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FREDERICK BANNISTER
PRESENTS

Darts

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7.45 pm

TICKETS AVAILABLE FROM RAINBOW BOX OFFICE

FIVE YEARS AGO

Week ending December 5, 1972

Last This Week		
1	1	MY DING-A-LING..... Chuck Berry (Chess)
2	2	GUDBUY T JANE..... Slide (Polydor)
3	3	CRAZY HORSES..... Osmonds (MGM)
4	4	WHAT MADE MILWAUKEE FAMOUS/ANGEL
5	5	CROCODILE ROCK..... Rod Stewart (Mercury)
6	6	WHY..... Elton John (DJM)
7	7	LOOKIN' THROUGH THE WINDOWS Jackson Five (Tamla Motown)
8	8	LAY DOWN..... Strawbs (A & M)
9	9	BEN..... Michael Jackson (Tamla Motown)
10	10	I'M STONED IN LOVE WITH YOU..... Stylistics (Avco)

TEN YEARS AGO

Week ending December 6, 1967

Last This Week		
1	1	HELLO GOODBYE..... Beatles (Parlophone)
2	2	LET THE HEARTACHES BEGIN..... Long John Baldry (Pye)
3	3	EVERYBODY KNOWS..... Dave Clark Five (Columbia)
4	4	SOMETHING'S GOTTEN HOLD OF MY HEART
5	5	IF THE WHOLE WORLD STOPPED LOVIN'..... Val Doonican (Pye)
6	6	CARELESS HANDS..... Des O'Connor (Columbia)
7	7	I'M COMING HOME..... Tom Jones (Decca)
8	8	ALL MY LOVE..... Cliff Richard (Columbia)
9	9	THE LAST WALTZ..... Engelbert Humperdinck (Decca)
10	10	WORLD..... Bee Gees (Polydor)

15 YEARS AGO

Week ending December 7, 1962

Last This Week		
1	1	LOVESICK BLUES..... Frank Ifield (Columbia)
2	2	RETURN TO SENDER..... Elvis Presley (RCA)
3	3	LET'S DANCE..... Chris Montez (London)
4	4	GUITAR MAN..... Duane Eddy (RCA)
5	5	SWISS MAID..... Del Shannon (London)
6	6	SUN ARISE..... Rolf Harris (Columbia)
7	7	BOBBY'S GIRL..... Susan Maughan (Philips)
8	8	DEVIL WOMAN..... Marty Robbins (CBS)
9	9	TELSTAR..... Tornado (Decca)
10	10	THE NEXT TIME..... Cliff Richard (Columbia)

CHARTS



SINGLES

Week ending December 3, 1977

This Last Week			Highest position in chart	Weeks in chart
1 (11)	MULL OF KINTYRE	Wings (Parlophone)	3	1
2 (3)	WE ARE THE CHAMPIONS	Queen (EMI)	6	2
3 (7)	HOW DEEP IS YOUR LOVE	Bee Gees (RSO)	5	3
4 (2)	NAME OF THE GAME	Abba (CBS)	7	1
5 (1)	ROCKIN' ALL OVER THE WORLD	Status Quo (Vertigo)	8	1
6 (10)	DADDY COOL	Darts (Magnet)	3	6
7 (17)	FLORAL DANCE	Brighthouse Rastrick Band (Logo)	3	7
8 (6)	DANCIN' PARTY	Showaddywaddy (Arista)	4	6
9 (12)	SHE'S NOT THERE	Santana (CBS)	5	9
10 (9)	LIVE IN TROUBLE	Barron Knights (Epic)	5	9
11 (15)	EGYPTIAN REGGAE	Jonathan Richman (Beserkley)	5	11
12 (16)	I WILL	Ruby Winters (Creole)	4	12
13 (14)	2 4 6 8 MOTORWAY	Tom Robinson Band (EMI)	7	4
14 (5)	YOU'RE IN MY HEART	Rod Stewart (Riva)	8	1
15 (23)	BELFAST	Boney M (Atlantic)	4	15
16 (22)	MARY OF THE FOURTH FORM	Boomtown Rats (Ensign)	2	16
17 (8)	YES SIR I CAN BOOGIE	Baccara (RCA)	10	1
18 (19)	WATCHIN' THE DETECTIVE	Elvis Costello (Stiff)	4	18
19 (24)	TURN TO STONE	Electric Light Orchestra (Jet)	5	18
19 (—)	PUT YOUR LOVE IN ME	Hot Chocolate (Rak)	1	19
21 (27)	WHITE PUNKS ON DOPE	Tubes (A&M)	2	21
22 (13)	NEEDLES & PINS	Smokie (Rak)	7	9
23 (29)	DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle (United Artists)	3	22
24 (14)	CALLING OCCUPANTS OF INTERPLANETARY CRAFT	Carpenters (A & M)	8	8
25 (—)	LOVE OF MY LIFE	Dooleys (GTO)	1	25
26 (—)	GETTIN' READY FOR LOVE	Diana Ross (Motown)	1	26
27 (—)	WONDROUS STORIES	Yes (Atlantic)	9	8
28 (—)	REALLY FREE	John Otway & Wild Willy Barrett (Polydor)	1	28
29 (—)	DANCE, DANCE, DANCE	Chic (Atlantic)	1	29
30 (—)	CAPTAIN KREMMEN	Kenny Everett/Mike Vickers (DJM)	2	27

BUBBLING UNDER... ITS A HEARTACHE — Bonnie Tyler (RCA); GEORGINA BAILEY — Noosha Fox (GTO); GOIN' PLACES — Jacksons (Epic); ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia).

U.S. SINGLES

Week ending December 3, 1977

This Last Week			Highest position in chart	Weeks in chart
1 (1)	DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle	1	1
2 (3)	HOW DEEP IS YOUR LOVE	Bee Gees	5	3
3 (1)	YOU LIGHT UP MY LIFE	Debbie Boone	1	3
4 (4)	BOOGIE NIGHTS	Heatwave	1	4
5 (6)	HEAVEN ON THE SEVENTH FLOOR	Paul Nicholas	1	6
6 (7)	BABY, WHAT A BIG SURPRISE	Chicago	1	7
7 (8)	WE'RE ALL ALONE	Rita Coolidge	1	8
8 (10)	BLUE BAYOU	Linda Ronstadt	1	10
9 (9)	JUST REMEMBER I LOVE YOU	Firefall	1	9
10 (12)	ISN'T IT TIME	The Babys	1	12
11 (16)	YOU MAKE LOVIN' FUN	Fleetwood Mac	1	16
12 (14)	IT'S SO EASY	Linda Ronstadt	1	14
13 (5)	NOBODY DOES IT BETTER	Carly Simon	1	5
14 (18)	YOUR SMILING FACE	James Taylor	1	18
15 (24)	SENTIMENTAL LADY	Bob Welch	1	24
16 (20)	SWINGTOWN	Steve Miller	1	20
17 (19)	GONE TOO FAR	England Dan & John Ford Coley	1	19
18 (23)	BABY COME BACK	Player	1	23
19 (15)	WE JUST DISAGREE	Dave Mason	1	15
20 (27)	COME SAIL AWAY	Styx	1	27
21 (28)	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN	L.T.D.	1	28
22 (29)	SHE'S NOT THERE	Santana	1	29
23 (—)	YOU'RE IN MY HEART	Rod Stewart	1	—
24 (—)	HERE YOU COME AGAIN	Dolly Parton	1	—
25 (26)	I GO CRAZY	Paul Davis	1	26
26 (30)	CALLING OCCUPANTS OF INTERPLANETARY CRAFT	Carpenters	1	30
27 (—)	SLIP SLIDIN' AWAY	Paul Simon	1	—
28 (—)	WE ARE THE CHAMPIONS	Queen	1	—
29 (11)	STAR WARS THEME	Meco	1	11
30 (—)	POINT OF KNOW RETURN	Kansas	1	—

