie of that splintered scene?

The cast was Mark P. Sue Catwoman, Leee Black Onl-ders and Suzy Funnyhair. The soundtrack was The Adverts, Eater and The Danned. The drinks were expensive and the

drinks were expensive and the ambience was nasty. We were being bored for posterity; the Roxy was bugged from head to toe. The chil-chat from this manken hideaway which links these tracks ough have cume from a playground, dispelling the myths of Roxy regulars as Nazas with a needle in their arm and a tube up their now. "Good evening everybody. We're Staughter And The Dogs — not Murder And The Cats. This number's called 'Runaway' 1,2,3,41' Stanningly professional,

professional, Stunningly

Pride" — a particularly venousous mart of unrequisted infarunation.

"If I should hate any other get, and forgive her," be scores, "you I will never forget. You do me the same thing over and over; then you're looking another man." Meanwhile, a pronounced Agrovators rhythm drives the song through, the base runnbling its discontent.

"Bet sonairs not no mide."

hrough, the mass running with fiscontent.

"But you've got no pride,"
the accuration continues,
"you've got no mund; you've got no shame and no amb-

her outstanding tracks
"I Don't Like It" (a recut are: "I Don't Like it" (a recut of his lirst record, circu 1970, and originally called "Wreck Up My Life); "Jah Heips The Man" — "72); and "Let Your Heart Be Pare" (aks "The Road to Rough" — "75), "Mr. Richman" is another tremendous song — but it pales considerably beside the original cut from Observer last year.

year. In fact, the main thing wrong with "Superstar" is that none of the sides do match their original incurrantions; but then, you won't find the former too

original incurnations; but then, you won't find the former too enably locatable.

As such, I'd nominate "Superstar" the emential reggue set of '77 thin lan. Not sucrely in Leroy Smart one of the world's linest vonclists; be's also a very gifted songwriter. This is one smart personality — his character onces out of his music — emphatically!

With his new found fame, Leroy is now conspleting four new sets for various producers; is well as isosaing a per-release

new sets for various producers; as well as issaing a pre-release effort of his new production already — having a gold-overvigus standard and various wives to maintain, "Superstar" might be your last chance to aample Leroy's andoobted gifts before he enannges to dissipate them lat exportided fealty to neetab yellow.

Get semant — It's a molden



driving along in a frighteningh expert manner which only series to highlight the incom-petence of a few other acts included. Staughter display the nervous luxury of upright self-indulgence that only the best hands can set havin until

bands can get away with Same goes for "Baston Baby", faster and faster down the helter-skelter of Wayne Barrel's manic laughter and Eric Grantham's bittrking bashing recalling all those best Roxy rughts too much simphetamine and elbow-space homeride, making believe everything was justified.

The Unwanted have the

The Unwasted have the defuntive pogo song in "Freedom". Born the Spuder spinning a 45 rpm web. Listen to this track to discover here with the spinning a 45 rpm web. Listen to this track to discover here with the ram withinm 'spic (how can whitism 'be raw?), they're more than all right here though live they're probably grisly.

Wire's "Lowdown" starts off the Talking Heads type smooth soul, the sinister bassline soon shakes you into comprehension. "Another egaratic, another day, from A as B again, assuding C.D.E."

Yes, it's the In 1977 We Hope We Go To Heaven blues again, the bypnotically dumbare the start of the proposal of the p

again, the hypnoxically dumb repeated riff patting your back up and ending far too soon "1.2.X.U" is prototype Irustrated power-drive — "Saw you fin a took hashing a man" — with an edge of genuine despetation.

you in a war kusang a man' with an edge of genuine dexpetation.

The Adverts singing "Bored Teenagen" are visitly more palatable than they ever were for real. But without fulle Gaye's wide, frightened eyes, funcious lips and Battaman ring, what are The Adverts but a gaggle of noise-merchants, no worse, no better than all the others?

The sound of splintering glass and a gif's plaintive pleating of the sound of splintering glass and a gif's plaintive pleating of the sound of splintering glass and a gif's plaintive pleating of the sound of splintering glass and a gif's plaintive pleating with the sound of splintering glass and a gif's plaintive pleating the sound of splintering glass and a gif's plaintive pleating the sound of splintering losses. We should be pugoing and boozing—it's saturally ringht, innit? We wanna see you get it together, you know what I mean? Pogo to this number—busically it's called 'Hard Loving Man'. Those cuddly misogynists Johnny Moped—misus diskys Bar—tout their trash with some near notes but a truly abysmal vocal perform—

missed Sivay Bar — tout their trash with some near notes but a truly abysmal vocal performance from El Mope himself. They're followed by Eater (first band I ever saw down the Roxy) singing "Due't Need It" (a tong about school) and "15" (a truncation of Mr Cooper's "I'm 18") whose considerable energy seems for once to possess a soupcon of direction.

bands can get away with

Above: GAYE ADVERT we're so presty, we're pretty . . .

"You ain't allowed to pose at the Rody anymore, you know!" — vocalist Andy Blade always did seem to be living on a different planet from the rest of his boys.

Summing up to

a different planet from the rest of his boys.

Summing up life with extraordinary vaccinetiess came X-Ray Spex with "Oh Bondage! Up Yours!" Lead singer and composer Poly Styrene shricks with borrefse telish.

I can only suppose that this track was intended as a spool on the whole New Wave movement; it taken seriously, it would totally annihilate one's faith in the youth of this country, though Laura Lagie can really blow that saxophrace.

Back up Credibility Creek for Clash support act The Buzzocoks, whose "Break down" and "Lawe Battery" unflight terminal GBH with their own brand of maximum speed domkare conflict. Their mindless lightness persondies the essential frangulators of this afour, much more of a them than aggression or social conscience.

A frustration couling much dense them enthics methics to the more than each dense them enthics much lease them enthics enthics much lease them enthics much lea

conscience. A frustration cutting much deeper than anything a recording contract and a front cover will ever heal. A sign of the times, reflected in the final moments of said squabbling which close "Live At The Town."

Julie Burchill



**BOB JOHNSON & PETE** KNIGHT King of Elfland's Daughter

(Chrysalis)
I'VE ALWAYS regarded albums featuring a narrator with suspicion. I mean, if the

with suspicion. I mean, if the thing is going to go up on its own, it should be able to manage on the merits of music and lyrics, without the intru-sion of the spoken voice. "King Of Effland's Daugh-fer" has all the above and more So it's two strikes down and a quick shuffle down to the

## **IMPORTS**

## EDITED BY FRED DELLAR

STEVE MILLER'S afways employed a good line mouth-harp players.

mouth-harp players.
Certainly they don't come much better than Charlie McCoy and James Cotton.
More recently, the name of Norton Bustato has been getting pencilled in to fill the Hohner spot on Miller gigs — which indicates the lund of salant onwested by the bluss-

Hohner spot on Miller gigs — which indicates the land of talent possessed by the blue-blowin bison.

Further evidence can now be gathered via a solo offering titled "Lowin" In The Valley Of The Moon! (Capitol), which features Miller in the role of executive producer on all Buffalo's vocal tracks, with exbead head Micky Harr being lated as production engineer on the instrumentals.

The result is a thoroughly likeable elpee which runs the gamut from light candyflost task through to western swing and even a touch of the Franske Laine's on his self-penned "Hanging Tree", a number reminiscent of the fift Marry Robbins sang in Gary Cooper's 1959 movie of that title.

Listeners who detect more than a touch of Clover along the way also gain ten points, for John McFee, John Cambiotti and Sean Hopper from that outfit form part of Buffalo's resident Stampede band here.

Cliff White's been trying to

Buffalo's resident Stampede band bere.

Chil White's been trying to anack my copy of "Walter Jackson's Greatest Hits" (CBS) from outs the locker toom for much of the past week. Now if you haven't heard of Walter Jackson, I'll relate that he logged half-adozen fair size winners for Okeh during the 1964-67 soul season, the most successful of these being "Il's All Over". Though Jackson, who more recently has been cutting sides for Chi-sound, is hardly a heavyweight in terms of sales, he was a potential stylist whose



NYRO - new live album sneaks in . . .

grits on velvet vocals often provided quite ordinary ballads with a degree of provided quite ordinary ballads with a degree of listenability they hardly deserved.

ballads with a degree of latenability deserved.

There seems to be plenty deserved in the seems to be plenty deserved.

There seems to be plenty deserved in the seems to be plenty deserved.

The seems to be plenty deserved in the seems and Manadrill appearing upon "The Greatest" (Arista) and John Barry doing his best to keep the fleapit fraternity happy with his music to "The Deep" (Canablance), a follow-up to "Jaw" that stars Robert Shaw and Jacquekine Bisset and features Donna Summer in the role of theme song provider.

One of the week's biggies has been "Season Of Light" (CBS). Lawrn Nyvo's leve effort, which is not due for British release until August, along with Berserkley offerings—Earthquake's "Leveled" and Jonathan Richman's "Rock'n 'Roll".

Dan Fogelburg's back-up band, Foods Gold, are hoping that a bit of the kudos scrapes off on "Mr Luck" (CBS), their latest album, produced by Keith Ohen, whose past credits include encounters with Grateful Dead and Fleet-

latest album, produced by Keith Olsen, whose past credits include encounters with the Grateful Dend and Fleet-

wood Mac What else? Well,

what exe! West, The Emotions — whose "Flowers still haan't been issued here (I hear it's now scheduled for August release) — have another newice out called "Rejoice" (CBS), while The Section (Russ Kunket, Leland Skiar, etc.) secended to have indulged in a label switch.—"Fork It Out", their latest arriving on Capitol mistead of Warner Bros.

You can abo take your pick from Jessé Coltre's "Mirism" (Capitol), which happers to be Mrs. Jennings' true Christian name: Eddie Holman's "A Night To Remember" (Salsoul), a Tom Moulton Gunmings "On My Way To Cantilly and the Capitol, and the Capitol Spray of Capitol, and the Capitol Sprayboay Orchestra all take a hand: Roland Frince's "Fires Lady (UA) on which soul, Jesus and the Detroit Symphony Orchestra all take a hand: Roland Frince's "Free Spriit" (Vanguard), the second album from the Antiguan guitarist; (Metteung): Charle Danles' "Chi-Ilkee" "Fratastics" (Metcrury): Charle Danles' "Vanguard), the second album from the Antiguan guitarist; (Nankey's "Doke a Bappe" (Usiqui Vilcino" (Polydor); Keekee Pattersoon, "Toru On The Light — Be Happy" (Shady Brook) and Roberta KeBy's "Zodiac Lady' Uburium), an Italian release, cut in Germany with the sid of The Music Machine.— Fred Deliar









# **ALL AT PACIFIC/JEM WISH A** HAPPY INDEPENDENTS DAY

CHISWICK **NEW HORMONE** RAW RECORDS THE LABEL RONGEESIN STIFF INCUS REFILI RABID ROUGH TRADE STEP FORWARD ILLEGAL EXTRACTED RAT OGUN

"Keep 'em Coming"

Electric Light Orchestra

Travers

Band

#### From more 31

Elephants' graveyard, where concept albums go home to die, unnoticed and unheard. But not so with this Elvish 'Tommy', based on Lord Dumany's fantasy novel, said to be Tolkien's inspiration. Some of it faits catastrophically. There's no doubting Johnson and Knight's sincersty in writing and producing the album, it took them three years, and was apparently a contributory factor to the break-up of Steeleye-Span.

aroum, it took them three years, and was apparently a contributory factor to the break-up of Steeley-Span. It's the theme of the album which bunds it; the performers act as little more than guest setsioneers. Strange bedfelows, Cheir Farlowe and P.P. Arnold all contribute one track, leaving Mary Hopkin and Frankie Miller two each. The Hopkin character probably comes closest to evoking Dunsany's concept of magic times gooe by. Her two litting ballads — "Litized." and "Beyond The Fields We Know" (a phrase which is used as an effective most throughout the album) — capture the ethereal, mystical appeal of the original.

ethereal, mystical appeal of the original. The casting of Frankie Miller is not so successful. His incongruous adoption of gritty American infonations in his

intocogrous adoption of grity American intonations in his amiging grate in the coatest of an essentially British piece, and Chris Faslows sounds out of place as "A Villager".

Aristopher Lee binds the story together as he reads excerpts from the novel, sounding like Boris Godunov, all noble and cerie, conjuring up beautiful pictures with a passage like "a shimmering line of sitter sweeping over the fields, shortly it came, like the blended neshghar of old, lost summer erranings". He even has a crack at singing on-kunner erranings, the even has a crack at singing on-kunner erranings, more invoking—but fangs for the memory. I approached this album with some trepidation. The first really succosaful distinctively engeth, rock-folk classical concept album" (now that is known as covering your poptions), but was pleasantly surprised.

Despite the necessity for a Reader's Digers condensation, the album does tell a story, with a couple of nice tunes and some good playing from the likes of Chris Spedding, Nigel

some good playing from the likes of Chris Spedding, Nigel Pegram and Bob Johnson. Patrick Humphries



#### PETE BROWN & PIBLOKTO

PIBLOKTO

My Last Band (Harvest)

SADLY. AN extremely
disappointing collection. The
titles were chosen, in the light
of what he's doing now, by
Pete Brown himself so that
means we're deprived of some
of his most glorious moments
with the iconocelastic battered
ornaments long ago consigned
to the vinyl scrapyard.
The one Ornaments' offering ("The Week Looked Good
On Paper") arrives midway
through the first side in manic
monaurial, with all the tattered
charm of Chaplin's tramp and
much of that character's guileless insouciance.

much of that character's guile-less intoociance.

Just think—the twin tenors
of George Khan and Dick
Heckstall-Smith. Charlie
Hart's violen, Chris Spedding's
guitar, Rob Tait's drums and
Pete's (battered) trumpet.

Some band. Pete's vigorously graceless vocal delivery
was never a handicap, more a
distinctive trademark as affectionately recognised as, say,

the MGM lion or Clark Gable's big ears.

With his hirsote scruffiness and stoutly menacing demeanour, Pete always looked a guy more lakely to disnay a poetry meeting than contribute. Why he preferred to overlook his truly automining work with the Ornameons in favour of the far less bracing Pholokio material, only he can answer.

Photokio material, only he can answer.

From the evidence here, it would seem that guitarris alloco-writer Jim Mullen (Vinegar Joe and Kokomo) was not always a healthy musical influence for Pete, tending to be too formal, too structured, too 'conero'.

ence for Pele, rending to oppoppy.

Best beth here are "Flying Hero Sandwich", irrepressibly out-pounding Otibina as Pele grunts of "het-top-of-lish-bonce ravings and the dramatic "Thousands On A Raft"! "So kack your neighbour overbrand and take the plung yourself," You might end up as a sponge on somebody's shelf."

Always ready with a bit of invaluable advice, was Pete. My advice to him is to let me compile this next retrospective. It'll be called "Il They Coold Only See Me Now" and will preserve His Battered Ornaments for posterity.

Monty Smith



#### FIVE HAND REEL

For A That (RCA)
IT'S A good album this, better
than their first.
Just listen to the difference

but listen to he difference between the epolymous first abum and "For A' That"; there's a variety and a strength in the tracks on the latter which is missing from the former. From the rolling and occasionally tumbing.

Thestoch Brand' to their

former. From the rolling and occasionally tumbbing Bratach Brana" to their interpretation of the beautiful, wastful air "Carricklerges" — popularized as an instrumental by The Chiefhams. The fille track is based on a poem by Robbie Barris, the thinking man's William McGonagall, driven along at a remendous pace by Bobby Eaglesham and Dick Gaugham (try and find a copy of his solo album "Kst O Gold" on Topic) and the song's ranks are oxelled by Tom Hickland's roisterous facilie work.

Five Hand Reel's version could well become a standard.

Five Hand Reel's version could well become a standard chant for the Scottish fitba' fans. It's the band's ability to set the old Celtic songs in just the right electric setting that strengthers the material-Gaughan's electric guitar is never allowed to go crashing over the top, but is kept well in these. checl

check. "Haughs O' Cromdale" is a matathon military tale. It allows the band a chance to work out round a sterling narrative concerning the English Army versus the Scotisth Clans. The English set an away win, but the Scots write the best ballad about the haute. buttle

There are two sets of reck-lessly intricate reels, and a lovely ballad "Cruef Brother", with all the hallmarks of a classic traditional song Five Hand Reel have obvi-

Five Hand Reel have obviously got the experience and background to soak up influences outside the mainstream of the English folk tradition, and cast match the sensitivity of the tongs with an instrumental empathy that other electric folk bands may simply aim for.

They have a feel for the songs sony, which I felt was missing from their first album. They we also gained a group identity, stamping it very definitely on the material for this album.

Patrick Humphries

Patrick Humphries

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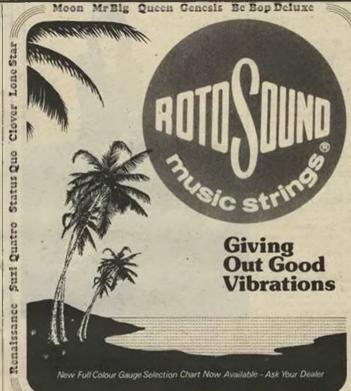
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# DON'T TOUCH THAT DIA

DRUMS . . . . By TONY STEWART and ANDREW McCULLOCH

# What to buy after the earplugs

The earplugs are for the neighbours - and they're relatively cheap. The drums are rather harder on the pocket.

OR MOST people in readerland drummers are unfairly mers are unfarly renowned for three charac-teristics: they're either incredibly thick, usually have piles, or they're dangerous loonies

dangerous loonies.

Also, a lot of folk think of the distribution of a doddle. All you have to do, it's often claimed, is position yourself behind an assortment of drums, roll up your sleeves, and then ferciously assault them for the duration of a jeg.

Undoubtedly there are people who have made an art out of this approach; but it would be unkind to bandy around names.

would be unkind to bandy around names. Sadly, the skill of the drummer has been consistently undermined by the public and media, and by the Heavy Metal maniacs who always natch honours in the polls. In recent years derision of this art, no matter how grund it may appear, has escalated When, for instance that Mupper Show acid wrecked slogger looked uncannily like half a dozen stickmen of our acquaintance, when we

half a dozen stickmen of our acquaintance, when we thought it was time the whole business was put into proper perspective.

Over the last ten to 15 years this area of rock has developed coormously. At one time it was normal to pop into any dance hall or pub and sitting at the back of the group or planist would be a drab little fellow called the drammer, seated behind an equally drab and unimaginative set of four drurns.

If he was hip he'd have hung a soilet chain across his cymbal to create the sizzle effect; not, you understand, for aesthetic reasons, but just to hide the dull clarg of the shoddy metal. But a August Will recoduced

But in August a kit produced by an American firm called North will be available on the British market, and it will illus-trate just how far things have

Made from fibre glass, if in an innovation in shell design. Each of the drums flares out, a little like the orifice of a saxophone, and as a result the sound es projected outwards, rather than down, it seems such a logical design were taghtly sartled nobody has previously tried it.

Many of the developments in shell design are a result of two major factors.

Eighth, the specificación.

Firstly, the practitioners have become considerably more discerning. Whereas their role within the band used to be purely metrosome they are now an important and visual asset.

Naturally there are various extremes

Elvin Jones, for example, is rightly regarded as one of the world's greatest techniciam and his poers will constantly analyse his technique. Keith Moon, on the other hand, has a style based on bluster and energy, and he's more celebrated as a visual spectacle.

brated as a visual spectacle.

The ideal is somebody who possesses both technical experises and visual impact; probably the man who beat personifies this style is Billy Cobham. Both layman and deturnmer can thoroughly enjoy his performance.

In the same way that the drammer's technique has developed — and the precursors of the current British rock school are, arguably. Ginger

sors of the current British rock school are, arguably, Ginger Baker and Match Mitchell (Hendrix Experience) — so too the design of the instrument has had to improve.

Secondly, to compete with the electronic hardware now enjoyed by keyhoard players and guitarists, and the high volume output of PAs, the drummer needs an instrument with power and precision. Similarly, as studio recording techniques have improved so must the tonal quality of the drums.

drums.

Gone are the days when a small Ludwig kit was camou-flaged with telephone directories and blankets to produce the sound the engineer demanded, rather than what the drumner preferred. This recording practice was known as The Ringo Sound, a description which is self-explanatory.

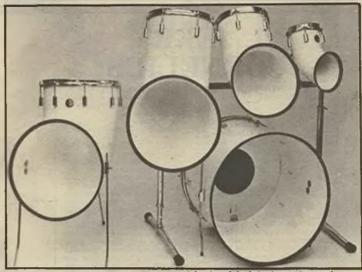
BUT DRUMMING is very personalised. A kit which might satisfy the demands of, say, Buddy Rich or Joe Morello, would possibly not be given stage room by Michael Walden or Jon Hiseman. Because of this we have sleeded, for this introductory article at least, to mention the

arcide at least, to mention the types of kit available and the qualities you can expect from them. And we'll also be giving a few hints to beginners who fancy their chances in this area of nock.

fancy their chances in this area of rock.

Obvisually the first kits on the market were not, despite popular openion, Woolworth biscuit tins, but instead well-made wooden affeirs. An early Ayas set still rates very highly, because before mass production they were made of flight grade timber.

Many drummers still prefer wood kits because of the warm, thick sound, but others argue that notes are dampened because the shells are bonded and then laminated



The revolutionary North kit . . . price \$1,100. One of the aims of the design is to project so

In fact, the greatest problem in drum design has not been the shape (although, is we're mentioned, we recognise the North kit as a positive innovation) but in the material

tion) but in the material they we been constructed from Snare drams consistently give problems because here you need a bright smark that also has depth. Most snares are now netal and based very much on an early Ludwig prototype. It was also this same company that introduced the all metal last to the British marketplace.

Made of pressed steel, they Made of pressed steel, they produce a sound that is bright and precise, but unfortunately slightly cold, with a tendency to ring and sustain notes. In short it's not really the ideal

short it's not really the ideal material.

Arryle luts were also something Ludwig more successfully experimented with, but although they're adaptable to the studio environment, the nature of the material means there in a consequently not enough bottom to the tone. Admittedly their sound is brighter than wood, with the kind of sharp bite contemporary drummers prefer, but overall the kirs don't have a strong enough all round presence. Vesually they were a great success, and see through drums when first introduced were at startling as acrylic violins or guitars.

Fibre glass kits also have this advantage, and as far as we're concerned the material is well saused to drum construction. The drums are made in quarter-inch thick eyimders so the sound combines both beely power with preciasor. Unlike wood, metal and acrylic shells the resonance of the drum is not hampered by a on in the material or at outer

its drawn is not hampered by a join in the material or an outer covering, because fibre glass drams are made in one, solid

As yet there basa't been an equally effective fibre glass snare drum developed, and so if you pick up a set of Fibre or North's then you'll still rely on that old warhorse the Ludwig Concert State or another simi-

Concert State or another sumi-lar construction.

In future installments of this column well obviously review individual kits in more detail.

Unfortunately the price of these instruments is practically probabitive, except for those of you who have a lucrative recording deal or wealthy patients.

parents.

A good wood lot, say the new Sonor range, can cost you something like £600, and when available the North six-drum set will run out at £1,100.

Cymbah are expensive extras, and for the better makes such as Zildjian or Pante you'd be well advised to budget for at least another \$200.

100. If you're just taking up that noble profession then we suggest you try to pick up a second-hand left for around 200, and it is an early Gretch or Ajax wood set, then you'll probably have a bargain. Many drummers, however, are not satisfied with the full range of drums provided by one manufacturer, and this is why you often see mongerl netups on stage. For example, the

tom-tom might be scrylic, the stare metal, and the bass drum(s) fibre glass. As with hi-fi, a combination of different makes can produce

satisfactory results according to individual taste and also to individual taske find as allow greater flexibility. Obsi-couly if you search around music stores you'll find bargaire and eventually build a mongrel kit that in comparison to a standard Ludwig, Premier or Rodgers will be far superior.

YOU MUST also remember that skins contribute at least 50 per cent to the tonal quality of drums, so if a Premier tom-tom initially sounds naff, then try a new drumhead, say a Weatherking, and it will probably make a great difference

There are of course stories that refute this point, and some people uphald the dubious argument that it's how you play the kit that matters

One such yarn is that an aspiring drummer, deal-lusioned with the tones of his stime, asked Zep's John Bonhum how be got his drum sound. Bonzo went behind the kit, steamed into it creating the sound for which he's tenowned, stepped down perspiring and said "That's how."
Others might prefet to be

Others might prefer to be more technical about it. Finally, when buying a kit and learning to play it's important that you seek professional advice. Purchasing drums is very like buying a car: if you don't know anything about them you might get lumbered. Similarly, learning to play is like learning to drive: if you ignore the rudiments of the art at an early stage then chances are you'll develop bad habits which later prevent you exploring a new technique.

One last but invaluable hint: buy the neighbours earplags

Tiny Stewart is a former member of Darlington rock band, Brass Frog, and more recently, a sacked member of Blass Furnace & The Heat-

watts.

Andrew McCulloch previously played with King Crimson, Fields and Greenslade and now concentrates on session work.

Don't Touch That Dial' will

in future present drum features on an occasional basis.



#### RONNO'S THORTS ■ From p.23

three pairs of jeans and one or two T-shirts that I can wear and wash and wear again. What more do I need? "But people and tastified with just what they need People actually need very bittle. I remember having lots of

wery hitle. I remember having lost of money.

Remember that ridiculous.

2000-a-week flat near Marble Arch wou used to have?

"Yeah, right!"

I remember havin' lots of money and spendin' it left right and cenure. I just used to throw money about until it all went.

"But now it's all gone it doesn't matter. I still feel the same. If I've got a pound in me pocket I'll give som one fifty pence. It doesn't matter.

one fifty pence. It doesn't maiter.

EGO DOWNSTAIRS to eat burgers and exhaust the wome cellar and Romon recalls three young kich who camped all night outside a Manchester hotel on one of the Bowie tours in order to meet the band, and how he bought them breakfast and booked them into the hotel so that they could hang out legitimately in the restaurant and bar and how those three kids are now in Staughter And The Dops and how their guitarnal Mike Ross (no relation) has a sunburst Les Paul coming to him the next time Rosson comes over from the States.

and then N'Awims font lurches into the room on an ornately carried snake care and sits down next 100 us.

35. This is Mac," says Romon and ic Rebbenack — a.k.a. Dr John "This is Mac," says Rosson and Mac Rebbenack— a.k.a. Dr John Cream the Night Tripper— says "How do" and starts interrogating is on Specialty's reinsue of Jerry Byrne's classic "Lights Out" and on Dr Feelgood's cover thereof.
"I got a whole lot," says Rebbenack in that unique sanded-down swamprat croak, "of other songs that those cats could do if they like that one. Ya know wheah Ah cud git in touch with "em?"

ESWAP R&B SHOP
TALK while Dr John gets
into his orange jaice and
praftie away about how Muddy
Waters had to wear ear plugs while
touring with Johnny Winter on
account of how the White Tornado
just plays to goddam loud
"I am't playin' too loud, am I,
Mac?" aaks Ronisin nervously.
"Nawsww, y'awright," croaks
Rebbenack. "If you do, Ah ain't
gonna wear no eah-plugs,
ah jus' gonna turn you datown
Now c'mon, we gonna be late fo'
rebearsals and you gonna get a
five dollah fahn."
Ronson griss and scampers back up
to bir room to get his guitar.

"F FMCK Ronson ever sets bis and

FMICK Ronson ever gets big an important and famous enough to get his picture in some revised edition of Rock Dreams, I know just how it ill look.

how it ill look.

There'll be Ronno, see, standing by
the roadside somewhere with his
guitar sticking his thumbout waiting
for the next rock and roll ride to come

along.

Be'll have holes in his jeans and dogshit on his sneakers and dost in his hear.

And he'll have a blessful idiot grin on his face and he'll be happier than the driver who picks him up

## NME LOOKS AT BOOKS



# 1. JERRY CORNELIUS

THE CONDITION OF MUZAK

Michael Moorcock (Alison & Busby £4.50 Paperback £1.50) IF YOU THOUGHT that

Michael Moorcock's major claim to fame was his Boswellian association with Hawkwind, or his authorship of innumerable swordand-sorcery fantasies where heroes and villains with unpro-nounceable names battle it out through untraceable epic storylines, then the appearance of The Condition Of Muzak

The Condition Of Muzak confirms otherwise. It's not only a superbly imaginative, enormously entertaining, and stylistically radical novel in its own right, it's also the perfect finale in Moorcock's quariet of Jerry Cornelius books.

Cornelius, for the unituitated, is Moorcock's hero supreme. The son of an unboly union between a brilliant cicatist of aristocratic European ancestry and a crasa Cockney girlrom the seediest streets of London's Ladbroke Grove. Cornelius is annihiely cross between Mick Jagger, James Bond and Flash Gordon

He is beautiful, ageless, biexual, multi-talented, murderous, drug-sodden, an eternal adolescent who is privy to the secrets of time travet and semi-immortality. He is both ruthless and semi-immortality. He is both ruthless and sentimental, equally at home in a squalid crash-pad or the exolic palace of an obscure Indonesian potentate.

As indeed he has to be, shoc his adventures take him not only round the globe but through past, present and fasture worlds—as well an alternative versions of these.

For Moorcock's version of the Twentieth Century world is in a state of constant flux and ambiguity, slading inexorably towards dissolution, anarchy, and entropy. In effect, the Cornelus books present a collage of Twentieth Century world is in a state of constant flux and smbguity, slading inexorably towards dissolution, anarchy, and entropy. In effect, the Cornelus books present a collage of Twentieth Century symbols and flustations with notions and often hilarious results. Moorcock thinks nothing of having fish and chirp cornelus drive in his amphibious Rolla Royce beneath the blockade of American pop pirate radio ships in the Channel, of having fish and chirp costing £20 in a ruined London.

The style of the books defes description. To dub them science faction is misleading; suffice it to say that is subject matter and structure they are highly individual, uncompromisingly radical.

By the standards of its successors, the first of the JC quartet, The Final

and swinging London. Jerry himself is little more than a comic strip charac-ter, both satire and celebration of the

James Bond tradition.

It's thuly written, lacks convincing characters, and is rather laboured in

plot.
With A Chare For Cancer (1968) and The English Assassin (1972) we're into a whole different end-game. Mooroock throws out the pretensions of an orthodox plot and novel structure. Time sequences become blatantly scrambled, contemporary newspaper chapings are slotted between chapters, and surreal juxtapositions abound.

Perhaps more importantly, Moorcock's characters become increasingly well drawn and the host of people who crist-cross Cornelius' path, like him swimming through time and space, add an air of completive realism to the increasingly bizarre worlds they inhabit.

In fact, the characters — Miss Brunner, Major Nye, Bishop Beesley and his daughter Mitri, Jerry's brother Frank and their irrepressible mother and others too numerous to mention — are the only real continuum in an increasingly fantastic and random landscape.

Like the geographical setting of much of the action (which is more likely to be some forgotten nook of the Empire than the Americas or continental Europe), the characters are mostly quintessentially English, recalling the great cameos of Dickem and Chaucer rather than the intense and complex psychological approach favoured in modern times. In fact, Moorcock's Englishness is one of his most endearing traits, I'd certainly urge a reading of the Cornelius books to anyone seeking to understand the soul of post-war Britain.

The quarter of books can be read in any sequence, though I'd recommend the order of appearance all only because the actual writing improves with each volume. Sections of The Condition Of Muzak undeed verge on true brilliance — the death of Mrs Cornelius in particular deserves praise, as does the unexpected and utterly glorious endung, which presents the devastatingly optimistic vision of Britain's true dettiny in the last part of this century.

But it's impossible to coavey in a few hundred words the extraordinary sancty and vision of the Jerry Cornelius books, or their unique flavour. There's also humour and sexuality in them and some very memorable moments. Cornelius Ian will already have this latest edition, others are urged to investigate. It's imaginative hierature with a rock ternibility.

Nell Spencer

# Heroes for the Modern World

# 2. HORSE **BADORTIES**

THE FAN MAN William Kotzwinkle (Penguin 60p)

FOR STARTERS, give a careful consideration to the cover blurb affixed by Penguin Books to their paperback edition of William Kotzwinkle's scintillating novel The Fan Man. It goes, "William Kotzwinkle's outrageously tunny send-up of the Hippy Life". Got that?

Fine Now forset about it.

Fine. Now forget about it. Instead, consider Horse Badorties, altimate superbero of the modern arban collapse.

Horse hves the way that everybody is going to have to live after the Great Disaster. If you want to be as well prepared as Horse is for the introactes of post-Apocalyptic society, get a copy of The Fan Man and pul yourself in the driver's seat.