Courtesy "CASH BOX"

ALBUMS

Week ending December 3, 1977

This Last Week			Highest position in chart	Weeks in chart
1 (1)	SOUND OF BREAD	Bread (WEA)	5	1
2 (3)	FOOTLOOSE & FANCY FREE	Rod Stewart (Riva)	4	2
3 (2)	NEVER MIND THE BOLLOCKS	Sex Pistols (Virgin)	5	2
4 (15)	ROCKIN' ALL OVER THE WORLD	Status Quo (Vertigo)	3	4
5 (4)	NEWS OF THE WORLD	Queen (EMI)	5	4
6 (13)	DISCO FEVER	Various (K-Tel)	2	6
7 (5)	OUT OF THE BLUE	Electric Light Orchestra (Jet)	5	5
8 (6)	MOONFLOWER	Santana (CBS)	4	6
9 (8)	FEELINGS	Various (K-Tel)	4	5
10 (9)	40 GOLDEN GREATS	Cliff Richard (EMI)	8	2
11 (14)	30 GREATEST HITS	Gladys Knight & The Pips (K-Tel)	4	11
12 (11)	20 GOLDEN GREATS	Diana Ross & The Supremes (Tamla Motown)	13	1
13 (7)	RUMOURS	Fleetwood Mac (Warner Bros)	41	3
13 (16)	GET STONED	Rolling Stones (Arcade)	3	13
15 (24)	30 GOLDEN HITS	Black & White Minstrels (EMI)	3	15
16 (12)	NO MORE HEROES	Stranglers (United Artists)	10	2
17 (20)	ELVIS IN CONCERT	Elvis Presley (RCA)	5	17
18 (20)	GREATEST HITS VOL 2	Elton John (DJM)	7	11
19 (10)	SECONDS OUT	Genesis (Charisma)	7	8
20 (19)	ABBA'S GREATEST HITS	Abba (Epic)	75	1
21 (18)	HEROES	David Bowie (RCA)	6	5
22 (—)	ECHOES OF THE 60's	Phil Spector (Phil Spector)	2	22
23 (—)	WORKS VOL 2	Emerson Lake & Palmer (Atlantic)	1	23
24 (26)	GOING FOR THE ONE	Yes (WEA)	20	1
25 (—)	HOME ON THE RANGE	Slim Whitman (United Artists)	8	4
26 (—)	SOUL CITY	Various Artists (K-Tel)	1	26
27 (23)	PASSAGE	Carpenters (A&M)	9	6
28 (20)	THUNDER IN MY HEART	Leo Sayer (Chrysalis)	8	8
29 (22)	ROXY MUSIC GREATEST HITS	Roxy Music (Polydor)	2	22
30 (28)	LET THERE BE ROCK	AC/DC (Atlantic)	2	28

BUBBLING UNDER... 100 GOLDEN GREATS — Frankie Vaughan (Ronco); SLOW HAND — Eric Clapton (RSO); NEW BOOTS AND PANTIES — Ian Dury (Stiff); BEST OF BING — Bing Crosby (MCA).

Week ending December 3, 1977

This Last Week			Highest position in chart	Weeks in chart
1 (1)	SIMPLE DREAMS	Linda Ronstadt	1	1
2 (2)	RUMOURS	Fleetwood Mac	1	2
3 (3)	AJA	Steely Dan	1	3
4 (5)	ELVIS IN CONCERT	Elvis Presley	1	4
5 (6)	SHAUN CASSIDY	Shaun Cassidy	1	5
6 (8)	ELTON JOHN'S GREATEST HITS VOL II	Elton John	1	6
7 (12)	STREET SURVIVORS	Lynyrd Skynyrd	1	12
8 (10)	POINT OF KNOW RETURN	Kansas	1	10
9 (9)	STAR WARS	Original Soundtrack	1	9
10 (7)	FOREIGNER	Foreigner	1	7
11 (13)	LET'S GET SMALL	Steve Martin	1	13
12 (16)	YOU LIGHT UP MY LIFE	Debbie Boone	1	16
13 (11)	BARRY WHITE SINGS FOR SOMEONE YOU LOVE	Barry White	1	11
14 (28)	FOOTLOOSE AND FANCY FREE	Rod Stewart	1	28
15 (4)	CHICAGO XI	Chicago	1	4
16 (20)	MOONFLOWER	Santana	1	20
17 (29)	OUT OF THE BLUE	Electric Light Orchestra	1	29
18 (19)	FRENCH KISS	Bob Welch	1	19
19 (—)	ALL IS ALL	Earth Wind & Fire	1	—
20 (—)	LIVE!	Commodores	1	—
21 (14)	ANYTIME... ANYWHERE	Rita Coolidge	1	14
22 (23)	THE STRANGER	Billy Joel	1	23
23 (24)	LOVE SONGS	The Beatles	1	24
24 (28)	WE MUST BELIEVE IN MAGIC	Crystal Gayle	1	28
25 (17)	IN FULL BLOOM	Rose Royce	1	17
26 (15)	TOO HOT TO HANDLE	Heatwave	1	15
27 (22)	FOGHAT LIVE	Foghat	1	22
28 (—)	LITTLE CRIMINALS	Randy Newman	1	—
29 (30)	BOOK OF DREAMS	Steve Miller Band	1	30
30 (—)	BORN LATE	Shaun Cassidy	1	—

Courtesy "CASH BOX"

TINA DUE IN

TINA TURNER is coming to Britain early in the New Year, and she is bringing along her entire Las Vegas revue, which has received unanimous rave reviews from the U.S. critics. The full show comprises 17 singers, dancers and musicians. Arguably the world's most exciting female soul artist, Tina will be visiting this country for the first time she split from Ike Turner.

She was this week confirmed for a major London concert at the Hammersmith Odeon on February 11, and promoter Arthur Howes has still to set a leading provincial venue for the following night. Tina and the revue are also expected to star in a TV special during their visit, which comes as part of a 20-date European tour. A new album will be issued to coincide with her arrival in this country, with a single from the LP released simultaneously.



and Millie Jackson



ANOTHER TOP soul artist, Millie Jackson, has been confirmed for her first-ever British tour in the New Year. It is, in fact, a mini-tour comprising just four dates — but they will be particularly welcome, because her two previous projected visits were cancelled. She plays Manchester Ardwick Apollo (January 26), Birmingham Odeon (27) and London Hammersmith Odeon (28 and 29). Tickets are now on sale from box-offices and usual agents priced £3, £2.50, £2 and £1.50 (Manchester and Birmingham); and £3.50, £3, £2.50 and £2 (London). Millie is bringing her own nine-piece backing band, and will be including material from her latest Polydor album "Feelin' Bitchy" and her "Caught Up" trilogy.

Rich Kids' live debut

THE RICH KIDS — the band launched by former Sex Pistols bassist Glenn Matlock, whose line-up includes ex-Slik lead guitarist and vocalist Midge Ure — play their debut dates later this month. They headline seven gigs shortly before Christmas, as the prelude to a full tour in the New Year.

They visit Wolverhampton Lafayette (December 14), Coventry Mr. George's (15), Birmingham Barbarella's (16), Liverpool Eric's (17), Manchester Electric Circus (18), Dewsbury Mr. Pickwick's (19) and Huddersfield Ivanhoe's (20). Admission is being pegged to a maximum of £1 and, in fact, in some cases it will be as low as 50p.

The Kids are at present playing a series of club dates in Europe, and they return next week to record their first single for EMI, with whom they recently signed. Promoters of their British dates are the Cowbell Agency.

CLASH IN EXTRA RAINBOW SHOW

THE CLASH have added a third night at London Rainbow to their two gigs announced last week. A spokesman said there has been an enormous ticket demand for their December 13 and 14 shows at the Rainbow and, as a result, both dates are now virtually sold out. So the band this week confirmed an extra performance there on Thursday, December 15 — and tickets are now available priced £2.50, £2.25, £2 and £1.75.