Horse lives in New York's Lower East Side. His premises are indescrib-able, which is why we're going to have to let Horse — through the good auspices of Herr Kotrwinkle — describe them himself:

"I'm all alone in my pad, man, my piled · up · the · celling · with · junk pad. Piled with sheet music, with piles of garbage bags bursting with rubbish and encrusted frying pans piled on the floor, embedded with unnameable flecks of putrified wretcheduces in grease ... what's this under here,

"It's the sink, mae. I have found the sink. I'd recognise it anywhere wait a second, man... it is not the sink but my big Horse Badoriuss big-stuffed easychair piled with dirty dribes. I must sit here and rest, man, I'm so fixed from getting out of bed. Throw dithes on to the floor, crash

break shatter. Sink down into the damp cushions, some kind of fungus on the armrest, possibility of smoking

And they call this a "send-up of the Hippy Life"! God, the kind of people you find in the publishing world. Horse lives anidst a kind of carefully orchestrated chaos that the uncomprehending would think of as "squador".

"squalor"

His landlord is perpetually trying to get rid of him. His clothes are falling to bits. He carries a tape recorder to fulfil the dual functions of diary and secretary. His fie to organised in such an exquisitely complex manner—and with such magnanimous deference to the Rule Of Chance and The Forces Of Disorder—that only a Superior Being of the finest water is capable of comprehending the Inner PATTERN.

The reason that Horse is The Fan Man, by the way, is because of the hand-held battery-operated fans that he uses to keep himself cool.

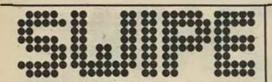
He has to use them to keep himself cool because he wears an overcoat in ainety-degree heat, along with his Commander Schmuck Imperial Winter Hat with anti-Paerto Rican music earliago.

He has to keep the earflaps down in one Puetto Rican music penetrates his higholes when he goes to score his bottles of pina-colada (a nameous pincapple / coconut concoction in fazzy form).

What also can I tell you about

pincapple / coconut concoction in fazy form).
What else can I tell you about Horse Badorties?
Wee-e-e-e-fill his mission in life — beg pardon, his Super Hot Dog Mission — is the assembly of hordes of fifteen-year-old girls for the performance of his Love Music at the Fourth Street Music Academy, and it is to pursue this end that Horse lives





# INTER-DIMENSIONAL TRASHMEN (AND ROCK'N'ROLL TOO)

HORSE BADORTIES IN EDWARD



Yes, it's SIDESWIPE's publishing event of the year as WILLIAM KOTZWINKLE gets into UK paperback

his uniquely wonderful and seabrous Horse Badortes life. This book has been a len-You-Wine Cult liten ever since Neil Spencer turned everyone he knew on to it about two years ago, and its fame has been todarectly spread by the Badorties pastiches inflicted on the readership of this periodical by John W. Hamblett.

This book is inexpressably delightful, man, it is the most uniquely

ful, man, it is the most uniquely hilariously one-joke exercise known to mankind, man, and you must read it right now, man, or maybe even

I would tell you more about this wonderful book, man, but I have to go out, man, and locate 15 belly-dancers and several cans of Lilt, man, dancers and several cans of Lift, man, because it is my birthday today as well as Tony Benyun's , man, plus there's another review due in here round about now, if not sooner, and I must vacate this page immediately, man

ROCK FIX Trever Hoyle (Future 65p)

THEIR ROAD to stardom we lettered with booke, drugs and bodies—someday they'd have to pay for it all." After that kind of build-up it's only to be expected that Trivor Hoyle's rivered is just another rather ineffectual expose of this seedy little business.

By page 30, for instance, the struggling members of The Black. Sights are poung as a film crew and have entired a guilible young lady into their hotel room with the promise they? Il give her a screen rest. Needless to any she receives nothing of the kind, and these lecherous (Sunday People), corrupt (News of The World), and throughly distantful pop musicians (The Sun) set about having their evil way with the pretty innocent. From this point orwards Mr Hoyle exhibits a writing ability that has the same hollow ting as the way most

national newspapers cover rock/pop-music. The characters are laughable stereotypes, the plot hackneyed and the chif-hanging suspense the author attempts to create is merely deflated by the middle of the book when the reader can easily predict an anti-climactic ending.

The tale, beneally of how a band climb to the top of the treacherous music biz ladder, in littered with splifts, groupses, booze and a host of dublous characters; the usual superi-cial fodder that causes the Sunday rags to get into an indignant tizz.

The only addition that Mr Hoyle can make to this familiar story is by focusing on a little jerk called Phil Martin, who ingratiates tunnelf with the band supplying their dope, and in return messes their minds, pulls their eives and eventually gains control of

the purse strings. But overall the novel is unconvinction and merely serves to remind us
that so far in the '70s we've only had
one decent rock book. Elsing
demen's Number One With A Bullet
— and that originated from the States.
Obviously there is still an accurate.
Obviously there is still an accurate, onlettaining and, most importantly,
tradistic novel to be written.

Tony Stewart

THE FOLK MUSIC ENCYCLOPAEDIA Kristin Baggelaar & Donald Milton (Omnibus Press £3.95)

THE FOLK Music Encyclopaedia? Hardly. A Folk Music Encyclopaedia? Certainly. An American Folk Music Encyclopaedia? Absolutely!

Which means that if you take folk to read bluegrass. C&W and Joan Baer, then this is the book for you But on the other hand, if you feel that people like Martin Carthy, the Copper Family, Davy Graham, Bert Jaesch and A. L. Loyd played no small part in awakening people's interest in traditional folk music them steer clear, because more of them even get a mention.

But if people like the Putnam String County Band, the Balfa Freres and the Greenbruar Boys are the bees heees as far as you're concerned, then you'll happily shell out your £3.95.

Ocspite the authors claim that they "have selected those who have made or are still making the most conspicuous impact on folk song and its development" there are glaring omissions. Whatever your feelings about Steeleye Span (who don't merit a mention) [they surely did more than Linda Rondstaft (who clocks in with nearly a page) to popularise folk music both here and in the States.

Lithink more emphasing about It have

I think more emphasis should have been placed on the influence of Brit-ish folk arrists—who inherited a tradi-tion which stretched back long before



the Pilgrim Fathers booked their one way ticket. But it is an interesting and useful reference book for English way ticket. But it is an interesting find useful reference book for English readers concerning American singers and songwriters who are little more than names over here. Well worth reading are the entires on Phil Ochs. Cheo Houston, Woody Guthrie and the informative sections on the Newport Folk Festivals and Sing Our magazine. The 3½ pages on Dylan tell you little you probably didn't already know, but there are some great shots of him playing the Caffe Lena in New York in the winter of 1961, looking like he just stepped off the cover of his first album. Folk's just another word for people," and there's plenty of them between the covers, but the English scene is crying out for a book along similar lines.

Patrick Hampfurles

Compiled by Clive Solomon (Omnibus Press £1.95) THE BEAUTY of this book is its

THE BEAUTY of this book is its simplicity of purpose and execution. It soffers together a complete log of all British Top 50 wingles his from 1934 – 1976, and lists them alphabetically by artist. Next to the trile are also friest the label, date of entry into the chart, number of weeks in the chart, and the highest position reached.

These, all houseful attenuis thems.

chart, and the highest paration reached.

That's all basically, though there's also a cross index which lists all the hits alphabetically by infe, enabling you to trace actiss(s) and hence label and numerical info. Plus there's a chronological list of number ones and lists of the top actiss by the number of their chart toppers (Beatles come furwanth 17) and most chart cornes (Elvis comes up trumps with 91).

The only other British reference book of this sunt is Rek File, volume one of which lists all the top 30 entries from 1955—1970. Further solumes

have gone on to update this info and also list album charts. Record. Hur thus includes those

Record Har thus includes those (often more interesting) singles that hover outside the imagic 30, but unlike Rock File includes no supportive estays. It's the info, the whole info, and nothing but the info, though I'm told that, unlike my review copy, the book will boast pictures.

Obviously indispensable for the rock buff and historians, Record Has runs to 260 pages, has a paperback cover, and in sire and format in handily presented.

STAR FILE Compiled by Dafydd Rees (Star Books, 95p)

(Star Books, Vp)

LIKE THE above, Sur File is a log of hits, but sulely ones of last year, 1976. Crammed with information, it offers an exhaustive breakdown of the UK Top 50 and US Top 10th chart entries, both slugles and albums. Since all hits are listed under the categories of title, artist, recont commany, writer, and are listed under the categories of title, artist, record company, white and producer, no-one could wish for a more exhaustively cross-referenced analysis, though as the book covers just one year. I feel that Rees' work will prove of cumulative importance, by the time he's been doing it for 20 years, he'll have compiled a derive and diluminating body of material. (Can he keep going for that long, though? It's soul-destroying work).

I suspect that the info is generally thoroughly wateright, but I sported a couple of errors— his daily of U.S. No.1 albums. (p. 366) misses out "Fleetwood Mac", and thewise he doesn't credit the album with

"Fleetwood Mac", and likewise he doesn't credit the album with platinum status, though it must have sold several million.

Such omissions would doubtless be especially need by Derek Taylor, who has contributed an engaging and persuasive foreward.

Rob Woffledge.



Genesis

EARLS COURT

FARLS COURT
IT ALL SEEMED very
orninous at the beginning.
Well, how would you'red
if, of late having become so
utterly sold on the ments of
assorted New Wave bands,
our attended a concept feet you attended a concert (not a gig, really, is it, when it gets to Earls Court?) introduced by the one-time Brentford Nylons man himself delivering the following piece of hinter "Tomight you are in for the most incredible night of your lives". you attended a concert (not

You're not lickling it seemed aminous

Yet one then made out Phil Collins, perfurming a Metrouy-eque prouette in the centre of the stage, his Winwood-sid soesils tackling; Squank, from Trick Of The Tail, and even before that first song ended one wan amazed to find oneself veritably entrapped within the fragile metrickings and the lush textures of the bund's music. Ah, the subulty of the dynamics, the delicate architecture of at least the first half of the set. Are General the Sash Terrace of rock'n'roll, one found oneself inquiring? But, you counter, these adjectives, this lavish use of hyperbale, are merely symptomatic of the dread technolish the sase with which this five-piece, band is notely afflicted. Which is where you fall into a common failacy, of course It has been said before, but let it be said one more time: Genesis are not really a technolish bond. Genesis are about songs and melodies, ladded, within these terms a case could well be made out for placing them within a class pope, as opposed to rock, eategory along with, say, flociarly material. They work manify within structures constructed of little more than romanife melodies. And though "One For The Vine", for example, in punctuated by a sense of quite bringly sensual guitar licks from See's Hackett, unlike so many other rock guitarists he successfully treads the those between injecting the occasional controlled touch of raunch into the number and the need to dominate the rice.

Indeed, as far as that's concerned General must be cone of the most ego-levs bands that have ever trodden the rock boards. Notwithstanding

Pic: CHALKIE DAVIES



Back, you running dogs of punk!

Pic: DENIS O'REGAN



Don't mess with me, you hairy great poofter?"

# **GENESIS:** Late '60s mansion in good repair, 50,000 watts freehold

the amazingly expensive and remarkably testeful lighting set-ups they use, the fact remains that if one is sitting meter than twenty russ back from the stage, of its virtuality impossible to actually get a clone kook at anyone onstage. You may well thrill to the sound of Mike Rutherford's thundering double-necked basis or Tony Banks' lyrical keyboard work. You may even get off on the lighting as it complements the found emerging from the speakers with all the initimacy of the most technically refined home stereo you've yet to come across. It is very unfixely, however, that you'll be afforded so much as a glimpse of most of the

as a glimpte of most of the band - except Phil Collins, of

course.

As we all know by now, Phil Collins', role is rather the that of the photographer taking a short of himself with a delay mechanism:—It he son't actually staying at the front of the stage for the whole number to deliver his viculis and folsoow State Circus-like acrobatics, he'll announce from the stage for the other his viculis and folsoow better than the stage for the whole number form the stage for the hold of the stage of the hold of the stage of the hold.

Collins' quite stagegring

his Ait.

Collins' quite staggering instage confidence shows that he spossesses the ability to transform Genesis into an even more successful outfit than it is now. This version of Genesis is uffantely supersor to the overlyhistraome and frequently petertitions version fronted by Peter Gabriel's part has led to Chester Thompson's addition to the band. Now look, a black guy in such a peculiarly English band as Genesis is pretty tonnoclas-

as Geneus is pretty immoclas-tic and, one may imagine, attvantageous When, in addi-tion, he's played with Frank

Zappa and is thoroughly schooled in all spheres of US quasi-jazz funk, he graduates to being a valuable afset indeed—as Thompson even demonstrates when playing utterfy superb tumbourine, for God's sake, on "Inside And Out" from the "Spot The Pageon" EP.

They play for much too long, of course (somewhere around two hours twenty minutes) and those Earls Court seats are not exactly notorious for their

two hours twenty minutes) and those Earls Court seasts are not exactly notorious for their comfort. Genesis play fourteen songs, including two encores. There is a great deal of almost purity about their swood. Organic purity, though, with no chemical additives (save for the odd hundred grand's worth of lasers). I had assumed that the reason that Richie Havens was to open the those with the became Richie is so laid bock that be can just slop on and off of that sage with the minimum of hassles equipment shifting two. Last time I saw Richie Havens he performed utterly solo. This time he has a drummer, a keyboardsman, two guitarists and a bass player, and has to make full use of the Geneus moving stage, From where I'm stitum I saw of the Geneus moving stage, From where I'm stitum I saw'i even General moving stage, From where I'm sitting I can't even see his new teeth

see his new teeth.
He's very cool, though.
When the drongoid skraftand chapters start up at the rear of the half Riches starts to elap along with them and ends up along with them and ends up leading them into a superior time. He wears what seems to be a white ratin dreastmeanure.

time. He wears what seems to be a white satin diessing-gown. I'm not sure of any of the titles — apart from the ubiquitions: "Freedom", that is — but those burnt oak mellowed out sandpaper vocals spread my head wide open and left the feeling very receptive to Geneve.

Chris Salewicz

# The Stranglers ROUNDHOUSE

OH, YOU'D LOVE The Stranglers," someone once smarked at me. "They go onstage and jerk their necks off."

I had never seen The

Stranglers before - though

Hugh Cornwell (don't try it — n don't work) and thought he seemed real mice, though in common with 90% of the music industry/humanity, not a person to be trusted further than he could be thrown.

Well. I've just seen them. I really regret not wearing my stilettes, either to enable me to see better over the heads of the pogoers or to jab in the gluteus maximum of the helty blonde maximis of the neity roome broad warring a mobility wea-ter (fast replacing the fur coat as The Garment Segnifying All Phat Is Wrong With The Middern World) who kept towaing her split ends into my mouth in her efforts to dance a feerieff Wariu.

frenzied Watus

Isn't that just like a woman?

Dun't you just wish they were
put down at birth?

# STRANGLERS: Victimisation don't cry rat and then use your own

claws, boys . . .

No, of course not; who would The Stranglers abuse then?

I think, The Stranglers write really neat pop songs and I don't find "Peaches" offensive because girls feel that way about men, too. I love "Process Of The Streets" because it could apply to any of the girls know and they wouldn't be insulted by it. Why, I could never help granting when I heard "London Lady."

There's the thorn in the flesh, you see. They performed "London Lady" tomight and I didn't like it one little bit.

I would be less offended if this hymn of hatred wis directed against all the capi-tal's girls, but the fact that the linger has been pointed and finger has been pointed and the name been printed makes me feel ashamed I over smiled at it. I thought the days of the public pillory in the market-place were over. What's the logical progression? Shaving her head and leading her through the vircets? Stooing her to death outside the city sates?

If the reads bysterically that's because of the response which greeted the opening bars

#### Archie Bell & The Drells 90° Inclusive SOUND CIRCUS

**EDDIE GRANTS** proteges 90° Inclusive seemed rather incongruous, touting their lunatic brand of Cockney regate to an audience who'd come to clap along with Archie Bell and his good old-fashioned cahares

Led by Henry Barnes, the only Rastafarunt in Benfleet —well, he may not be a Rasta, but he was certainly living in Benfleet last year (does that make at Oil City skank?) — the quintet attacks its standard post-Mailey reggae with almost humorous gusto 90° loctusive's songs leave something to be desired, their beinkman's love of unrehearised drum solos and the like tends to feave them with egg on their faces, and the clavinet tone is pretty awful —

clavinet tone is pretty awful ---but they've got a lot of commitment, both Barnes and

his co-guitarist are good singers, the rhythm section is firm, and Barnes is a fierce (if eccentric) lead guitarist.