It's understood that The Clash have had to agree to "considerably increased" security measures at the Rainbow, despite their agreement with the theatre that security would be "light weight". Nevertheless it's still hoped that audiences will be able to move around freely, with the security men staying in the background and acting as a deterrent to rioting. We shall see!

TELEVISION RETURN IN SPRING TO TOUR U.K.

TELEVISION, whose debut U.K. tour early this year was such a success, will be back in Britain next spring. Negotiations are nearing completion for them to headline another string of major dates here, and all that remains to be fixed is the exact period of their visit, though it's expected to be in either April or May. Meanwhile, the band are currently in New York working on their second Elektra album, which will be issued here to coincide with their visit. It's being co-produced by the band's Tom Verlaine and John Jansen, who has worked on a couple of Supertramp's albums.

NEWS DESK

Edited: Derek Johnson

Christmas specials by Rods and Elkie

EDDIE AND THE HOT RODS are headlining two special Christmas Party concerts at London Chalk Farm Roundhouse — on Friday, December 23, and Christmas Eve (both at 7.30 pm). Support acts on both nights are The Only Ones and The Stukas. Tickets are on sale now at £2 each, and the gigs are promoted by John Curd of Straight Music.

For The Rods, who return from their highly successful U.S. tour next week, this marks the culmination of a string of major London appearances this year — including two at the Rainbow and a five-night Marquee season. Their new Island album "Life On The Line" has just been released and is already a chart contender.

ELKIE BROOKS is to headline a special Christmas charity show at London Royal Albert Hall on Tuesday, December 20. The date follows the sell-out success of her two autumn tours, and is in aid of London's old folk. Promoter is Andrew Miller in association with

Capital Radio, who are recording it for subsequent broadcast. Tickets are on sale now priced £5, £4, £3, £2 and £1.

Elkie is backed by her regular band — Pete Gage (guitar), Tim Hinkley (keyboards), Steve York (bass), Trevor Morais (drums), Ken Freeman (synthesiser) and Frank Ince (congas) — plus a three-piece brass section and three back-up singers. Support acts are Richard Digance and, making their London debut, the Brighthouse and Rastick Band who are currently climbing the charts with their version of "Floral Dance".

FAIRPORT CONVENTION are putting on a special "Christmas thrash" at Banbury Winter Gardens on Wednesday, December 21, as the final date of their current autumn tour. Also taking part are Glen Cardier, Earl Okin and the Albion Morris Men, plus several surprise guest artists. Tickets are £1.50 and are available in advance from Philippa Clare, 3D Hyde Park Mansions, Transept Street, London, N.W.1, making cheques and POs payable to "Fairport Music". Fairport have now left the

Evolution agency, and are being handled solely by Ms. Clare (01-262 3666).

LONDON'S Roxy Theatre in Harlesden finally opens its doors, after a year-long delay while GLC requirements were fulfilled, on December 19 with a six-day Christmas show (running until Christmas Eve) featuring Dana, Guys and Dolls, ex-Drifters singer Butch Leak and compere David Hamilton. Roxy chief Terry Collins will now present his series of nostalgia concerts by stars of the sixties, early in the New Year.

Despite the cancellation of originally-planned shows by the SAHB and ELP, London is reasonably well served for Christmas gigs this year. Besides those listed above, previously-reported Christmas concerts include Joan Baez at Hammersmith (19-20), David Essex at the Dominion (19-24), Osibisa at Hammersmith (22), The Kinks at the Rainbow (23) and Elvis Costello at the Nashville (22-24). Costello's three gigs have now sold out, having attracted three times as many applications as there were tickets available.

STEELEYE'S 27 CONCERTS

STEELEYE SPAN are the first major act to announce a full-scale British concert tour for the New Year. It's their first nationwide outing with their new line-up, which sees Martin Carthy and John Kirkpatrick coming into the band to join Maddy Prior, Nigel Pegrum and Tim Hart. Their confirmed itinerary takes in 27 leading venues, and dates are:

Harrogate Royal Hall (February 4), Liverpool Philharmonic Hall (5), Chester ABC (6), Manchester Free Trade Hall (7), Sheffield City Hall (8), Birmingham Odeon (9), Leicester De Montfort Hall (11), Oxford New Theatre (12), Bristol Colston Hall (13), Cardiff Capitol (14), Swansea Brangwyn Hall (15), Coventry Theatre (19), Canterbury Kent University (20), Portsmouth Guildhall (21), Brighton Dome (22), Newcastle City Hall (24), Edinburgh Usher Hall (25), Glasgow Apollo (26), Aberdeen Capitol (27), Middlesbrough Town Hall (March 1), Bradford St. George's Hall (2), Peterborough ABC (4), Southampton Gaumont (6), Bournemouth Winter Gardens (7), Wolverhampton Civic Hall (9), Stockport Davenport Theatre (10) and Ipswich Gaumont (12).

Steeleye, who are already set to headline a one-off Christmas concert at London Hammersmith Odeon on December 17, will also be playing a prestige London show during the tour.

The band are taking part in a special Christmas charity campaign, in association with Virgin Records. Anyone going into one of Virgin's shops in the London area, and handing over a toy for a sick child, will be given £1 off the retail price of Steeleye's new album "Storm Force Ten" — plus a free copy of their new single.



LONDON

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BRIXTON'S BONUS Merger in London's only Xmas Day gig

MERGER — the new band featuring Barry Ford and Winston Bennett (both guitar and vocals), Ivor Steadman (bass and vocals), Tony Ossei (keyboards) and Mike Ossei (drums) — headline what is possibly the only gig in London on Christmas Day, at Brixton Clouds.

It's part of their "Exile Ina Babylon" tour to tie in with their new album, and other confirmed gigs are Manchester Rafter

(tomorrow, Friday), London Stratford Rex Cinema (Saturday), London City University (December 5), London School of African & Oriental Studies (9), Loughborough Agricultural College (15), London Camden Dingwalls (16), London Deptford Albany Empire (19), London Wardour St. Vortex (20), Birmingham Handsworth Rialto (23), London N.16 Phoebe's (24) and Nottingham Katie's (31).

Wanna stage a festival?

A DISUSED airfield, about 30 miles from London, is being offered as a site for open-air concerts and festivals. The un-named owners say the 350-acre site has many advantages — its vast size, road and rail facilities, its closeness to London yet a comparatively small population nearby, and a network of runways ideal for transport access. The site can be made available by the day, the week or the month. Promoters interested should contact the agent, James Holloway of Edward Symmons & Partners, 56-62 Wilton Road, London S.W.1 (01-834 8454).

... or manage the Poodles?

FABULOUS POODLES are looking for a manager and invite offers from anyone interested. At least, we think that's what they mean from their statement issued this week, which says: "Four Fabulous Pedigree Poodles (homeless, destitute and into bondage) are seeking tough masculine trainer to rescue them from the Battersea Dogs Home and music business moguls. Must be able to manage difficult business and handle regular concert

performances." Applications care of Lorna at CBS Records (01-734 8181 Ext. 312).

Meanwhile, the Poodles can be seen gigging this month at London Kensington Queen Elizabeth College (tomorrow, Friday), Sheffield Polytechnic (Saturday), Keele University (7), Nottingham Katie's (8), London Royal College of Art (14), London Kensington Nashville (16 and 17), London Marquee (29) and Birmingham Barbarella's (30 and 31).



Alessi arrive to join Essex AND OWN LONDON CONCERT

ALESSI, who cancelled their short British tour because of problems with their backing band, have now sorted out these difficulties — and last week they arrived in Britain at short notice to guest on most of the dates in the current David Essex tour.

They will not, however, be appearing in his week-long London season at the Dominion Theatre (19-24) — and this is mainly because they are headlining their own concert at London, Rainbow on Friday, December 16.

Tickets for this gig, promoted by Barry Dickins of MAM, are on sale now priced £3, £2.50, £2 and £1.50. Bobby and Billy Alessi's new album "All For A Reason" is issued this week by A & M, with the title track as their new single.

si's new album "All For A Reason" is issued this week by A & M, with the title track as their new single.

MAHOGANY ADD TWO

MAHOGANY RUSH, who kick off their debut series of British concerts this weekend, have added another two dates to their mini-tour — making a total of six gigs in all. The extra shows are at Leeds Polytechnic (December 9) and Derby Kings Hall (10) and, as on their other dates, the special guest act is Lone Star. Promoters are again Straight Music.

RECORD NEWS

Pakt album in shops on day of recording!

WARSAW PAKT made recording history last weekend, when they started work on their debut album just after midnight on Sunday morning, and had the first copies of the LP in the shops later the same day! The idea came from the band themselves, with a view to eliminating the superstar syndrome of spending months in the studio. They played two one-take 17-minute sets, the master tapes were rushed to the Island factory, and first pressings were in London's Sunday-opening shops by 6 pm.

Emmylou LP

● **Emmylou Harris'** new album, for January 13 release by Warner Brothers, has the intriguing title "Quarter Moon In A Ten Cent Town".

● **Little Feat's** double live album, now officially titled "Waiting For Columbus", has been put back from December to mid-February. It will be followed in March by a new Neil Young LP, which he's currently recording in Nashville.

● **Jackson Browne's** next elpee, originally planned as a double live set, will now be a single album called "Runnin' On Empty" comprising both studio and live cuts. Because of this change, release by Asylum has been delayed until February.

● **Coventry-based band The Flys** have their first record, a five-track EP titled "A Bunch Of Fives" (retailing at 95p), out on Zama this weekend. It's available through Lightning Records and all Virgin outlets.

● After a month-long delay, the album "The Greatest Hits Of Donna Summer" is released by GTO Records on December 12. Casablanca Records, with whom Donna recently signed, were granted an injunction preventing the LP's release as it was in direct competition with her new double set "Once Upon A Time". But GTO have now reached a settlement with Casablanca, and the album — featuring cuts from her last four elpees — is now coming out.

● Out this week on the Sonet label are an album by Irish rock band Spud called "Smoking On The Bog", and a single by London band Sounder titled "Get Down On Your Knees".

● **Liverpool new-wave band Marseilles** have signed a worldwide deal with Mountain Records. Their debut single is due early in the New Year, followed soon afterwards by their first album. The band recently won the national talent search which climaxed at Wembley Pool, and they are currently supporting Nazareth on their U.K. mini-tour.

● **Glen Campbell** sings Bobbie Gentry's "Dreams Of The Everyday Housewife" on his new Capitol single, issued this weekend.

● **999** have almost finished work on their debut album, for release by United Artists in January. Tentatively titled "Emergency", it features 12 tracks including several new numbers.

● **Art Attacks**, currently on the road with the "Streets" package tour, are also finding time to record their debut single for Albatross. It will feature three titles drawn from "I Am A Dalek", "Monkeys In Cars", "Mutant Madonna" and "Neutron Bomb". They are also contributing two tracks to the upcoming live album recorded at London Vortex Club recently.

● **Newcastle band Arbre**, now signed to DJM Records, go into the studios this week with producer Sandy Robertson to record a new album and single. New Year release is planned.

● **The Eagles** have been awarded a Platinum Disc for British sales of their "Hotel California" album, now exceeding £1 million. The presentation was made at a special event in Los Angeles last month, when the band collected no less than 85 platinum, gold and silver awards, reflecting sales in various countries around the world.

● **January 20** albums from CBS include "Draw The Line" by Aerosmith and "Watermark" by Art Garfunkel. Out the same day on Epic are new elpees by Boston and the Isley Brothers, both as yet untitled. February albums include "V.2" by The Vibrators (CBS) and "Live Gonzo Express" by Ted Nugent (Epic), plus a still untitled LP by Muddy Waters on the Blue Sky label.

● A new American label called Dip Records, devoted exclusively to new-wave music, makes its bow in the New Year with distribution through Phonogram. First releases in January will be albums by Pere Ubu and Suicide Commandos.

● **The Dictator's** first album "Go Girl Crazy", recorded before they joined WEA, is reissued by Epic on December 9.

a wop bop a loo bop a lop bam boom?

Ever been in a situation where you remember a tune, but not the title, or the singer? HMV can help. Because their knowledge of music is second to none. It has to be. They sell over two million records and cassettes a year. Everything from Classical



music to New Wave. So why not come to HMV next time you need a record or cassette? Incidentally, if you're still puzzled about "A wop bop a loo bop a lop bam boom," it's the opening line of Little Richard's "Tutti Frutti."

The HMV Shop

THE WORLD'S LARGEST RECORD STORE

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NEWCASTLE BANS RATS

NEWCASTLE City Hall — one of the top venues on the concert circuit, visited regularly by virtually all the major tours — has banned the Boomtown Rats from appearing there on Tuesday, December 13. The gig was to have been part of the Rats' prestige British tour, opening this weekend.

The hall is owned by the local council, who have decided to ban new-wave acts from the venue in future, because of alleged "trouble" at punk concerts there during the past few weeks. Promoter Ian Wright of MAM is now trying to find an alternative non-council venue in the city the same night.

Punks pooped

JOEY RAMONE was this week suffering from second degree burns, after a kettle boiled over in his New York home, splashing his hand with scalding water. Although he is currently heavily bandaged, a spokesman said that the incident will not affect The Ramones' British tour later this month, details of which were exclusively revealed by NME last week.

THE PLEASERS — whose first Arista release, an EP titled "Thames Beat", has just come out — nearly had their promising career curtailed when two of their members were involved in a serious car crash. Steve McNeerney and Nick Powell were in the car which skidded on an oil patch, hit a lamp post, a telegraph pole and finally a tree, ending up as a complete write-off. They were treated in hospital for sprains and bruises, but the band were able to continue gigging, despite Powell wearing a surgical collar and McNeerney carrying his arm in a sling. For The Pleasers' upcoming dates, see On The Road.

THE STUKAS missed a couple of gigs last week, after two of the band — Paul Brown and John Mackie — were involved in a motorbike accident on the way to their London Roundhouse show. Neither was seriously injured, but they were detained in hospital for 48 hours as a precautionary measure. The band are now back on the road.

SHAM 69 were forced to cancel two gigs last week — in Nottingham and Barnstaple — after singer Jimmy Pursey chipped a bone in his elbow. The incident happened during the encore of the band's show in Guildford, when his ape antics led to his downfall. No other dates were affected, and the band leave on schedule for their string of dates in Rome in mid-December. These tie in with the screening there of an hour-long TV documentary, filmed during the past few weeks by an Italian camera crew who have been on the road with Sham 69. Their new Polydor single, due early in the New Year, is expected to be their stage hit "Borstal Break Out".

THE CORTINAS have had to call off their projected five-day stint at Paris Gibus Club, because of a 1933 Act preventing young persons from performing abroad without a special licence — and they are all under 18. They only learned about the licence requirement, and all the accompanying red tape, a week before they were due to leave for Paris — which did not leave them sufficient time to make the necessary application.

It's Son of Blondel!

JOHN DAVID GLADWIN, co-founder of Amazing Blondel in 1969, has formed a new group — which, he says, has been purpose built "to take up where the original Blondel left off". Called John David Gladwin And Englishe Musicke, it will feature favourites from the early Blondel repertoire, as well as new material in similar vein.

Besides Gladwin (lute, guitar, vocals), the line-up features Paul Empson (guitar, vocals) and another musician who had a close affinity with Blondel, Adrian Hopkins (woodwind, percussion, harpsichord and vocals). They are currently at work in the recording studios, and dates will follow early in the New Year.