Hope they make it. They're a lot of tun.

Archie and The Drefts had just been on a usur of Baileys clubs, and it showed. Whereas Tavares, an essentially similar set, come storrang out looking to his you between the eyes in the back rion of the upper victe. Archie Bell seems to play the front stalls. I'd gone along in the faint hupe of seeing some real bad flush. Back in the lare 'f05 Kenny Gamble and Leon Huff had packed up this quartet of said dance specialists out of Houston, Texas, written them one of the greatest macho dance songs of all time. '(There's Goona Be) A Showdown' (later performed quantly by The New York Luds on "Too Much Too Soon"), showed them in a tudoo with Thom Bell and Bobby Martin in the booth, and biammo!-- stone classic. I'd hardly call Arche Bell and The Drefts profife makers of hot was used there in the great. 'Here I Go Again' and the

more recent "Soul City Walkin" "nee all I could even name -- but you never could

name - our you never course tell.

Well, they certainly dance okay impressive split-second choreography was the order of the day, as the three Drelli invited and primped in frost of the eight-piece Bell System, but flash? Forery number was noticulously utranged, totally devaid of suprise of feeling despite Bell vecoelled singing, and each featuring some eightly course, slightly smutyrap from Archie and many exhibitations to "help us out by putting your hands together".

chartations to "help as out by putting your hands together". Oh, and the singalong: We sang along to Archie's version of Lou Rawfe. "You'll Never Find Another Love Like Mene", we sang along to his first bit. "Eighten UP", and we almost sang along with his rather snexpected version of James Brown is "Get Up Offa That "Thing."

But "Showdewn" "Sing along with this rather snexpected version of James Brown is "Get Up Offa That "Thing."

But "Showdewn" "Sing along with had 100" I left before he got the upportunity to make me. "Uh, man, you're outtu step. You can do better than that.

Phill McNeill

Phil McNeill



JOOL HULLAND of Squeeze

PIC: WALT DAVIDSON



yer bike, you hairy Scotch nis!"



D'ye wanna light, ma wee laddie - if ye're uuld ei

of "London Lady": pure, unashamed glee on the face of every boy in sight. The Finchley Mob pogoed ecatatically while oostage the vittnol flowed. "Tell me what you're got to look so pleased about" Yoah, I wondered.

And let's face it, the gots loved it too. Girls come to see Cormsell, and I can see why. Sybvia Plath said it all, about how every woman loves a brute, the jackboot in the face, the rack and the screw. I can't help but shiver when I bear the line. "Beat you, honey, all you along "But it's just a morbid fascination; excessive pain is no fun, as these chicks going gaga over Cormsell's S/M fantanies would find if they ever explored sexual cruelty for themselves. But no, they're consent to live viscinously, get off on hearing how some other girl got her face wancked, was strangled to death ad infinitum.

Ah, but we enlightened

strangled to death ad infinitum. Ah, but we enlightened young things can always excuse misogyny in our saviours! Just the other day I was instructed to read Eldridge Cleaver in order to learn a thing or two about the People's Struggle. I couldn't help thinking what the women who Cleaver awaged would make of the People's Struggle Yet Cleaver in still touted as a genuine tevolutionary — which made me wonder what the teaction would be if The Stranglers sang a song called "London

Nigger" without charging the lyrical content. You think they'd get on the cover of the NME?

NME?

But of course these boys are no reactionaries. Why, they even have a song called "I Feel Like A Wog" to show they're the Black Man's Friend I wonder how Black Women cope on the credibitry chan? I found the inclusion of this song to be superficial and pretentious compared to, say, The Clash's unadorned tribute to JA in "Police And Thieves" and Strummer's simple, buttal attement officines at the Rainbuw. "This is a song by a wog bow. "This is a song by a wog and anyone who don't like wogs can fuck off,"

You see, Strangfers? You in tike black people and

But I digress. The Stranglers played "Somotimes". "London Lady". "Princes Of The Streets. "Hanging Around". "Preaches" ("Sporad it all over my preling foreskin..." what a big bad goy, eh ("Grp", "Ugy", "Down In The Sewer" ("I ran think of worke placet to be lake outside The Roundhouse without a ticket"), "Go Buddy Oo", "I Feel Like A Wog" and a new song colled "Dead Runger", all quite brilliantly, moving around the stage like tame tomesats on vaschae. Their music is amazing to dance to and I kwed it when I But I digress. The Strangters

forgot about their collective

chobin

A girl was pulled out of the crowd onto the stage and a boy yelled: "Give her one!" His friends howfed for another rendering of "London Lady."

I'm not upper by The Strang-ien" distorted view of women because in my experience the only men who despise women are the men who ain't got the bottle to pick on someone their own size. I'm not bothered by general absune, because women get that from the eradle to the grave and as long as sex intreated as something you have to wash your hands after, then women will be the crimerial scene of the crimerial scene of the crime in one neatly puckaged punch-bug. What I object to in the playground bully mentality paraded in "London Lady." God, and I thought no one could outdo me when it came to back-bring.

Dragust must be the reaction to the modern would of anyone with more than half a brain. But one would think that a brain with the metilectual preferensions of The Stranglern would evade the old divide and rule tactics and direct their harred at a more worthwhile target. It's the "children of the locking wealthy" we should be beating on!

Orthodous feminism bates me and I think girls make lonny rock and roll stans. But some-timen I get to feel so mean.

Julie, Burchill

NINETY DEGREES INCLUSIVE

# SQUEEZE: five bright bous with

# a soundtrack in search of a film

Squeeze MARQUEE

OLIVER REED muscles sneeringly through the fruggers packed into the club towards where some Cilla Black lookalike dolty bird, mint'd to six inches above the knee, simpers into her vodka and lime. In the background one of those much beat groups plays the film's theme song, performed by a recycled Terry Dene woundafike fronting four would-be Beatles on a miscalculated Tin Pan Alley attempt at the Beat Sound

Us extras look at each other and scratch out heads. A numite ago we were doing a 70s punk rock movie. Where's this 'Os kitsch soundtrack come from?

cume from?
Funny group, Squeeze
Singer Glenn Tilbrook doesn't
actually world like Terry Dene
(or to I'm nasured) — but he
sure as hell sounds like someone from that pre-Beatles era:
Lame R&R machismu in the
phrasing and a seriel synthetic
tione. It's, it, interesting, He's
also an excellent R&B lead
mathrial.

also an excellent North resident guitarist. Chris Difford, the rhythm guitarist, is also an unusual singer, very Lou Reed influ-enced, with an appealing enced, with an appealing monotone crosk

His wings are Lou Reed influenced too, when they're not off in these weird time

warp somes.

Most of the time, in fact, Squeere sound like a less impired cross between "Loaded" Velvets and early-70a Stones— the Stones baogs style, which I find pretty mendane.

They have a pianist—Jood Holland—whate in abo quite unusual. The rhythm section of Harry Kakoulli (boas, similar tone to JJ Burnel) and Ginion Lavis (melodis, drummer) are good and powerful—And that's about it. Apart from the odd gnushing break, there's nutting much to get terribly excited about—but there are a lot of massing things mixed in with a lot of tablet dreaty rockaboogie which, as is the way with that style, occasionally generates enough train-lake energy to give you the style of the second and the Stones and The Faces through (manmerable dentical numbers) that feeling that Thas Is What Rock in Roll is All About.

The Marquee was full and enjoyed itself, except for a few punks' trying on their safety pins (really—in 1977!) and enjoyed itself, except for a few punks' trying on their safety pins (really—in 1977!) and brushing up their repetiture of ansulis—of rather, brushing up their insult (you guessed, wankers).

week or w. presumably on Step Forward. Hopefully it will wouchaste some near category to stick them in and then we'll all know whether we're supposed to jive, pogo, turkey trot or what.

#### CONNOLLY:

#### Clown or genius?

Pic: PENNIE SMITH

#### Billy Connolly EDINBURGH

BIG YIN AGAIN defied everybody by going from strength to strength. His new material is much stronger than the last tour's stronger than the last tour's and included an hilarious account of the Saturday night curries and their Sunday side effects ("beatin" out the flames with the News Of The World") which still brings a smile on recall.

A lot of the songs were familiar, but one of the new uses was another superb partiely, this time of "Two Little Buys", on a lot's be-truitful about the police truitful about the police theme. "Did you bunk I would leane you Iring there When I can lie my head off too."

Spot on, as usual. The police, apparently, love the swag.

apparently, are the sing.

The rest of the show embodied all the Conoully terminings and trademarks, the back leotard and bansan wellies, the razor sharp usdes, the C. & W porculars, swipes at religion and authority, the vulnerable humour—all the usepared clowning that's made him so popular.

Tony Stewart suggested, in his review of Mike Harding (NME 1869/7) that appreciations of cornectians might be coloured by local affinities. Maybe that's true—although Connolly's Glasgow and my Edinburgh are worlds apart—but 1'd go further than saying that I found Connolly funny: I'd say the man is a census. I'd say the man is a genius

that I found Connolly funny. I'd say the man is a genum. Laok, all these comparisons with Lenny Bruce are strictly out of order. There's really very little similarity at all What Connolly has that's opecal—and that he deen't always get true credit for—in his gift for brilliant mirmorey. It's this mirmory that makes his parodies so unerringly accurate and successful, it's this same mirmory that penetrates all his humour and makes the vision of scenes and people that he conjures up so instantly recognisable and readily identifiable. Couple this gift for realism with his natural genum for making people laugh, and you've got sometimed that the transcends the status of local furnry man. Biffy Connolly is afterally far and away the most popular figure in Scotland. Now that he has broadened his scope of material well beyond the streets of Glasgow. I see no reason why Connolly's great statens shouldn't make him mit just a national figure but an international one as well. And his triumph with he all the greater because it will be done without the artificial ands of malice, sexual innuendo and tacism.

theram. The say it again to the man is

Lin Cranta

#### Chris Barber BERKELEY SOUARE

BERKELEY SQUARE
HARDLY AN habitue of
Berkeley Square, I overcame
the natural sense of inferiority
and hassled the moleckins
along to that sugans precinct,
scoring several sympatheric
marmars and not a few bobs.
On the red, white and blue
bandstand. Chris Barber's Jazand Blues Band was playing a
loanchiane gig for the Jubilee
Fund, white the listeners on
the sward were curvassed by
the quality shaking collecting
boxes, a tableau not unlike one
of Sur Ra's latin numbers.
The band kicked off with a
pair of Trad flagmavers,
"Roorbon Street Parade," and

"New Orleans Wiggle", music of great Jollity and charm, the best little and sinsoun, the front-line interplay a maypoid caper of fest precision. Three Ellington mainters followed, the band's adaptability and sheer professionalism reproducing the long, blue, lazy, laving wave of the Duke's languocous blues as easily as the tight, punchy rifts. All the breath registered, catapulting the soloist — Barber's Jocund trombone, the Junping Willie Smith-style cataphone, trampet, contemporary guitar into the unddle.

Pat Halcoa's flugelhorn feature, the appropriate "A Nighlingsle Sang In Berkeley Square", showed off the tweet

tone und control of dynamics and would have turned Anna Neugle's head. Pete York's drum showcase, "Extension M5" was a throwback to the Gene Krupa era, as altitudering, tulu-makes-leminal grandstand from the bandstand which went on a bit and would probably work better indoors where the sonic tunnech don't have to compute with the traffic.

In sum, a pleasant hunchtime interfude, though beating off the various Afghans and Salukia attracted by any bolling billy-can and hecon buttles proved irksome. My collection in was rumbled within admites.

Brian Case

Entry in the Gig Guide is free of charge. But details must be received by your not later than Friday morning, for insertion in the following week's times. Send particulars to Derek Johnson, New Musical Express, Kings Reach Tower, Stamford Street, London SEI 9LS.

# ATIONWIDEG



DAMNED: London so



See highlights on facing page for details

#### THILIPSDAY

BARNSLEY CIVIC HALL BURLESQUE BATH Vandort Hotel: AFTER THE FIRE BIRKENHEAD Mr. Digby's GEORGE HATCHER BAND

BIRERNHEAD Mr. Digby's GEORGE HATCHER BAND
BIRMINGHAM Golden Eagle: SHOOP SHOOP BIRMINGHAM Rainey Hotel: MAQNUM
BIRMINGHAM Rainey Hotel: MAQNUM
BIRMINGHAM Rebeca's: THE JAM
BLACKBURN Lodestar. WINDOW
BLOXWICH St. Peter's Hall RIPLAVE
BOLSOVER Busebb Ellim VALKYRIE
BRIDPORT Bull Hotel. CHRIS BARBER BAND
BRIGHTON BECKERET THE ONLY ONES
BRISTOL Granty, MOON
BRISTOL HORSEN CREPTS N' DRAPES
CHESTER Quastre eye; OZD
COVENTRY TITLEY'S LIVERPOOL EXPRESS
CREYDON RED DEST SQU'EZE
DERBY HEAD'S, THE O' BAND
DONCASTER Cobege of Education JIRMY JAMES
GREAT YARMOUTH Cap & GOOM: ARTHUR'S
AXE BAND
RAVANT JOG O' PURCH: STAN ARNOLD
RAVANT JOG O' PURCH: STAN ARNOLD
RAVANT JOG O' PURCH: STAN ARNOLD
RAVANT JOG O' PURCH: CAP TWARE ELL
BERNSTOR MYCOMBE Naga Houd: TOM ROBINSON
BAND

RAVANT Jog of Punch: STAN ARNOLD
MIGH WYCOMER Maps Houl: TOM ROBINSON
BAND
HUDDERSTRELD Wans Hart: CARTWHEEL
LEEDS Polytechnis. VIBRATORS
LEECETER The Beeckine: FETE & CHRIS COE
LONDON BARNES Red Lion: FRED RICKSHAW'S
HOT GOOLIES
LONDON CAMDEN Dingwalls CAROL GRIMES &
THE LONDON BOOGTE BAND
LONDON CAMDEN Bullywalls CAROL GRIMES &
THE LONDON BOOGTE BAND
LONDON CAMDEN MINE MICHINE: BOOM TOWN
RATSOWSKREWDRIVER
LONDON COVENT GARDEN ROSY Club. THE
ELECTRIC CHAIRS featuring WAYNE COUNTY
LONDON DEPTFORD The Albary REDBRASS
LONDON FULHAM Golden Lion: LITTLE ACRE
CONDON FULHAM Golden Lion: LITTLE ACRE
LONDON FULHAM GRYPHORD! CHICKEN SHACK
LONDON HARMERSMITH Prince of Walen: BILL
CADDICK
LONDON HARMERSMITH ROJ CON: TOOTING
FROOTIES
LONDON REPSINGTON HOPE & AnchON XTC
LONDON REPSINGTON HOPE & AnchON XTC
LONDON REPSINGTON The Nashwille: COUNT
BISHOPSNEO

LONDON REPSINGTON The Nashvilles COUNT BISHOPS/NEO LONDON Marquer Club: ULTRAVOX/STUKAS LONDON OLD BROMFTON RD, Troubador: DAVE FVANS & SAMMY MITCHTLI LONDON OXYOND ST, 100 Club: SYTTERI LONDON STOKE NEWENGTON Rochester, Castle-STREET RAND LONDON TEDDINGTON Clarence Hotel: CLEMEN 851

LONDON TERPERS IVIN CHICK: PAINTED LADY LONDON W.1 Speakensy: ALFALPHA LONDON W.14 Speakensy: ALFALPHA LONDON W.14 The Kennington: BUSTER CRABBE LONDON W.C.2 Crawfords: THUNDERCLAP NEWMAN & BOB FLAG MANCHESTER CHORLTON Oaks Hotel: GENERAMANE CHORLTON Oaks Hotel: GENERAMANE CHORLTON OAKS HOTEL

MANCHESTER CHORLTON Oaks Hotel: GENERATION X
TON X
MONMOUTH White Swan Hotel. NIGHT BIRD
NEWCASTLE Centre Hotel: GOLDIE
NEWCASTLE University: BENNY CARTER/RALPH
SUTTON QUARTET
NOTITINGHAM Imperial Hotel: PELICAN
PENZANCE The Gentes. THE SAINTS
PLYMOUTH Wood! Centre. METROPOLIS
TOTAL SOLTH
VICTORY
ASSINGTION
POYNTON Folk Centre: PAUL CARR
ROMFORD White Hart. DYNAMITE
RYPE Le.W. Carossel Ballincom. DAVID PARTON
BAND

BAND
SHIPTIELD DEEPCAR Royal Oak: NIC JONES
SHIPTON Town HAD: ZHAIN-FRUIT EATING
BEARS
SOUTHERD College of Art: THE DARTS
STOCKFORT Rudyard Hosel McCALMANS
SUTTON BONNEYGON Agricultural College: SUTTON BONNEYGTON Agricultural College: MATCHBOX SWANSEA CLYDACH Mond Hall: ACKER BILK

BAND
TAUNTON County Ballimons MEARTEREAKERS
WEST BROMWICH Outdale Cub: SHAKIN'
STEVENS & THE SUNSETS
WESTON-SUPEL-MARRY webchington Country Club
THE REAL THING
WISBECH White Lino. FLAKY PASTRY
YORK Can Whiters: THE CHANTS

## FRIDAY

BEARWOOD Bear Hotel, CYRIL TAWNEY
BEAFORD College: THE DARTS
BIRMINGHAM Aston University: THE 'O' BAND
BIRMINGHAM Beil and Pamp FOOGY
BIRMINGHAM Moseley Festaval at the Fighting CocksTHE FIRST BAND
BIRMINGHAM Railway Honel: SPITFIRE
BLOXWICH Great Wytley School. RPIAVE
BRADFORD Star Hotel GRAHAM & EILEEN
PRATT

BRADFORD Ster Hotel GRAJIAM & ELLEEN FRATT
BRISTOL Naval Volunieer: OUANTUM
BROADSTARES Grand Bellinoon: TRAPEZE
LIQUID LUNCH
BROMLEY White Hart STAGEFRIGHT
BROMLEY White Hart STAGEFRIGHT
BROMSGROVE Avoncton Museum ALBION
DANCE BANDIGARY & VERA ASPELYROBEN
DRANSFIELDTHERAFY-VORKSHIRE
RELIGIOTHER FARRIERS/OS/CAR
CROCKERS
CHELLEN MAN Addressing Volunier Hall: CREPES.

CHELTENHAM Andoversions Village Hall CREPES TO DRAPES COUNTRY La Chaumiere SOUL DIRECTION CROMER West Runton Pavison THE DAMNED THE ADVERTS CROYDON Furfield Hall: PACO PENA DUDLEY J.B.'s Club WINDOW EASTEOURNE Kings Country Club; LIVERPOOL

EASTIBOURNE Kings Country Chub: LIVERPOOL EXPRESS
GOOLE Hook, Playing Fleids: HAZ ELIOT with FEELING/RAINBOW 
MUDDERSTIELD Polyschmie: 90% INCLUSIVE 
SNEAKERS
HUDDERSTIELD Sovereup Inn: MARY ASQUITH 
KNARESBOROUGH Fold: Chub: MIRE ELLIOT 
LEEDS Polyschnie: ULTRAVOX 
LEEGHTON BUZZARD Brookland Chub VACUOUS DISCHARGESCABS
LINCOLN Technical Colege NUTZ
LLANDENNDOD WELLS Grand Pavibon: ACKER 
BILK BAND

LENGTION BUZZARD Brookland Club VACUOUS DISCHARGESCABS
LENCOLN Technical College NUTZ
LLANDRIDDO WELLS Grand Probon: ACKER
BILK BAND
LONDON BATTERSKA TOWN Hall-SYD LAWRFNCE ORGHESTRA
LONDON CAMDEN Blecknock: TROUPER
LONDON CAMDEN Blecknock: MOON
LONDON CAMDEN Music Machine: STRIDER
LONDON COVENT GARDEN ROY Club: THE
ELECTRIC CHAIRS Sentering WANNE COUNTY
LONDON COVENT GARDEN ROY Club: THE
ELECTRIC CHAIRS Sentering WANNE COUNTY
LONDON FUTHAM Golden Lion: FERRY THE
FERRET:
LONDON BLINGTON HOPE & ABCHOL TREAS
LONDON BLINGTON HOPE & ABCHOL X-RAY
SYK
LONDON BLINGTON HOPE & ABCHOL X-RAY
SYK
LONDON BENSENGTON ROYAL College of ArtOWALITERNATIVE
TONESPHEART ATTACK/FEBETRATION
LONDON NEW WICKIES THERE
LONDON FUTHEY White LION LURKERSZERO
LONDON NECENTS PARK BEGIOT College of ArtORDON PUTNEY White LION LURKERSZERO
LONDON SOUTHGATE ROYALP Balliroom
HOMEYCOMBS
LONDON STOKE NEWINGTON ROCHESTER CHARLE
SHANOHAI
LONDON WILLESDEN White HORSE: FLYING
SANCESS
LONDON STOKE NEWINGTON ROCHESTER CHARLE
SHANOHAI
LONDON WILLESDEN White HORSE: FLYING
SANCESSTEE LESCIC Crems HERON
MEDICASTREE LESCIC Crems HERON
MEDICASTREE LESCIC Crems HERON
MEDICASTREE LESCIC CREMS HERON
MEWCASTILE May that Balliroom THE JAM
NEWCASTILE CARE HOLD GOLDIE
FOOLE Marguer Club CHRIS BARBER BAND
BEADING THROTONICS CAREBOROUGH PROBUSE: ALBERTO Y LOST
TRICS PARANOIAS
STADELLAND SEADERS GALDERTO Y LOST
TRICS PARANOIAS
STADELLAND SEADERS GALDERTO Y LOST
TRICS PARANOIAS
STADELLAND SEADERS GALDERTO Y LOST
TRICS PARANOIAS
STADELLAND SEADERS GEGEN COLLEGE
WARDELED NEWS HOUSE: CALBERTO Y LOST
WARDFELD NEWS HOUSE: CALBERTO Y LOST
WARDFELD NEWS HOUSE: CALBERTO Y LOST
WARDFELD NEWS HOUSE: CALBERTO Y LOST

BEDPUND Civic Theatre CREPES 'N DRAPES BIRMINGHAM Barrel Organ, RICKY COOL & THE

REDUCID CIVE TREATE: CREPES IN DRAPES
IRMINGHAM PRIMER SETTLO CIPAR RICKY COOL & THE
CESERGS
REMINGHAM RAINING HOLE: THE FIRST BAND
BLANDFORD BY PRESON ATS CENTRE CHRIS
BRANDFORD BY PRESON ATS CENTRE (BEST BAND
BRANDFORD BY PRESON ATS CENTRE (BEST BAND
BRANDFORD BY PRESON ATS CENTRE (BEST BAND
BREATTWOOD SAFET JOBBE CONCERT (BEST BAND
BRIDGE HALL PRIMER PULL/SUNDAY
BAND-ELDORADOOD COLLATH-GRIND'
SIDEWINDER/ZOOKY
BRICHTON BECCARGE RACER
CHATHAM TOWN HALL KRAKATOA
CROMER WEST BURDOO PARIBODE LIGHT FANTASTICEXODUS
CROMER WEST BURDOO PARIBODE LIGHT FANTASTICEXODUS
CROTEON Red Deer: TRADER
DUNGTAREE Caldering Baltroom, VLBRATORS
EN CLESHAM
TOWN THE SAINTS
DUNGTAREE CALCERS BANDOON
FOR SOME THE SAINTS
BURDOON SAINTS BURDOON
GUILDFOURD SURVEY UNIVERSITY FESTIVAL (SHERMOON)
WARREN HARRYTHE DARTS
RAELOW THEMSY (STEPHONE): STAGARTFUL
DOOGER
HASTINGS PER PANIBON THE 'O' BANDASHAKIN'
STEVENS & THE SUNSETS
HAYWARDS HEATH SCAPERS
HEMEL HIDMFSTEAD PAVIBOR REDBRASS
HEMEL HEMPSTEAD REDBRASS
HEMEL HEMPSTEAD REDB

LIVERPOOL FORMEY Duke Street Park: ACKER
BILK BAND
LONDON CAMDEN Brechaoch SLOWBONE
LONDON CAMDEN Brechaoch SLOWBONE
LONDON CAMDEN Brechaoch SLOWBONE
LONDON CHIDGENMS
LONDON CHIDGENMS
LONDON CHINGFORD Queen Elembeth: JERRY
THE FERRE!
LONDON COVENT GARDEN Rosy Club: SLAUGHTER & THE DOGS
LONDON BARLS
COURT SLAGhum BAD
COMPANYRACING CARSMETROPOLIS
LONDON BARLS
LONDON BACKING CARSMETROPOLIS
LONDON HACKINEY Adam & EVE RESTLESS
ROCKERS
LONDON HAMMERSMITH Red COP. EATER

LONDON HAMMERSMITH Red COW. EATER LONDON BLINGTON Hope & Auchor BEES MAKE HONEY

LONDON KENSINGTON The Mashville. STRUT-TERS/TOM ROBINSON BAND LONDON Marquer Club: GLORIA MUNDI/NEO LONDON N.J. Weavers Arins: ONE HAND

LONDON N.J. Weaver Arms: ONE HAND CLAPPING ED NEWINGTON Rochester Caulle BUSTER CRABBE-SCREENS
MANCHESTER Beile Von Bairoum: SAD CAFE MANCHESTER Beile Von Bairoum: FETE BROWN'S BACK TO THE FRONT
MANCHESTER Maydower Casb: DESMOND DEKKER

MANCHESTER MAJOUVEY CLUB: DESMOND DEKKER
MANCHESTER MIDDENCH THE JAM
MANCHESTER MIDDEN CONTROLLAC
MIDDLESBROUGH Rock Garden: ROOGALATOR
NEWBURY CO
OXFORD Poly
DATE BOILD TOWN RATS
REDCAR ROYAL HOLE SULLY WIZARD
SHARPNESS HOVE: MATCHBOX
SHEPPIESD Higherife Hove: BERNARD WRIGLEY
SOUTHEND Kurnan Ballecom: CRAWLERBOXER/
MOON

MOON
SOUTHEND Queen's Hosel. FLYING SAUCERS
STROUD Lesses Centre: THE REAL THING
SWANSEA TOWNSHAD Chb. DOOLEY FAMILY
WAKEFELD Unity Hall HEARTERFAKERS
WARWICK Squires Country Club: SOUL DIREC-

TION
WISHAW Crown Hosel (huchtime): THE JOLT
WOBURN Abbs; (Bedforthline): NEIL DIAMOND
WOLVERHAMPTON Civic Hall ULTRAVOX

AVERSBURY

AVERSBURY

STRAKISTS

Head DESPERATE

ATLEMENT K. Head DESPERATE STRAKGITTS
BIRDINGHAM Barrel Organ (Innchine). MENSCH BIRDINGHAM Klap Heasth Hare & Hounds: MAD FOCKS & ENGLISHMEN BIRDINGHAM Railway Houst: BULLETS
BLACKFOOL Squire: OSCAR
BRAUNSTON Roic & Crown: EATER
BRATITOL, Nival Volunteer: SKIN TIGGT:
SMOOTH OF BANKET ELEPHONE BILL & THE
SMOOTH OF BANKET
CREWE Brusswich Hotel: CYRIL TAWNEY
CREWE Brusswich Hotel: CYRIL TAWNEY
CROYDON Greyhound: VIBRATORS-BERNE
TORME
POLICIAS late of Man Paleot Labo:THE REAL

TORME DOUGLAS his of Man Palsor Lido/THE REAL

THING EDINBURGH Glenburg Hotel: JOE'S DINER FOLKESTONE Less CHT HAS CHRUS BARBER

LONDON BUCKING WAREAN
TANNAHILL WEAVERS
LONDON CAMDEN Brechook BONE IDOL
LONDON CHALK FARM Downstare at the Roundhouse: BOB FEGG (afternoon) BOB DAVENPORT
& WEBB'S WONDERS (evening)
LONDON CHELSEA Cafe for Attains: THUNDER
CLAP NEWMAN & BOB FLACI CLAP NEWMAN & BOB FLAG

LONDON CHELSEA Man in the Moon NEO

LONDON CLAPHAM Two Brewers PAINTED

LADY

LADY
LONDON EARLS COURT Stadyum BAD
COMPANY/RACING CARS/METROPOLIS
LONDON FINCRILLY Tortington CLAYSON & THE
ARGONALTS
LONDON HAMMERSMITH Red Com: BUSHWACKERS
LONDON HARROW RD. Window Castle:
FRACTURE
COMPANY LEATIng of Companyorary Arts. JOHN

FRACTURE
LONDON Intitue of Contemporary Arts JOHN
STEVENS'AWAY
LONDON KENSINGTON The Nashville: BEES
MAKE HONEY
LONDON LIBTON Lion & Key: FL YING SAUCERS
LONDON Marquer Club: THE DAMNED/THE
RINGS

RINGS LONDON New Victoria Theatre: JOHNNY NASH LONDON STOKE NEWINGTON Rochester Castle:

LONDON STORE NEWINGTON Rochester Caste:
THE STRAND
LONDON WESTMENSTER Pier "Chevering" (bost
tro). JABULA
MABLETHORPE Golden Sanda NEW
VAUDEVILLE BAND
MANCHESTER Electric Circus: THE SAINTS
MANCHESTER Electric Circus: THE SAINTS
MANCHESTER Royal Eachango Theatre: "SALUTE
TO SATCHMO" with ALEX WELSHOEORGE
CHISHOLM/HUMPHREY LYTTELTON
MANCHESTER Wabsidied Philaps Pier Is Ind DAVE
BERRY A JUM CROW
MILTON LECTROS WATCHOOS SLOOKS BRANDURLAND/HUGE TABORPACKIE BRYNE &
BONNIE SILALIEAN
FLYMON WATCHOOS SLOOKS BRANDURLAND/HUGE TABORPACKIE BRYNE &
BONNIE SILALIEAN

DUNNIE SHALIEAN
PLYMOUTH CESTERVEY: ULTRAVOX
POINTON Folk Centre: PLEXUS
REDCAR Costhem Bowl GEORGE HATCHER
BAND

BAND
REDHILL Laker Hotel: HOT POINTS
SCARBOROUGH Floral Hall: SPINNERS
SCARBOROUGH Royal Opera House: ACKER BILK
BAND
SOUTHFORT New Theatre: CLODAGH
RODGERS-PROMISES
STOCKPORT County Cub: POOGY
SUMMERSTOWN Featural GRIND
THAME Swan Hotel: BILL CADDICK
WRIDSOR Theatre Royal: MADELINE BELL
YORK Theatre Royal: MADELINE BELL
YORK Theatre Royal: MADELINE BELL
YORK Theatre Royal: BILLY CONNOLLY

BLECH HAM BETTLI OF AN SHADES
BUSINGHAM Railway Hotel: RADMAKER
BUSINGHAM Railway Hotel: RADMAKER
BREXTWOOD Youth Home: INVERSION
BRISTOL Naval Volunteer: AJ WEBBER
CHESTER OLASIONAY MUTANTS
DONCASTER OURSON HOTEL ORIGINAL EAST SIDE
BUNNINGTON Owners Head OURLL
ILPORD Cauditivery Hotel ORIGINAL EAST SIDE
STOMPERS
LONDON CAMDEN Brecknock SCARECROW
LONDON CAMDEN Brecknock SCARECROW
LONDON CAMDEN Dengwalls: GLORIA MUNDI
LONDON CAMDEN DENGWALDER.