PETE SHELLEY fronting The Buzzcocks at London Marquee

Major dates by Buzzcocks

THE BUZZCOCKS have now confirmed most of the dates and venues for their "Tour Number 2", plans for which were revealed by NME last week. The tour now kicks off at Shrewsbury Tiffany's on December 4, and not (as originally planned) two days earlier at Brighton New Regent, which is now switched to December 16.

Other gigs are Plymouth Penthouse (6), Torquay Town Hall (7), Penzance The Garden (8), Wolverhampton Lafayette (9), London Chalk Farm Roundhouse (11), Dewsbury Pickwicks (12), Derby Kings Hall (14), Coventry Locarno (15), Manchester Elizabethan Ballroom (18) and Keighley Nikkers Club (20).

PAT TRAVERS IN PRE-XMAS TOUR

PAT TRAVERS BAND have been lined up for a short pre-Christmas tour, including a London Rainbow concert. This has been arranged at short notice following the success of their recent round-Britain trek, and they'll be promoting their new Polydor album "Putting It Straight". The seven dates are Cleethorpes Winter Gardens (December 12), Colwyn Bay Pier (13), Newport Stowaway Club (14), Derby Kings Hall (15), Bristol Colston Hall (16), Leicester De Montfort Hall (19) and London Rainbow (20). Tickets for the London gig are on sale now priced £2, £1.50 and £1.

Tony McPhee takes off with Terraplane

TONY MCPHEE's new band Terraplane, who have been playing selected warm-up gigs during the autumn, are unveiled officially by way of three pre-Christmas concerts in the Midlands plus a 90-minute special in Beacon Radio. McPhee — who disbanded the Groundhogs because of "apathy, disenchantment, disillusion and bad vibes from the Press" — is currently negotiating a major record deal for the

band, who are already recording their debut album and single.

McPhee's Terraplane play Coventry Tiffany's (December 19), Birmingham Haden Hill Leisure Centre (21) and Bridgnorth Leisure Centre (22). More dates are being lined up to follow the holiday period. Joining McPhee (guitar and vocals) in the band are Alan Fish (bass and vocals) and former Rory Gallagher sideman Wilgar Campbell (drums and vocals).

Stones plan tour, IF . . .

THE ROLLING STONES' plans for 1978 could well be decided this weekend, when the outcome of drug trafficking charges against Keith Richard should be known. The band are hoping that the Toronto court will show leniency, in the light of Richard's much-publicised efforts to kick the habit. And keeping their fingers crossed as they await the verdict, the Stones have tentatively planned a British tour for April.

It's understood that the Stones have already invited Virgin artist Peter Tosh to support them on their British dates. But everything hinges on the court's decision, which could result in one of four alternatives: (1) the tour goes ahead as planned; (2) it's delayed until later in the year; (3) the tour takes place with another guitarist replacing Richard; or (4) it's postponed indefinitely.

Richard flew back to Canada at the weekend to face the music. And a Stones spokesman commented: "We hope there won't be another adjournment. Everyone, including Keith wants to get it over and done with."

WINGS FOR THE HOPE?

LONDON's Hope and Anchor in Islington, flushed with the success of their current "Front Row Festival" season, are now hoping to attract even bigger names — and they're starting with an approach to Paul McCartney and Wings! Venue manager John Eichler has contacted them "in view of McCartney's recent comments in the Press expressing the wish to play pubs and clubs again" — and apparently the idea has not been dismissed!

NEW BESERKLEY STAR FLYING IN

GREG KIHN, relatively unknown in Britain but hailed by one leading U.S. critic as "the finest new performer rock has seen in years", arrives here this weekend for a few selected debut gigs tied in with his appearance in BBC-2's "Old Grey Whistle Test" next Tuesday (6). He plays Liverpool Eric's (tomorrow, Friday), London Camden Singwalls (December 5) and London Marquee (7). The San Francisco singer-composer hails from San Francisco and records for Beserkley, who have just released his second album

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PASH MUSIC STORES 5 ELGIN CRESCENT LONDON W11

ON THE ROAD

THE PIRATES, whose "Out Of Their Skulls" tour has proved so successful, have been booked for a further string of dates through December — climaxing in the Christmas Party at London Camden Dingwalls on December 23. Other confirmed gigs are London Central Polytechnic (tomorrow, Friday), London Chelsea College (Saturday), Newcastle Polytechnic (9), Doncaster Bircotes Sports Centre (10), Loughborough Town Hall (12), Manchester Elizabethan Ballroom (13), Swansea West Glamorgan Institute (14), London Marquee (15), Sheffield Top Rank (18), Edinburgh Tiffany's (19), Liverpool Eric's (21) and Stafford King Edward VI High School (22).

WIRE, whose single "Mannequin" and album "Pink Flag" have just been issued by Harvest, have gigs at London Kensington Nashville (December 5 and 12), London Hammersmith Odeon with The Tubes (6 and 7), Birkenhead Mr. Digby's (8), High Wycombe Nags Head (9), London Marquee (10), Manchester Rafter's (15), Folkestone Leas Cliff College (16), Swindon The Affair (19) and Wellington Town House (22). More are being added.

JOHN COOPER CLARKE has a few selected dates this month, between writing material for his forthcoming album. He plays Stockport Lexicon Club (December 10), Blackburn Lodes-tar (14), Liverpool Eric's with Magazine (16), Stratford Civic Hall (23) and Keighley Nikkers Club (27).

CHRIS SPEDDING BAND, whose debut tour extension into December was announced last week, have added a further two dates to their itinerary this month. They are at Sheffield University (tomorrow, Friday) and Huddersfield Ivanhoe's (13). And their gig at London Islington Hope & Anchor will now be this Sunday instead of December 6.

STEVE GIBBONS BAND have added a further two dates to their current extensive tour — at Newcastle University (December 9) and Manchester University (10).



FOSTER BROTHERS, who have just completed a British tour with China, headline a string of dates in their own right this month. They include a special charity gig in aid of Bethnal Green Hospital on December 8 at London E2 York Hall. Other dates are London Marquee (tomorrow, Friday), London Camden Dingwalls (7), Kingston Gypsy Hill College (10), London Finchley Torrington (11), London Camden Music Machine (13) and London S.W.18 White-lands College (16).

GARY GLITTER's concert at Glasgow Apollo tonight (Thursday) has been cancelled, as the direct result of the High Court writ he has issued against Double M Concerts Ltd., for non-payment of fees in respect of certain gigs during his long autumn tour. The Glasgow show and one at Ipswich Gaumont (cancelled on Tuesday this week) are being re-arranged for the New Year. His London Rainbow concert this Saturday is unaffected.

THE ROCKABILLY PACKAGE — featuring Ray Campi & The Rockabilly Rebels, Mac Curtis & His Band and Rollin' Colin Winski — have added Southend Minerva (December 24) to their British tour itinerary, reported four weeks ago. And their gig on December 19 is switched from Luton Sands to Dunstable Queensway Hall.

THE PLEASERS gig this month at London Southbank Polytechnic (tomorrow, Friday), Portsmouth Polytechnic (Saturday), Winchester King Alfred College (7), Great Missenden Memorial Hall (8), Guildford Surrey University (9), Bracknell South Hill Park (11), London Islington Hope & Anchor (13), High Wycombe Nags Head (15), Aylesbury Grammar School (16), London Kensington Nashville (18) and London Stoke Newington Rochester Castle (21).

STEEL PULSE are on the road this month with gigs at Winchester College of Art (tomorrow, Friday), London Hackney All Nations Club (Saturday), Dewsbury Pickwicks (Sunday), Huddersfield Ivanhoe's (6), Rotherham Windmill (8), Manchester Rafter's (9), Huddersfield Polytechnic (10), Nottingham Katie's (11), Doncaster Outlook (15) and London Oxford St. 100 Club (22).

JOHN OTWAY has added a major London date to his current gig series, on which he is being backed by Scratch. It's at the Victoria Palace on Friday, December 16, with Advertising as support. Tickets go on sale this Saturday priced £2.50, £2, £1.50 and £1.