BAND LONDON COVENT GARDEN Rock Garden: LAND-SCAPE

SCAFE
LONDON E.I Half Moon Theatre: TFB
LONDON HARROW RD. Windoor Castle: SLIP-STREAM
LONDON ISLINGTON Hope and Anchor: NEW
HEARTS HEARTS
LONDON KENSENGTON Naubride:
994\_ONDON
LONDON Marquee Clab THE DAMNED/BLAST
FURNACE & THE HEATWAVES

LONDON PUTNEY Sum & Gener: TURNING POINT
LONDON STOKE NEWINGTON Rochester Centic:
THE STUKAS
NETTLEBED (Oxon) Bull Hotel: THREADBARE (Ozon) Bull Hotel: THREADBARE

CONSORT
NEWCASTLE Newton, Firk Hotel: FRUIT EATING. NEWCASTLE TITLENY'S FASHION
PLYMOUTH Woods Leiner Cebers. BOYS OF THE

PRESTON Guidhell: BILLY CONNOLLY
STAFFORD Top of the World: GEORGE HATCHER TORQUAY Town Hall CRAWLER/BOXER/MOON WRIXHAM Yels College: SETHNAL

## TUESDAY

ABERDEEN BOR ACCORD ZHAIN
AMBLESIDE PAR HOUR SILLY WIZARD
BERMINGHAM BARBARELIA'R. THE ELECTRIC
CHAIRS (extraing WAYNE COUNTY
BERMINGHAM Rasbury Horal JAMESON RAID
BRIGHTON Albumbra KRAKATOA
BRIGHTON TOP RAIN THE JAM
CARDBY TOP RAIN: AFTER THE SIRE
FLEET FOR A HOUNDE, JAKE WALTON
HASTINGS PER PAVISION: CRAWLER/BOXER/
MOON

PLETT For & Hoomeds JAKE WALTON
HASTINGS PER Pavilion: CRAWLENDOXEN
MOON
HOMEL HEMPSTEAD Great Harry. PERCY CUTE
& THE TAMPONS
HUDDERSPIELD Pubytachase: THE SAINTS
LONDON CAMDEN Meas. Machine: THE BOYS
XTCRIKKI & THE LAST DAYS OF EARTH
LONDON CAMDEN Meas. Machine: THE BOYS
XTCRIKKI & THE LAST DAYS OF EARTH
LONDON CATFORD Raining See: MARTIN
SIMPSON
LONDON ISLINGTON Hope & Anchor: THE
PIRATES
LONDON ESLINGTON The Florence: DAVE
BURLAND
LONDON ESLINGTON THE Naderille: HEAD
OVER HEELS/PRAIRIE OYSTER
LONDON ENTON THE SELVING SAUCERS
ANDON LEVYON LOOM & Key: ELYING SAUCERS
ONDON OLD BROMPTON ROAD Troubader
STEFAN GROSSMAN
LONDON OXFORD ST. 100 Club. THE BLIMPS:
GARENT WATKINSTEQUILA BROWN
BLUES BAND/BRETT MARVIN & THE THUN
DERBOLTS
LONDON PUTNEY Railway Hote! BETHNAL
LONDON ROAD FROM THE BLILLY CONNOLLY
LONDON

BILK/HUMPIREY

LYTTELTON/GEORGE
CHISHOLM

LONDON STOKE NEWINGTON Rochester Cautie:
THE ONLY ONES

LONDON W.14 The Krosengton THE STUKAS
MILPORD HAVEN Farther Education Centre: DEAD
END KIDS
NEWCASTLE Toffany's, PASHION
NOTTINGHAM Lamperial Hotel: OAFFA
PLYMOUTH WOODS Leasure Centre: EATER-WIRE
SOUTHERN Tails of the South: J.A. L.N. SAND
WELWYN GARDEN CITY The Foodstoi. LOL
COXHILL
WESTON-SUPPRIMARE HERON Club: SHAKIN
STEVENS & THE SUNSETS
YORK MUDDER CHD. ERUIT EATING BEARS

# WEDNESDAY

BEAULIEU Midsammer Folk Concert: YETTIES/NIC JONES BOYS OF THE LOUGHURILL & SYLVIA

BEAULIEU Medsummer Foik Concert: YETTIES/NIC JONES/BOYS OF THE LOUGH-RIBLL & SYLVIA ROGER BUNGLEY COURSE OF Education MUSCLES BIRMINGHAM Barrel Organ MR DOWNCHILD BUNGLEY COURSE OF THE ROBERT OF THE

LONDON RUBBOON PARKER BILLT LUNNOLLY LONDON SOUTHALL White Hart: FLYING SALUERS LONDON SOUTHALL White Hart: FLYING SALUERS TO STORE NEWINGTON ROCESSEY CARD-VIREATORS TO SEE THE LONDON CREEK NEW LONDON THE LOND

PONTSMOUTH Guidhlait: CRAWLER/BOXER/
MOON
ROCHESTER Merdway College of Design SPLIT
ENZWARREN HARRY
SOUTH WOODDFORD Railway Bell ORIGINAL
EAST SIDE STOMERS
STOCKTON Freds Cobi: DAVID PARTON
SWINDON The Affair THE SAINTS
WEYSELDGE Has: RIKKI & THE LAST DAYS OF
EARTH



SEDFORD Note Spot DOROTHY SQUIRES

(SEW EDUCATION

BROMSCROVE FOIR FESTIVAL
ALBION DANCE BAND /
ROBIN DRANSFIELD / GARY
A VERA ASPEY / BILL
CADDICK / THERAPY /
FARRIERS SEC.
Priday for there days

DEEDY Backy's MARMALADE

ORDITATES
Week from Sanday

Week from Sanday LEICESTER Rasky's 5000 VOLTS Week from Monday LIVERPOOL Alimon's Club BILL FREDERICKS Meek from Sunday

Week from Sanday
LIVERPOOL She Club DAVE
BERRY & JUM CROW
Week from 12

Week from Monday LONDON Marquee Club THE DAMNED

Sunday for four days LONDON Rasubow Theatre

BILLY CONNOLLY

Senguli WHITE PLAINS
Wednesder (6) for four days
LOUGHBOROUGH Folk Festival
WATERSONS / PETER BOND /
A.L. LLOYD / MUCKRAM
WAKES / ROY HARRIS / BOB
DAVENPORT / PETE ELLIOTT

DAVENDORT PETE ELLIOTT

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BEDROCK FESTIVAL with
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OLDHAM Briley's. GERRY &
THE PACEMARERS
Thunday for three days
SHEFFIELD Balley's. LYNDA
LEYON & THE STATESMEN
Thunday for three days
STOCKTON Flesta Clab. SUPER
SUNSHING
Week from Monday, steept
Weeks from Monday, steept
Weeks from Monday, steept



# Highlights this week

WEVE NOW arrived in the midsummer period when the colleges are shutting up shop for the long vacation, and many bands are going off the road until the autumn. And for the next couple of months or an, there will be fewer gigs from which to choose. But there are still a

off the road until the autumn. And for the next couple of months or so, there will be fewer gigs from which to choose. But there are still a few included hot upots, and this week's selection includes:

• BAD COMPANY take pride of place with their two concerts at the manyer Earls Court Stadium in Loadon on Statuday and Sunday. The first is sold out, but there are still tickets available for the Sunday show. These are their first appearances in Britain for 18 months, and they're interrupting a long American tour specially to play them. Support acts are Racing Cars and the fast-rising Metropolis band, or CRAWLER, BOXER and MOON co-beadine a package four that's actually a CBS Records promotional jurket. Very welcome it is, too, with admission braited to fill at all venues.— and what's more a free EP, featuring all three bunds, for all members of the audience arriving before 7.30pm. Crawler are, of course, the former Paul Kosaoff outfit Back Stroet Crawler. Opening gigs are at Southend (Saturday). Bristol (Sunday). Torquay (Monday), Hastings (Tucsday) and Portsmouth (Wedineaday).

• THE DAMSED wind up their nationwide tour by playing a rare four-day season at London Marquee from Study to Wedinesday inclusive. On their travels they encountered a few cancellations, due to short-sighted local council policy, so it's pleasing to see the Marquee booking them for four gaps on the tort.

• MEAL TICKET were widely typed at the beginning of the year as one of the bands to watch in 1977, and on Friday they place a foot firmly on the landeer to the big-time when they headhae their own concert at Loodon New Victoria. and at the same venue two days later Johany Nash who's just completed a cabaret tour here, plays his first-even concert date in the capital

• NELL DIAMOND follows, his sell-out Palladium concerts by performing his much-publicited open-air gig at Woburn Abbey in Bedfordshrier on Saturday. Let's hope the rain holds off to those who opted to sit on the grax at £5.50 a time.

THE TV rock famine continues unabated, apart from one show confined to viewers in the London area. On Thursday confined to viewers in the London area. On Thursday night, Thames puts out another of its occasional "Star Rider" series, this one featuring the Slave Hillage Band filmed at their free open-air concert in London Hyde Park last year. BBC-2 continues its Shirley Bansey repeats on Thurday, and this week's edition has Janis Ina guesting. Same channel launches

bessey repeats on inureay, and this week's echion has Jamis Iam guesting. Same channel launches its aummer "Rhythm On 2" series on Tuesday and the first abow, filmed at Manchester Band On The Wall, has George Melly & the Feetwamers and the Alea Wesha Band. Monday night on BBC-2 includes a couple of worthwhile repeats. There's Barbara Dicksons in "The Two Ronnies" and Tom Paaton in "The Camera And The Song".

Over on BBC-1, Noel Edmonds hosts "Top Of The Popp" (Thursday), Dana guests in "Seaside Special" (Saturday), and Alex Welsh crops up again

in Lens Martel's "Let The Music Speak" (also Saturday). Off-beat spot of the week: BBC-2 is starting a late-night season of virtage borror films, and this Saturday's double bill comprises the original "Dracula" with Bela Lugosi and the original "Brankenstein" with Boris Karioff. Same channel starts repeating its award-manning "Clausdisse" on Friday. TV screens the final "Get It Together" in the current series on Wednesday, and in the line-up are Sed Cafe, David Parton and Stephanle de Syker. Also on the commercial side. Cliff Richard is in "Saturday Scene" (London only) and, of course, there's The Mappets at the weekend.

weekend.
Radio 1's "In Concert" (6:30 pm Saturday) features Stefan Grossman, Jo-Ann Kelly, Dave Evans and Sammy Mitchell. On Radio 2 torught (Tbursday), the Echo Mountain Band are in "Country Club", while "Folkweave" has excerpts from the recent Newcastle Festival.

SUPERTRAMP in non-stop action shot



# Beards big in Toronto

#### Supertramp TORONTO

larity in Canada is nothing short of staggering. Recently they of

Recently they played two nights at Toronto's massive tee hockey stadium, the Maple Leaf Gardens. That's the equivalent of playing two dates in London's Earls Court; ten nights at the Hammersmith Odeon: or a six weeks' resi-

Odeon; or a six weeks' residency at the Marquee.
Even before the celebrated Cahuck faves took the stage the audience were behaving with an enthusiasm you wouldn't normally associate with music of this kind. Whether the fans were sincurated on dope or booze or simply their own dehrious anticipation of their herves' entrance is un unfathomable question.

Frisbees skimmed across the auditorium, large ballooms bearing the legend "Super-tramp: Sold Out" bounced

bearing the legend "Super-tramp: Sold Out" bounced between teating sections, and when the "Tramp walked on stage they were greeted with a dealering roat of approval. This reaction is of course the mamfostation of their huge cumracreal success. "Crime Of The Century" has sold over 400,000 copies in Canada alone; a feat which places them as A&M's fifth best seller behind Frampion, Carole King, Herb Alpert and Cat Stevens. Sixth, would you telieve, is Nazareth's "Great-Eking, Herb Alpert and Cat Stevens Sixth, would you telieve, is Nazareth's "Great-Stevens Sixth, would you telieve, is Nazareth's "Irist night in Canadaan taste. This feeling was compounded by a review of Tramp's first night in the Totonto Globe And Mail Under a picture of John Anthony Helliwell ran the caption "Overly careful on tenor sax." (he) could have blown more cojestiaw". The headfine read: "Supertramp lucks fureworks."

Well, apparently the wenisole bombs are detonated

Whotast?
Well, apparently the reviewer enjoys ggs more when
smoke bombs are detonated
and tubs of coleslaw are
wheeled out. The guy obviously has some kind of fetish
which we'll better leave unexamined
Smouthers.

ously has some kind of letish which we'd better leave unexamined. Supertramp are about melody, professionalism and musical commitment. They seek respect and not adulation. This might sound like a denouncement, but it's not. To some extent they're reprocessing a style they first introduced with the "Crime" aboun, and the cynic might comment that their act is composed of nothing more than old leather conscientiously buffed to a dazzing shine of perfection. But they excitement on the Maple Leaf Garden's stage rested with the appocalspite gloom of such pieces is "Fool's Overture" from "Even In The Quettest Momenta", which is very much an elaboration on Roger Hodgson's theme of social destruction.

of religion, and it might be this dublious singlestion that has so far prevented him being recog-nised as a '70s malcontent. Hodgoon and 'framp's other keyboard player Rick Davies have been rightly acknow-ledged as the band's main artis-tic and, musical hub, and on stage this was unfortunately a fact they all too willingly accepted.

fact they all too willingly accepted.

The problem was that they chose to perform with precision, allowing, as they do on record, the direction to be dictated by Davies' and I lodg-son's songs, instead of using them as vehicles for their own private explorations along the themes.

In effect, the rhythm section

themes. In effect, the rhythou section of Dougie. Thomson on beas and drummer Bob Benberg, and saxus Hellwell, restricted their own contributions unnecessarily. They were selling themselves short, and if the morner are executable. In sessing themselves short, and it the group are eventually to develop away from the musical concept they've adopted for the last three albums, then it's in this area they'll have to concentrate.

In Toronto they showed the colorest concentrate.

In Toronto they showed the inherent dangers of their present system, not least in their tendency to be slightly perfunctory on such numbers as "Hide in Your Shell" and "Alir't Nobody But Me". That they dishift oxplode, splattering coleslaw all over the audience, was of little consequence—but they could at least have shown a greater sense of adventure than a tirruid old lishy does when trying to cross a busy road.

As it was, the music was

busy road.

As it was, the music was performed well. The set, comprised of material from "Crime", "Crisls? What Crisis?" and "Moments", had momentum, humour (mainly from Helliwell's role as cencee) and occasional flair, but it could obviously be a lot better.

Brief musicipies with a tight.

Ruck musicians walk a tight-rope, of that there's little doubt, but it's about time Supertramp safety net. removed

**Fony Stewart** 

BILLY JENKINS of Burlesque: "Boy, what I'd give for some real visual charisma like those guys!"



#### Burlesque BRIGHTON

BRIGHTON

NEVER HAVING scen
Burkesque before, I was
interested to see how
apropos Scotch (It's SpotThe-Yank time — Ed)
fanzine Hanging Around's
terrific little assessment
would prove. They
concisely put the band in
the "Jazz/Punk/Funk
/Boogie/Waltz/Goosestep"
bag. How true! How true!
Participants in the Sussea
University end-of-term frolics
were a piretty acraighy banch,
possibly because I'm told the
real raivers had departed by the
coach-load with their placarda
and sandwiches for a jolly day
out on the Grunwick picket
line.

inc.

The presumably more apathetic crowd that stuck around didn't seem to know what they were in for, but they sure went for it.

Burlesque are pretty much in the tradition of muscal experiences as opposed to cancera. Shades of Zappa, the Bonzo Dogo and Supercharge are just a few of the flashes they bring to mind as their set kicks off with a few bars of "The Jet Song" from "West Side Story" and zooms off to incorporate references to and parodies of Elvis, Cream, Chartie Parker "and a host of others".

Chartie Parker "and a bost of others".

Singer and saxophonist lan Trinmer looks like an art college ecentric in his pant-splodged shurt emblazoned with "Bird Lives". His running patter and delivery of bezarro rockers such as "Elsie Petunia", "Lann Turner" and "Take It Out On The People" are both sharp and engaging Meanwhile, stage left guitarist Bilty Jenkins bounces around playing like a fiend and

guitarnt Billy Jenkins bounces around playing like a fend and looking like Joe Strummer dressed for a part in a comedy set in a World War II POW Camp.

Antonio Vivakii, Junior, on bass, makes up the three ring carcus while Steve Part and

Adrian Shepherd keep their heads down cooking on keyboards and drams. Despite the sheranigars, which are a lot of fun, the band is noisily disciplined, and Shepherd and Vivalidi It. keep the rhythm ticking over at an exerting salloo.

the rhythm tecking over at an executing gallop.

What's neat is that they hit all the baselines from a Ventures-some "Wipe Out" to punk and a heavy metal flashback in "BU. Fizz", and they do them all the more than connected.

By the end they had the entire hall clowning and sing-ing along to the title track from their nice debut album "Acupancture" Sheer enjoy-

How can you reast a hand that tap dances to the tolo? Angle I Angle Freigo

pronounced Cock Sparra





OPEN STREET REQUIT FROM 7 OF p.m. to TI OF p.m. DOCAD ADMINISTRAN NOW STUDIESTE AND RESISSEES

**ULTRAVOX!** 

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THE DAMNED

GLORIA MUNDI

THE DAMNED THE DAMNED

THE DAMNED

MR. BIG

GIGGLES



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City Rock

Writtle Street, Chelm Sunday, July 3rd

**JOHN OTWAY &** WILD WILLY

BARRETT Next week THE MOVIES

The Saints 999 NASHVILLE

There is a temptation to regard The Saints as comic. This stems from a number of idiosyncratic things about them, not least of which is the deadpain approach they have to the business of putting it across

business of putting it across on stage.

Their mular development in whatever corner of Australia they come from seems to have left them pretty well unaware of anything except Stooges records. Even then, they can't have seen the covers, because they appear to have no idea of, nor any interest in, the trappings that usually accompany relentless powerchord-driven manua.

relentless powerchord-driven mania.

For a start they look as though they've walked in of the street.— not any hip, romantic notion of the street. Secondly, they all remain perfectly still apart from the bass player who, as the set progresses, begins nervously to shake his head. The closest the singer comes to any kind of stage satios is to hang onto the make, keeping the stand next to his chest at all times, and occasionally move his hair uway from his face.

This incit simply 'dumb' fake The Ramones— it's better described as unoutostous.

My first reaction to this total fack of contrivance and the anomaly herween the way they look and what they play was one of mild amassement, but this had something to do with the fact that the chords in the

opening song were stoken from Cliff Richard's "Move It" After a while, though, the monstony of their music became annoying and the spectacle was all that was left.

It's refreshing that they don't give a thought to looking or acting like other punk bands but, unfortunately, the music was totally nondescript high energy — except perhaps for a version of Del Shannon's "Runaway".

The reverse was true of 999. They looked very contrived, an arbitrary collection of punk style with more than a passing nod to The Clash, but it was their music which set them apart.

They'te as South London.

nod to The Clash, but it was their musse which set them apart.

They're a South London band who have been together for about nine months now and were ooce called 48 Hours, a name which points to being inspired by The Clash. Their new name's a quote from "London's Burning".

They possess the required urgency in their playing and embellish it with a streak of inventiveness, which meant that, as was not the case with The Saints, is was possible to destinguish one song from another.

The songs themselves dealt with expected themes, embodied in titles like "Emergency", "My Street Stinks" and "I'm Alive", but were treated with an uncommon touch of burnour. The stuger had a thin, raapy voice and tried hard to achieve a suitably threatening stage presence.

All that was lacking was an

All that was lacking was an identity of their own, but there's time enough for that.

Paul Ramball



edshaw, Ed Kurpper and Chris Bailey

Aswad Soft Machine Shaking Stevens ALEXANDRA PALACE AND HOW DO I know

you are who you say?"
"Er, you might perhaps take my word for it."
"Can't you prove it? For all I know, you might just be an individual."

We are all just indi-viduals!

We are all just individuals!

This conversation was taking place on the steps of Alexandra Palace, at the instance of the People's Jubike bash, organised by the Communist Pa-a-arty. A CP jobsworth was denying my journalistic claim and instituting I purchase a tacket—all proceeds going towards his questionable cruse.

"Haven't you got some form of identity?" he bleated "You must have a Press card."

"I don't carry ID, mate, you use the "I returned. "This ain't Russia, much as your delusions otherwise persist."

Later I encountered an Aswad idren, who proved my existence, and I was inside. Not a minute too early, as things turned out Inside, well. Ally Pally had been transformed into a celebration of North West London liberalism. There were burly Indian women distributing tracts devoted to Grunwick; mucho devaluations of Strenda and Ketti; "Fight

butty Indian women distributing tracts devoted to Granwock; mucho devaluations of Brenda and Ketth; "Fight Fascam", "Stuff The Jubilee" and "Save The Whales" buttons; tedious literature outlining the tenets of Marx, Lenin and Arthur Seargill. There were representatives from the Campaign for Nuclear Disammanent, reps from Tapper Zukie's Angelan MPLA movement, reps from Chale, Argeotina, the CTA and the Palestine Organisation Organisation Organisation

a storm
They performed "I'm
Ready", "Light Out", "Blue
Suede Shoes", "Honey Hush",
"Sweet Little Rock in Roller"
and B. Bumble's "Nut
Rocker". They were all drive
some riole rock music, but
little in the originality stakes.
They said a bey yea yeah
weah.

they said a bey yea yeah, yeah.
Judging from the response, Soft Machine are an extremely popular group. They bore little relation sto the outful remember ughting at UFO some ten years ago, and, instead, seemed content to create a series of melodic tone poems. The guitarist and drummer were particularly spirited; but the spartan clinicism of the group was enough to send me cruising the Solidarity. With Caribbean Socialism stalls again for more laft.

When Aswad took the stage When Aswad took the stage, the West Indian contingent in the audience leapt to the front in their toevitable attempts to prove that they can appreciate music so much more than anyone else in the world.

anyone else in the world.

"And now — from the ghettos of Ladbroke Grove," came
the patronising voice of the
amug MC.

Unfortunately, Aswad failed
to live up to their expectations.
In drummer Angus Gage they
have a talent who, ten years
hence, is going to make men
like Sly Dunbar and Carlton
Barret look stopid; but at
present he is hampered by an
indifferent group, still umaire
of their direction since being
dropped recently by laland.

of their direction since being dropped recently by Island. Opening with "Jah Lave" — a successful execution — the group moved into 'I Can't Stand The Pressure", "'77 Rock Steady". "Jah Will Be There I-tertsally" and "Jah Give Us Life", before I wandered dispirited into the streets of Stread Green, looking for some Tottenham action.

Penny Reel

# **Pretties** for you

Metropolis HOPE & ANCHOR

PRETTY THINGS never die, they simply lose people. After the departure of the unstankable Phil May last year, though, the younger survivors of the last line-up sensibly decided to lose the '60s connotations inherent in the name, and they have re-emerged as Metropolis.

They're a very fine band indeed, with a first-rate repertoire of excellent original material and a spunky front man in bassist / vocalist Jack Green. With a ucat line in punchy melodies and PRETTY THINGS never

line in punchy melodies and a hard, heavy execution I can even see them cutting into the singles market, given some fack.

what is particularly appetising about Metropolis is that they convey far more natural, spontaneous energy and enjoyment than a lot of bands still prancing around with a similar penchant for beavy effects and lengthy instrumental excapades.

I don't know, though. There are a couple things that strike me as necessary if the band wants to keep healthy in the current climate. Their tendency to stretch out on instrumental breaks dissipates both the strength of the songs and the impact of the good vocal interplay between Green and keyboards player Gordon Edwards.

Green and keyboards, And while guitarist Pete Tolson is excellent, both accomplished and taxteful, he's so self-effacing a presence that you really have to make a point of listening to appreciate his playing stace he doesn't draw attention to himself. Also, drammer Skip Alan isn't as on top of things as he needs to be if they insist on the extemporaneous Futzing. (Eh?!! — Ed.).

But I wouldn't bother to mention this stuff at all if I didn't think they had a tremendous amount going for them. A bit of cutting and sharpening up of the presentation and they could really pack some wallop.

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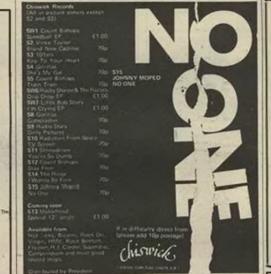
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#### Ball Boys

HALF MOON
"FOR WHO among us, asks ball boy One Eye towards the end of the play. Eve "For who amongst you, good people all, has not at some moment, from time to time, surreptitionally, nursed the desire to dismember David Bowie. Roger I McQueen Daltrey,

Roger Daltrey, Steve McQueen ...

\*\*Roll Boys is a short — forty-five minutes or thereabouts — play by Davis Edgar, the author of Demay.

\*\*There is a theory, spoken in quiet places, whispered in dark corners, that Rarl Maragot it wring. There is a concept, expressed in dirty leaflets, chalked on foggy walls, that it is not class that disides the world. But beauty Upbines.

\*\*Sel in the locker-room at Wimbledon, it features the convertation between two ball boys — Rupert (a \*Burke's Peerage name, is he remarks) and One Eye, as they await the completion of the current match and the return from the court of Sven Svenson, the blond hombshell, the Flying Finn. Traditionally, the ball boys for Wimbledon fortnight are chosen from amongst Lendon's orbhans. There is are chosen from amongst London's orphans. There is,

BALL BOYS - transferring to Bauersea Arts Centre this week



#### Death in the last set

therefore, ample opportunity for considering the nature of winning and losing and of, thereby uhh Our

It is by the density and sheer poetry of Edgar's writing that this is conveyed, and by the fexty acting of the two

protagonists in this three-man show. Kevin Costello, as Ropert, nutrures his role with apt summering pubescent neurosit, whilst Alsa Huhe handles One Eye with a fine display of bhastering display hismo.

Of course, things are not

quite what they seem. One Eye, in fact, fairly dire at games. He loses easily to Rupert when they play darisusing a dart board, we see at the end of the play, that has a photograph of Sven Svemon tuck over it. His persons is far more suited to the game of the play, that has a photograph of Sven Svemon tuck over it. His persons is far more suited to the game of the play is a popropriate for its theme, the play is bound together by quotes and illusions from rock music — "What can a poor boy do?" asks Sven on teturning from the coust — and finally knotted light, after Sven has been murdered by the past in a scene of quite startling horror and evil and malice and Rupert has muttered "I think we got it all wrong", by Dylan's "Ballad Of A Thin Man" pouring out of the speakers to close the play. Feel the texture, flee the performers' spittle.

"Starlets will juggle with the severed limbs of stan, and stan will dance round the mooking pyres of superitars; and secret waskers, formed in violent gang, shall do destruction on the objects of their masturbation fantasies.

Leaving the Half Moon, I went to Aklgare East and got on a tube train. It was going to Wimbledon. This, of course, seemed symbolically apt at he



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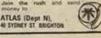
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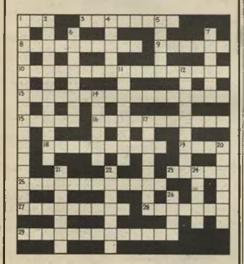
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- 3 The former Brinsley Sch-you-know-who with Rockpile connections (4,4)
- 8 TV butter and ex-Prez combine to form singer/ writer duo! (6,4)
- 9 & 20 The Crossword Compil-ers' Nightmare: thoroughly unanagramicable U.S. band 10 The lunatic element in P Floyd! (4,4,2,3,4)
- 13 Loved vet dug runner (anag 6,11)
- 13 Sec 28

- 13 See 28
  16 Doesn't dig R.I. (anag. 4.7)
  18 Odd Face Out? (6.4)
  19 He came to dance!
  23 The former Dorkwind currently of Bozohead
  25 No relation to the duck, this one's the Eddie in Flo and Eddie, or possibly the Flo if you get the drift (6.6)
  27 Sleeve tailor (5.4)
  28 & 15 Lost his touch when young Stevie quit to form Traffic
  29 Plan my cat cure (anag. 4.9)
- Plan my cat cure (anag. 4.9)

#### DOWN

- DOWN

  1 He was one-third of short-lived trio with Hillman C and Fursy R (4,5,7)

  2 "Roadruner" Richkid's accomplices in teen romance (6,6)

  4 Former Jimbo who croaked (Croaked' Geddis')

  5 The Clue You Drink, The Guitarist You Get!

  6 As vehicle for writing talents of Lieber and Stoller, a seminal U.S. R&B band

  7 Co-product/arranger on "A Period Of Transition" (2,4)

  1 Unlakely labelmate of Sax Pistols

  The Institute comment to V.

- Pistols 12 The lunatic element in V
- Morrison!

  14 In Pluto, pianos for T
  Rundgren's band

  17 One day Kim Fowley had a
- dream See 9
- of team
  20 See 9
  21 Presumably the pressure
  cooked a degree too msch?
  22 Just the band for a jolly, very
  English touring boliday?
  24 765 She sings with the E Clapton Band and she's not
  Young Filman Yvonne Elliman 26 See above

#### ANSWERS

ACROSS: 1 "Radio Ethiopia", 8 Chaka Khan; 9 Kerth Richard, 10 (D9) Hook; 11 (Pink) Fairies, 12 John Evan; 13 & 14 Gratham Parker, 17 Pink (Fairies); 19 Chicago, 20 "Hard Ruin"; 21 Flp; 22 Salas DOWN; 1 Ry Cooder; 2 Deaf School; 3 Ozark

untun (Daredevih), 4 (Tom Petty or Johnsy Thomden)
Hearthreakers; 5 "Physical
Grafftu"; 6 "Another Saturday
(Night)"; 7 Goorge Harrison; 15
"Night"; 16 Sparks; 18 Klaus
(Voorman).

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e "White Contage", 387 Woodlands, 1 Woodlands, 1 Woodlands, Southerston, 1 Woodlands, 200 April 1 Woodlands, 200 A

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AGE SELECTION 1957 To mp 5

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THESOAY\* - BOWEL, not Biston. 
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Bundon, 75 Stood Elm Lane, Tiede 
Bundon, 75 Stood Elm Lane, Tiede 
Bundon, 75 Stood Elm 
Lane, Tiede 
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for James J

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THINGS rarely get so desperate that I crawl out of my pit of apathy and write to protest about someone else's misfortune; but in

someone else's misfortune; but in recent weeks it's been getting worse and worse, with every New Wave gig within fifty miles being written off by Fascist councillors, and then reading your report on the Sex Patols river party liasco, and then ... yes it is all too much. Rarely indeed have I been so shocked or horrified by an article in the music press as I was by the account of the events of the evening of that infamous June day; and also indeed rarely have I been so directly motivated by three simple words in the devastating taunt at the end of the article. So, meagre at it is, here is my contribution.

Firstly, there are one or two things that I would like to say to the sections.

Firstly, there are one or two things that I would like to say to the victims of this particular example of police

that I would like to say to the victims of this porticular example of police brutality.

1. The obvisius; don't just sit there do something, you can make yourself heard it you but try.

2. Make an official complaint against all identified police officers involved. A feaflet explaining the procedure should be provided on request at any police station, if you don't want or can't inford a subscion; if you don't get a leaflet complain about that as well. The more people who do this the better.

3. Coupled with this, the victums should make efforts to publishe the event by such means as letters to national newspapers, interviews with anyone who will fisten and publish and so on.

4. Write to MP's, and demand a public enging into the extense of the police on the evening, or at least get the Horse Office to admit that something happened. Then take it from there.

Christ, NO! As I write this I hear Christ, NO! As I write this I hear

there. Christ, NO! As I write this I hear on the radio about Johany being hospitalised by a "Razor Gang" genericanguer. I hope the bastards get run over.

get run over.
Further to these suggestions, I would like to repeat that I — and I'm sure many others out here—sincerely hope that everybody who was present at the scene makes some form of protest to the authorities.

In addition to action that should—MUST—be taken by the victims, there are several thrugs that the humble pointer like you and me can do. These are:

there are several things that the humble pointer like you and me can do. These are:

1. Make a copy of the article in the MME about the party and send this to your MP, along with a pobte request that he ask the Home Office for an explanation. Do not be put off if he is a raving reactionary, remember it is his job to ensure that the law is upheld, and if you do not get a airifactory reply from him keep pestering, or get the MP from a neighbour constituency to take it up. You can get your MP either at the House of Commons or strongth in constituency office the address of which should be in your phone book.

2. The national pagriss have ignored the Establishment backlash against the Nea Wave; so write to some of them and ask why they gave no coverage to the incident of the party. While you're art if, you can complain about their despraceful alarmy attitude towards. New Wave and the Pistok in particulat.

3. Semilarly, write to or phone the

towards New Wave and the Pistels in particular.

Semilarly write to or phone the Press Council, at 81 Farringdon St. Ed. 01-353 1248, and make a complaint about the yellow-press coverage of the Pistols.

J. Tell the BBC to ban air-play of "Dark Side Of The Mood" and "Animak" by the Floyd, both of which contain a four letter word referring to sexual intercourse. At the same time point out that neither of the Pistols singles eventains such foul language. Complain to EMI about this as well.

ing restors singles contains such road language. Complain to EMI about this as well.

5. Get your listed record shop to publish a petition to the Home Secretary calling for an enquiry mito the police action at the Pistoh party. How about some support from Virgin and you on this one?

Well, you asked for it, so this is what I'm gonna do. Now let's see all you pointers out there doing the same. PETER, Tewkerbury, Constructive suggestions we marted, constructive suggestions we got. Go to it, troops.— CSM.

FOR THE list time in six years of

FOR THE first time in six years of reading NME I've been motivated to stite. I felt sick with disgust after reading Tony Parson's piece on the Pistob I may not be head over heels in force with New Wave rock, but Christ, what happened that Tuesday was just 100 much. When are we gional stop taking all this crup? One

Absence of concept shock means it's a

# PLAIN OL ORNERY **GASBAG**



I'm Ronnie Spector, I got a box to xit on and I don't care

# Edited by plain old ornery CHARLES SHAAR MURRAY

set of rules for the law and another for every other poor soul who gets in the

every other poor soul who gets in the way.