LINDISFARNE have now added a fourth reunion concert at Newcastle City Hall on Christmas Eve, having sold out their other gigs at the venue on the previous three nights. The success of these shows has increased speculation that the band may re-form permanently in the New Year.

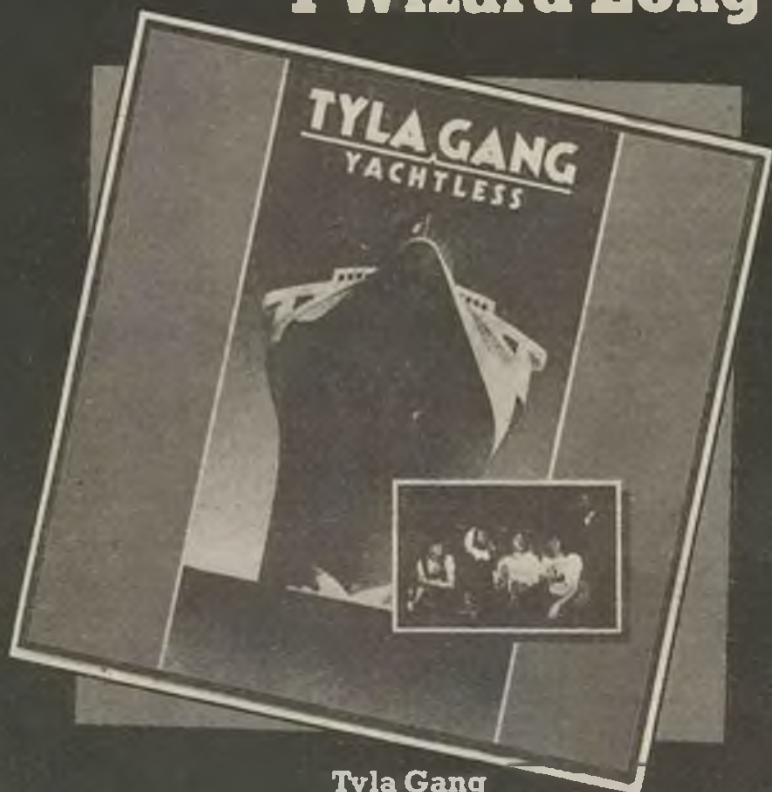
GENERATION X's headlining appearance at London Chalk Farm Roundhouse — with The Saints, The Lurkers and The Verves supporting — is this Sunday (4) and not December 11, as announced last week.

XTC have made several changes to their December itinerary, adding five dates and cancelling three. New bookings are at Manchester Elizabethan Ballroom (December 6), London Southall Community Centre (9), Birmingham Barbarella's (10), London Camden Music Machine (14) and London Camden Dingwalls (21). And Croydon Greyhound (18), Milford Haven College of Education (20) and Barnstaple Chequers (22) are postponed until the New Year.

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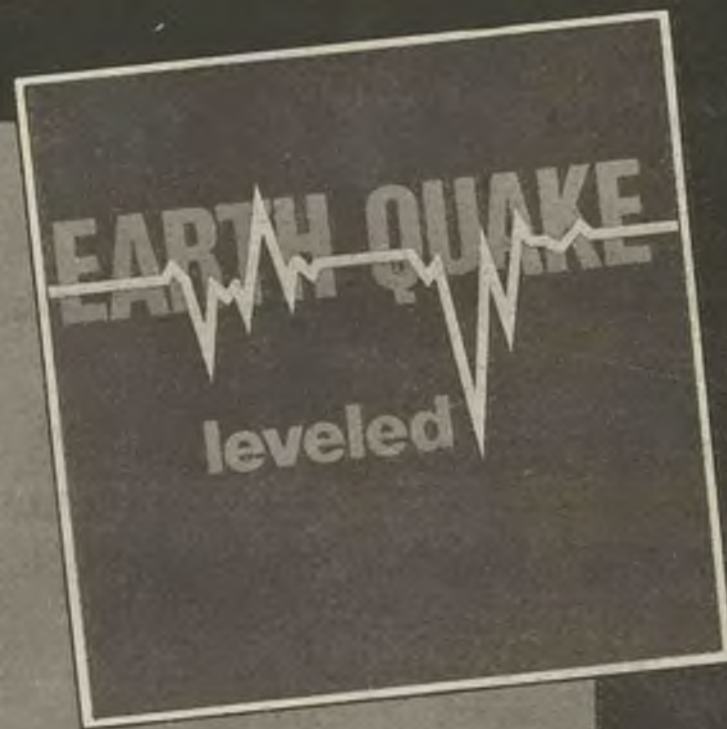
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new single, 'For You' towers over the rest like
I Wanna Hold Your Hand' next to some
turkey Merseybeat population.
Phil McNeill N.M.E.

SEX PISTOLS SPECIAL

Edited by
PHIL
McNEILL
and
KATE
PHILLIPS



By ROSS
STAPLETON

AFTER A late night dash to Nottingham and several hours of a steady diet of booze, reggae and traditional Irish music served up by an Australian band calling themselves The Bushwhackers, Johnny Rotten sat back for a moment in his uncomfortable chair looking uncharacteristically placid.

Several hours of serious degeneracy, with the odd hilarious interruption from room service as the next shipment of Carlsberg was wheeled in, had taken its toll on the party.

We had already died laughing once when our man from room service, an unusually friendly 60-year-old geezer (you try being friendly to a bunch of partying drunken sods in the wee small hours), discovered that one of these sods was a member of the notorious Sex Pistols, whose thoroughly indecent album had for a time been offending countless Nottingham shoppers everyday, and who was now — but a few hours and a half mile away from our grotty hotel — to be taken to the local magistrates' court.

Our man with the drinks, after talking with Rotten and scoring an autograph for his 14-year-old daughter, turned to me and proudly proclaimed before dancing out the door to an Irish reel: "He's such a nice lad you wouldn't think he was Johnny Rotten, would you?"

But there was no escaping the fact — and Rotten quickly confirmed that there was still life in his corpse when I decided to make one desperate try before crashing to get his perspective on the ensuing bollocks-is-indecent courtroom confrontation.

So what was this "nice lad's" response?

"All journalists are cunts and you're the biggest of them all," said the pale 21-year-old sitting opposite, his red hair streaked with what looked like black boot polish. I should have said bollocks to his challenge but I couldn't be bothered — and anyway it wasn't legal then, was it?

So there we were sitting around room number 715 of the Albany Hotel perched high over the city centre of Nottingham at 4.30 in the morning. It was cold outside but not as cold as the stare that Rotten fixed on me.

THE REASON we were all in Nottingham was to see justice take its course. Because up for grabs last Thursday was the question of whether the word bollocks is indecent or not



(when associated with The Sex Pistols, one should add).

Rotten wasn't required to give evidence so his presence was really a question of moral support more than anything else. The rest of The Sex Pistols were due to arrive from London that morning. Rotten was taken to Nottingham the night before the case to ensure he actually made it. Predictably enough, the others didn't.

Perhaps it didn't seem as important to them to fly the flag in court, but J R himself was keenly aware of what was at stake. It wasn't really an Anglo-Saxon word that would be on trial in Nottingham, it really was The Sex Pistols and the foulness and evil

they seem to represent in the eyes of the authorities.

And when the Crown went to work on the Pistols' album "Never Mind The Bollocks Here's The Sex Pistols" the Crown would no doubt have the silent support of a goodly number of concerned authorities.

"Never Mind The Bollocks" was released on Friday, October 28, the most eagerly-awaited album this year or any other year you care to mention since the hey-day of The Beatles.