The Notting Hill roots and this latest piece of "community relations" by the police will not be forgotten. Nor will any young kid forget the kicking be got from a copper at his local football ground. I have a two-year-old boy and for Christ's sake, how the hell do I tell him that you can always trust a policeman?

Simple -1 don't. He can work it out for himself when he is old enough—if there are any coppers left by then which is doubtful.

LUZ RYMER, Leeds.

LIZ RYMER, Looks You could try telling him not to respect mything or anyone that hasn't carned his respect — whatever uniform it wears. — CSM.

PEOPLE WHO appreciate music do not write to a newspaper about appreciation of music, except those people who write to a newspaper to point cut that people who appreciate music do not write to a newspaper to access shows appreciate music do not write to a newspaper to access shows appreciation of entitle.

orgue about appreciation of music MARTIN. The Mad Musician, Paignton, Decon.

So what do they write about? — CSM.

AM I too young or h it too early to say I disagree with what Inlie Burchill has to say next week?

YOUNG MARK, Portsmouth
You're too young — CSM
I hate people like that — J.B.

THE ANSWER to the question on page 7 is, yes, this man is a prat. Do I win a record token?. A NUTHERGOAT, Survey No. sorry. You're the seven

bundred and forty-eighth person to send us the correct answer, though .... CSM. .....

I am not a crook - RICHARD NIXON 1 nm not n pent — EREDDIE MERCURY.

LAST WEEK my grandparents were on one of their unique once yearly visits. So at that point I submerged into my room to have a blow and get into some Pink Floyd.

IT'S VERY trivial at a time when uniformed morous are beating up rock and roll hands and generally pissing on the working classes and getting away with it, boutt ... could I just point out that you missed the caption off the drawing which languished under my name this week? Even with the caption it doesn't exactly change the world but it does teem a bit more comprehensive.

RAY LOWRY, Manchester. bit more comprehensive. RAY LOWRY, Manchester.

P.S. How on earth can The Clash album not be top of your half yearly list??!! Don't you like bleeds' rock 'a' roll? Television? The Strangters?!! Sheeet! (Purely personal opinion.)

Lord God, another Needin' carnoonist whining and bleating and fininging about mistreatment and whatnot it's bad enough with Benyon. Anyway justitionee we've going to be nice about it and Redress The Balance, Right The Wrong, etc. So here's last week's Lowy aree caption. That do ya, squire? — CSM

After some time my grandfather appeared and gave me the same crap-talks about the "nose." I listen to for ahout four hours a day. The next minute he starts jiving me about how energetic and dynamic punk rock is. What should I do, team up with some punk rockers, or register myself us instant."

invanc? CONFUSED MUTANT, Glargow, Register your grandad invance and then join a punk hand — Simple, iunit? — CSM.

AM I too late to say that you have got your facts, all wrong about the meaning of "minimalst." According to the Chambers Twentieth Century Distionary, "minimalst." means — "A Marchaeld," Thon (mither research). many, "minimalst" means — "A Mendesekt" Upon further research, it can be discovered that "menshessekt" means, and I quote. Men shassia, n., that I a moderate or minority socialist in Russia — 20 opp to Boshestek, (Russ, menshyne, smaller — (vjik, agent, suffix) PETER MARK ROGET. (of Thesauras fame, distinction, repute, renoun, esterm, note, popularity etc.) Yeah — C.S.M.

WHO'S THIS murd calling himself "Plaything", writing in fother week's Garbag about AWOPBOPALUB-PABOP BANO BOOM -- when any self respecting focker worthy of his Luttle Richard collection knows it's WOPBOPALOOBOPLOP BAM MOMENTALIOOBOPLOF BAM BOOM? If this cat don't know his I OP BAM BOOMS from his BOP BANG BOOMS, he wants his leg'cles confiscating. He don't deserve to listen to ANY RICHARD PENNIMAN PLATTERS? Let the pand times rath. (OHNAL)

Let the good times roll JOHNNY REB. Birmingham

I always thought it was Wombonaloobomalombombom meself. Sit on it. Johnny! — CSM.

INTERESTING POINT THIS. Most INTERESTING POINT THIS Most of the New Wave groups who are doing okay have the word "The" before them. You know. The Sex Pristols, The Clash, The Stranglers, The Damned, whereas most 'established' rock groups have no "The" in froat of them. I've been thinking for youks of a successful rock band with the word The" in Front of it Can't think why this is, Is it because "The" in symbolic of new wave? You know, a hard word that desernbes the music? a hard word that describes the music?

Flementary, am't it, my dear

SHERI.OCK HOLMES Lessee -- The Beatles, The Rolling Stones, The Who, The Beatle Boys, The Grateful Dead, The Death Mammais. The Boad -- hey, yeary have a point there. Keep taking the 7% solution. -- C.S.M.

AHEM! Hippies forever!
Yay to cheesecloth shirts and long billowing down t'lloor patterned dres-

belowing down ( foor patterned utes-see on gritwomen. Huzzah to beards that tickle yer gruin and hale that comforts yer bum. Whoopee to an dôpe an ecology an savin' unimals. HEEncchechechaha echooooold to the Fabulous Furry real Brothers an' Big Yin an' It an' one Groover th' Giles an' Andy

Capp.

Mmm to real food
Thanks for bonesty, trainen, democracy and reading this ere missive and record tokens.

CRAIG JOHN CALVELAY Birkenhead.

Record tokem? God, these cedin' 'ippies never give up! —

S.M.

NOW GET this straight, NME? Far be it from me to inpugn your groom-ness or anything like that but the point is, you see, I once met this bloke called Basil and — I think it was on a bus — and well, no just a minute let me think

it's no good. I've lost the

Shit, I blew it. I blew it.

A WALNUT, Chiwick, London Will.

Whoever heard of a walnut blowing it? — C.S.M.

stein's 2nd tex. - Energy (E)

MARTIN HORATIO SHEPHERD.

S. Glamorgan, S. Wales,
Glue this one a three-day energy
token, Bill. — C.S.M.
Yate yater, boss — HIDEOUS
Bill. GANGRENE.
I'd rather give 'im a good kickin' —
SHD VICIOUS

That's a sore point these days -- JOHNNY ROTTEN and PAUL

IF I'(1) Divide my letter into numbered "points" to make it look sensible and serious (2) Will you print it?

A SENSIBLE PERSON for are Python-enque noms-de-plume last year's thing?), Newport, Gwent
(1) No, we won't, (2) Yes, they are — C.S.M.

OUOTE: "I've just bought the Pritols' God Save the Queen' it's great "(June 11th Gasbag). Are you save this is not due to NME's pollution of innocent minds by frequent mention of aforesaid single? How about some cenaring going on as well? (not offensive my ass). Why are we getting told ponk is "where it's at'". How did the MC5 get dragged into the same paragrapha's New Wave (Tearers, same issue)? (almost) 100 young to remember the MC5, I rockon I can tell vast differences between them. We see told that "God Save. The Queen" is important because "people are going to get mad about it." I've already got mod about it, but that doewn't make me want to join the J. Rotten fan club.

And all these "Dry. II and III!" Puak write-ups are getting me drwin I we're going to have write-ups about second-and-third -rate support groups (viz. Advers. The Boys, etc.), at least have some non-punk second rate stuff (viz. Trapeze. Rougalator. Crary Cavan'Rhythm Rockens, etc.)

People can't afford to buy many records nowadays, so if they go buying "God Save The Queen" because they reckon it's anti-sociul to do no, how are The Rolling Stones going to live? So couse on, a bit less house to the product of the prod

(i.e.: me!)
STEVE THE NUT (No address Ohay, you made your point . . . C.S.M.

I HAVE recently completed a revolutionary new theory about the very essence of rock and roll, including a detailed analysis of the curren "punk" — "hippy" "aggro". But why should I tell it to you buggers? You'd only laugh.

only laugh.

CHRIS FOWLERS Entileigh, Hants.

Ita ha ha ha ha ha . . . C.S.M.

# SCRIBBLER VINDICATED.





in general and in general and Accrington opinion in particular was greatly outraged by our T-Zerlast week (yes, this column is read in high places) stating that NME's Hideous Bilt Gangreae was in line for honorary citizenship of the borough and allotments thereof Mere words cannot convey the fury that this news inspired among the people of Accrington and the octogenaman freemen in octogenarian freemen in particular.

A local councillor rang to tell us that the Town Clerk was tell us that the Town Clerk winand we juste — "going
spare, literally seething," that
the NME could even suggest
such an himour be bestowed
upon someone like Hideous
Bell — a person very definitely
from the other side of the

Oh well, we'll have so admit
it. Freemen, councilors,
geotlepersons of Accuration,
sup at your Ovaltine in peace

it was a joke. On the other hand, seems

On the other hand, seems that we can assure Accrington had made good Joan Anderson that his hopes of hometown recognition look pretty remote. Not before his 80th birthday anyway.

I ladeous Bill's concept album, "Accrington The Beaustful", has been cancelled for thinth - see has Barteague's intention to release as a single their ode to the joys of another Lancashere beauty upot. Rochdale. The group's "RochdaleA Place In The Sun", which consists entirely of the title bise chanted over and over again, has been rejected by their record cumpany, Arista, on the grounds that it's "too depressing." Personally, "Zeri thinks they should use.

Romanurs that Keith Blehand.

Rumours that Keith Richard Rumours that Rettar Rettard is being treated for heroin addiction were confirmed in the Toroust ocur where Keef was due to appear on the charge of heroin and occane possession. His lawyer told the court that Richard was undersoming a course of undergoing a course of treatment in New York — "and hopefully is being cured" — and had the case adjourned

and had the uses aujourned until July 19. Are some of the Pistola less than hoppy with the single rection of "Pretty Vacant" o'w liggs's "No Fun"?!! Is the Ghost of Velda Dacquiri terminal this month!

Chost of Veida Dacquiri hausung this term?!!

Path Smith and Leany Kaye releasing Tapper Zakle's older "Man Ah Warrior" elege on their own Mer label; st access that the proceed of La Smith's "Piss Factory" 45 went towards making the whole senture possible. Is this what's known in pissing away the peophets?

More aggro for George Harrison over "My Sweet's Lord"? "He's So Fire" Unbulievably the whole thing's

PUNK PICTORIAL THIS WEEK TAKES YOU BEHIND THE SCENES AT THE ROUNDHOUSE. Top, America's Johnny Ramone exchanges boys' noom gossip with Britain's John Rotten how he gets the rops in his peans, why he danks only Pepsi helore a gig, that som of interesting staff. In the lower picture, Bory Ramone takes a back seat to his brother — that's his brother brother in blood as opposed to his brother Forther: "on stage, Joey's the one in the whades of course, Happy snaps from the camera of Bill Farmanoer'dy.

time the non-North American copyright holder is claiming infringement and seeking redress via the British

redress van the British coorts.

Charlis Tomakal of Be Bop Debase did not enjoy he recent motoring visit to the South of France. He gave some French holiday-makers a lift and in return, at the end of the journey, they beat him up Tumahai's now fully recovered, doubtle's helped by the end of his work permit problems (see page four). As Miles Copeland spreads his fingers and how whee pic. Climas Bloes Band have left his management stable and agned with Irr Arolf, whose other clients include The Engles and Joe Wash. Info City visits T-Zers. Andy, brother of Bee Gees' Barry, Masarko and Gooly Cibbs, and Shasan, brother of David Cansidy, but have Gngles in the U.S. charts. Fuelling speculation that the Moody Bloes are planning to re-form towards the end of this year ("No. no"— The Enter Staff of NME). U.S. trade mag Cash Box reports that the group has booked three months studio ture in New York.

Swings. & Roundabouis.

York.
Swings & Roundabouts:
Reports of growing dissent
within the ranks of Superframp
as they trek acros & US on
arduous ISE-date tour.
Norwithstanding the fact that
there would probably be
dissent in any group's ranks on
a 150-date U.S. tour, we hear
talk about new personnel,
going off the risid and even :—

gulp — a split.

A short haired (and short-assed — Ed) Steve
Harley ween at reception last week for Alan Parsons, Also in attendance a plump Allon
Charlas of The Hollies wearing ble one budle.

sign Sex Pistols for the States Means hale, negotiations for a Dutch deal have fallen through. Dutch deal have fallen through. Dutch company leafon were apparently considering putting El Pstoderos on their fairk label but dropped out due to the bund's "bod image in the international media." But they have signed Colla Scott, described as a "U.K. folk singer." Scott's reputation in the international media is believed to be imprecable.

Sanday Times not believed to be negotiating for serial

believed to be impeccable.

Sanday Times not be hieved to be negotiating for serial rights to legy Pop's planned book about tide on the road, connomically entitled Fun.

Will Penetration be Decca's first punk magning? Virgin also said to be interested in the North Earl's lone punkos.

According to one Insh newspaper recently, the Pstobs all decided to change their names when they formed—to Johann Rotten. Sid Victions.

But Reables and Dec General Contract Co

his age badly

Reports that CBS about to 
ign Sex Pistob for the States

called in after the Fabulous Poodles' set at Dingwalls when an unknown pooch-basher attacked the PA stack with a attacked the PA stack with a knife and caused £200 worth of damage. "Could his have been a dummy-run by the same facest group responsible for the physical attacks on the Sex Pistols." asked Venny Bede, Poodles Press Officer, after the incident. The Poods are appealing for copper's narks who might have witnessed this unsavoury episiode. And twice the Fabulous Poudles make this week's T-Zer: John Entwistle, who has been known to play bass

F-Zer: John Entwistle, who has been known to play bass with The Who, is producing their debut album at the Who studio in Battersea.

On the subject of John Entwistle (yes, this is the concept segment of F-Zers), the saturnine bassast celebrated his texts madding members are

concept segment of T-Zen), the saturnine bassast celebrated his tenth wedding anniversary (to a Mrs Entwissle, we understand) watching The Firstee at Dingwalls — which incidentally, is where the Fabulous Poodles were playing when an unknown corgi sunk its teeth into their PA stack. Anyone spot David Essen playing an alooholic park the lad type in Sunday night movie, All Coppers Are. — After reading our recent T-Zer about the girl who sprained her wrist clapping too hard at a Wings orner? Lancankire roader Roy Marthews writes to tell us he's been to six Wings gigs and has cume away each time with sore hands and throat and wasts to know if this qualifier her to hear sumething to his advantage. Well, Roy, no Johnny Thunders: "What 'e needs to agod kicking. J. Gells Band mark the tenth anniversary of their formation by shortening their name to

iversary of their formation by shortening their name to-Gells for their new

group-produced elpee.
"Monkey Island"

Low Reed the recipient recently of New York City's Gotham Book Mari Literary.

Contain Book Mark Literary Award for his poten The Side. "Autobiographical, is 4?" sheers a test encheter. Ex-Cenneders gustarist Lacry Carlton seems certain to join Seedy Dan for the late summer

touring...
Why wero tackets for Neil Diamond's Bethin essecrits cheaper than those for his gags in London?...
All Trax in Manhattan to see Minh De Ville: Crosby Stills & Nash, Plant Page & Banham, Mick Jagger, Minethe Phillips and Ron Wood...
Anarchy in the Aces 'T'.
Anarchy in the Aces 'T'.
Anarchy in the Aces 'T'.
Joseph Streamer dagging songs written by coost'—and surrounded by a whole mob of them —down the Four Aces regale clob an dread Dalaton last Weden slap night proving that this is the time when the two sevens clash! Apparently Mr Strummer onw resides in a Braxton yard with a movement of Jah people; although Four about the Aces proved too much for his tensibilities, and he left after a hort step—'the pressure reach 'im'', as one of 'imchden claimed... Still with ruots rock regage, Dr. Alsoanhado due to vrsit the UK Shortly — no doubt intending to outdo Larey Smart as the BBC. "I wouldn't have The Sex Fistols on anything, I don't think anybody wants to see those types of people." We could say the same for Val Dooodena, Man Byginwas and Tony Blackbern, so up your baldy writes F.Zeri Daplomatic Correspondent...

Correspondent:
Led Zeppelin and Bad
Company booked into the
same bottel in Fort Worth,
Texas. Commended a worsed
Swan Sting executive: "I can't
think of anything it fear more
except possibly a nuclear
bistonaus."

A nuclear holocaust on m-way to Fort Worth, Texas, instead reducered to Accordington, Lancs

# VERA LYNN

WHO'S SORRY NOW/ MY MOTHER'S EYES

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