Release day saw *The Sun* splashing its arrival with bold headlines proclaiming — SEX PISTOLS IN A NEW FOUR LETTER WORD STORM. The story was really a storm in a tea-cup, but Tory shadow education Minister Norman St John Stevas felt sufficiently incensed to pontificate to *The Sun* that the album "has been produced deliberately to offend" (clever isn't he?). "It is the kind of music that is a symptom of the way society is declining. It could have a shocking effect on young people."

He was, of course, talking about "Bodies".

But St John Stevas seemed to back the wrong horse, because in the debacle to follow it wasn't "Bodies" which came in for the bollocking, but the album title.

After the album's release events moved quickly. However, at the beginning it was all good news for the Pistols. The set clocked in at number one first week in the charts, based on just one day's sales.

The Pistols were on top of the pile. It was two fingers firmly up the left, right or both nostrils to, among others, Woolworths, Boots and W. H. Smith who all refused to stock the album either because it included "God Save The Queen" or they were none too happy about the title.

Whatever their motivations, it was hurting them like crazy to see all these thousands of sales going to independent record retailers across the country. For the major chains it would have been easy money but they couldn't touch it... not without seeming even more foolish than they were.

So while the album zoomed straight

INSIDE INFORMATION

Certain Sunday Times readers on the NME have been complaining that nobody reads this Inside Information column, so this week we're gonna do it all suave and patronising just like in the S. Times Colour Supp. Do not adjust your brain.

Yes, it's naughty Sex Pistols time in this week's Bollocks, with extensive coverage of the trial of B + ?%&cks and yet another great Thrills Bollocks exclusive — this time on the Pistols' official biography. What next, we ask — Madame Tussaud's?!!

So what else we gotcha? Well, it's hard to say for definite, as the bleedin' pages keep changing all the time — but last time we looked there was these geezers Warsaw Pakt with their overnight album, Southside Johnny with his overnight flit, The Prefects and Steel Pulse heading outta Birmingham, The Clash heading for Jamaica, Ozzy Osbourne recalling his boozing days, Charles Shaar Murray down his local boozier (Cont. page 94) . .



ART & CULTURE ON TRIAL

to the top, *The Sun* feared an outbreak of abortions or some such thing, and the big three record retailers watched the kids walk by with their Pistols albums, other forces were mustering their reserves.



CAPITAL Radio started the ball rolling when it banned the Pistols' current single, "Holidays In The Sun", on the basis that the song likens Belsen to a holiday camp. The ban was imposed despite the fact that it had already been played intermittently, had actually made the Capital hit-line, and that they had accepted 10 advertising spots for it.

EMI also got their dar in. Mr D. C. C. Pick, the group's trade marks executive, dispatched a letter (shown on this page) to Virgin Records chairman, Richard Branson, on November 2, warning that the company considered the track "EMI" to be a possible breach of their trade mark copyright.

Bearing in mind the Pistols' previous involvement with EMI, the letter smacks more than a bit of spoilsports. In fact, *Thrills* understands that EMI are presently seeking information from their overseas licencees on the release of the album in other countries, in

preparation for possible legal action against Virgin Records. Such a threat has clearly been made in the third and final paragraph of Mr Pick's letter.

Anyway, as the album continued to demolish almost every other album in the charts, still more meenies were ready to descend to try and nip the Pistols in the bud.

By November 4 radio advertising had been banned. The Independent Broadcasting Authority endorsed a decision by the Association of Independent Radio Contractors to ban a commercial which had already run on Capital Radio (until then Capital's logic had been that it wouldn't play "Holidays In The Sun" but would flog the album it was on while it paid to do so). Radio Firth, Radio Clyde and Radio City had also run the commercials until then.

According to the November 4 issue of *Campaign* these BMS stations first objected to the commercial on the grounds that the first line (which Steve Jones did by the way) said "never mind television, never mind the news" — and therefore knocked other media.

Virgin were planning a £40,000 advertising campaign on ITV — but then television also pulled out the plug. Mr John Jackson of the Independent Television Companies Association said it was "not the wording or the forms of the ads but the product itself we object to. The decision was unanimous. But this is not a ban for all time. If there is another Pistols album, we would consider it on its merits."

By now, of course, the police had also started to stick their nose into a matter which didn't concern them.

On November 5, in Nottingham, policewoman Julie Dawn Storey looked in the window of a Virgin Record shop in King Street and saw the album sleeve "with the word bollocks not obscured in any way". She spoke to shop manager Christopher Seale, told him she thought the word bollocks contravened the Indecent Advertising Act, and informed him he might be prosecuted.

■ Continues over page

'One wonders what the world is to think about a judicial system which has to spend its time to consider a word used to describe a load of nonsense' — Mr John Mortimer, Q.C.

■ From previous page

Nottingham Magistrates Court was told last week, when Seale faced four charges under the Indecency Act, that Seale replied to policewoman Storey: "Is that all? What about free speech?"

What about it indeed? At Seale's trial his Q.C., Mr John Mortimer — who recently scored a triumph over the Tory controlled GLC when they tried to close down several Soho porn cinemas — made it very clear that the four charges relating to displaying the bollocks album sleeve were very much a question of free speech, and he in fact went so far as to say what other Pistols supporters have been saying about various incidents for months — that the whole thing was aimed squarely at The Sex Pistols themselves.

According to Richard Branson, before last week's trial, police had visited ten shops throughout the country, and warned them that they faced prosecution.

The Obscenity Squad from Scotland Yard also interviewed Branson in relation to charges laid against Seale in Nottingham, and it was made clear that all pending record shop prosecutions would be set aside while the Crown pressed home the charges in Nottingham.

Nottingham would be the test case.

Branson says he was left in no doubt that if Virgin, who were meeting all Seale's legal costs, lost their case, the remaining prosecutions would be launched. And, no doubt, any record shop that tried to display the album from then on would be hustled.

All this just to get at The Sex Pistols? It was difficult to believe that a humble rock group (well, not so humble) could excite so much fuss and activity from the boys in blue with the simple inclusion of the word bollocks on an album cover.

It was if the police had been doing an intensive study course on the Pistols Fleet Street press clippings, and deciding they were something less than human and a threat to Queen and country and Yorkshire pudding.

CHRISTOPHER SEALE's day in court came last Thursday. And when he stepped forward to answer Not Guilty to the four charges of indecent advertising, the battle lines had been firmly drawn. Neither the police nor Virgin Record

were under any misconception that this was anything other than a straight out knock 'em down affair.

Court 12 of Nottingham Magistrate's Court looked a warmer, lighter court than most, hardly the scene for the learned legal eagles to flex their arguments and try and beat each other verbally into bloody pulp.

Johnny Rotten had been expected to be there when the opening salvos were fired, but he was still sleeping soundly half a mile away at the Albany Hotel. He finally managed to crawl into court mid-way through proceedings and no doubt by his appearance struck terror into the hearts of grown policemen, confirming for them that all those horrible stories about this sub-human cretin were indeed true and not just something they lay on you at police training school.

The court rose while the magistrates took their seats. There were three — one man (the chairman), aged between 65 and 70, and two women who looked about 60 and 55. On the face of it, it looked a stacked deck against the Pistols.



Prof. Kingsley

Appearing for the Crown was Mr David Ritchie, who proved later that he at least had a sense of humour when he crossed words with journalist Caroline Coon while she was giving evidence.

Mr Ritchie's preamble set out the circumstances under which police had made four visits to Virgin's Nottingham shop, and each time Seale as manager had been warned he might face prosecution under the Indecent Advertising Act of 1889. On the fourth occasion the warning was actually carried out and Seale was arrested and placed in the Nottingham lock-up for five hours.

(Virgin are now taking legal advice as to whether there are grounds for

bringing a charge of unlawful arrest against the police — which, if it happens, can only add a little more fuel to the fire of discontent between the feuding parties.)

The last straw for the police was a Virgin display measuring 9 ft by 6 ft with sleeves fitted around three large posters with the word bollocks screaming at passers by in letters four inches high from the shop window. This was too much for the police and Seale was pinched and charged on counts of Indecent Advertising.

Mr Ritchie finally got around to the meat of the matter when he asked the Magistrates not to decide that 'bollocks' was indecent by itself, but to consider the printed material as a whole which had been confiscated and submitted as evidence in court. This was puzzling, because if bollocks was removed from the display, what was there to complain about that was indecent?

Sgt. Raymond George Stone, who arrested Seale, was cross-examined by Mr Mortimer who raised the interesting point that two newspapers, the *Evening Standard* and *The Guardian*, had seen fit to use the album title in front page stories and that *The Guardian* had actually ran a photo of the offending sleeve with its story.

If the sleeve upset the police, he asked, why did they not perform similar arrests with Nottingham newspapers who displayed *The Guardian*?

The chairman of the Magistrates, Mr Douglas Betts, failed to see what the newsagents had to do with the case. Mr Mortimer said he was trying to establish the motives behind the police prosecution of Seale.

This was an interesting development. What Mortimer was saying was that there appeared to be one set of rules for record shops who sell Sex Pistols albums and another for newsagents. Bollocks was an indecent word on the sleeve of the Pistols album, but not on the front page of *The Guardian*.

Mortimer's meaning was not lost on the Crown, who called it an "astonishing suggestion", and proceeded to question the defence's motives in introducing such suggestions.

However, if there was any doubt as to what Mortimer was trying to get at, he made it clear towards the end of the hearing when, during his summing

up, he said: "One wonders why a word which had been dignified by writers from the Middle Ages in the translation of the Bible to the works of George Orwell and Dylan Thomas, and which you may find in the dictionary, should be singled out as criminal because it is on a record sleeve by The Sex Pistols."

"It was because it was The Sex Pistols and not Donald Duck or Katherine Ferrier that this prosecution has been brought."



Richard Branson

The defence case was really won with the introduction of Professor James Kingsley, head of English Studies at Nottingham University — an accepted expert on the derivations of the word bollocks — and also a former Anglican priest. Touche!

Prof. Kingsley told the court that bollocks had been used in records (the written kind ...) from the year 1000, and that in Anglo Saxon times it meant a small ball. It also appeared in Medieval bibles and veterinary books. In the bible it was used to describe small things of an appropriate shape. It had also appeared in place names without proving difficult for local residents.

"Much as those who now live in Maidenhead?" Mr Mortimer chimed in.

The Professor also raised a laugh when he said that bollocks was used to denote a clergyman in the last century.

"The word has been used as a nickname for clergymen. Clergymen are known to talk a great deal of rubbish, and so the word later developed the meaning of nonsense. They became known for talking a great deal of bollocks, just as 'old balls' or 'baloney' also come to mean testicles, so it has its twin uses in the dictionary. I would take the album

title to mean 'Never Mind The Nonsense Here's The Sex Pistols'."

THE CROWN seemed taken aback by the evidence of this unexpected star witness, and tried to wreck his credibility by asking him if he was just an expert on the word bollocks (apparently the professor had had his language students working the previous day delving into the derivations of the word).

And Mr Ritchie tried an even more daring ploy. During his testimony Prof. Kingsley had quoted from *The Dictionary Of Slang*, published in 1961, and Ritchie asked him if the words fuck, cunt and shit also appeared in this dictionary.

Kingsley: "If the word fuck does not appear in the dictionary, it should."

The case warmed up once again when journalist Caroline Coon was called.

She said there had been much written about The Sex Pistols in the national press on sensational aspects which had nothing to do with the band's music. She thought the music papers urged fans to ignore the nonsense written about the band in the national papers and just to listen to the music.

It was at this point that Ritchie revealed that he was a bit of a lad, and there commenced a battle of wits — he trying to crucify The Sex Pistols for using the word fuck in one song on the album, Ms Coon doing her level best not to admit anything which would make the magistrates mindful of that fact that not only did this disgusting punk band splash bollocks on their album sleeve but they actually used THAT word in a song.

But unbelievably, Ms Coon — for all her familiarity with The Sex Pistols — seemed strangely unfamiliar with the band's lyrics or, more particularly, the existence of "Bodies" on the album.

No doubt Mr Ritchie was lacking in his homework too, because he was fishing with "a song on the album" but did not have the suss to say it was "Bodies" he was talking about. So they both floundered around — he trying to get her to tell him if there was such a song with such a word, she trying to get him to tell her if there was such a song with such a word.

■ Continues over page



"White Punks on Dope"
 "Don't Touch Me There"
 "What Do You Want From Life"
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Believe your ears from November 25th.

Believe your eyes...

Nov. 30th - Apollo, Manchester. Dec. 3rd - New Theatre, Coventry.

Dec. 2nd - Apollo, Glasgow.

Dec. 4th - Rainbow, London.

tops 115



INSIDE STORY ON THE PISTOLS' INSIDE STORY

THE SEX PISTOLS — The Inside Story. That's the title of the "official biography" of the world's most outrageous group, which is to be published by Star Books in January 1978. The mind boggles at the entire concept of an official Pistols story, but serialisation rights have already been sold to *The Sun*! for what Star editor Piers Dudgeon describes as "a healthy five figure advance".

The book came about after Star Books were approached by authors Fred and Judy Vermerol, Dudgeon told *Thrills* earlier this week. The Vermerols are old friends of Pistols manager Malcolm McLaren, and reckon to have the real inside dope on the band. How much of that you'll get in the book, however, seems dubious after a perusal of the contents page — which reads not unlike a typical rock star biography.

Dudgeon describes the book as "a mass market format, with a picture section in the middle. It'll be 224 pages and retail for 75 pence."

"It's a compilation of original interviews with the band and generally anyone who's ever had anything to do with them."

He also assures us it's "untouched editorially".

Certainly it should be good for a laugh. The hard-sell frontispiece describes the book's subjects as "a nightmare of British culture... They shot to the top despising success... Were they a Marxist plot or the voice of a new secret majority?"

"Johnny Rotten: read Keats!... Glen Matlock: too posh for the Pistols!... No bullshit."

Thrills has obtained (for free, Mr Murdoch) the first exclusive extract from *The Sex Pistols — The Inside Story*, which we reproduce on the right. This is the "checklist" of people interviewed and/or appearing in the book, which the Vermerols are

slotting in at the beginning of their biography, like those cast lists that appear at the start of enormous Russian novels.

Strangely enough, *Thrills* had been considering running a little check-out on the Pistols' enclave ourselves of late. Thanks to this fascinating document we needn't bother. So don't waste your chance, now — you could impress your friends tomorrow with your encyclopedic knowledge of the band that was "more than a pop group".

JAMIE MANDELKAU
PHIL McNEILL

BOLLOCKS



AND THE INSIDE DOPE ON THE DOPES INSIDE

ALAN EDWARDS: age: 23; publicist for punk rock bands; ex-freelance music journalist.

BERNARD BROOK-PARTRIDGE: Chairman of Arts Committee, GLC; Deputy Leader, Recreation and Community Services Policy Committee; Tory member for Havering-Romford; age: 49; married with children; lives in London; father: journalist, mother: housewife; grammar school; read for Bar at Univ. London; for last 20 years has worked in professional organisations and business. Refused permission for Sex Pistols to perform in the Greater London area (*Untrue* — Ed.): said he felt "unclean" for 48 hours after seeing Johnny Rotten.

BERNIE RHODES: Designed and printed T-shirts for Malcolm and Vivienne. Helped with management of the Pistols in early stages. Now manages The Clash.

BOOGIE (John Tiberi): Pistols' Tour Manager; age: 27; father: antique dealer, mother: ex-school teacher; grammar school; left school at 16; worked in photography for 4 years; worked with 101ers and Clash; took over from Nils Stevenson as Pistols' roadie.

DAVE GOODMAN: Producer of early Sex Pistols tracks and sound man on early tours; age: 26; father: toolmaker, mother: matron; left school at 16; bass guitarist in band; started PA company; first contact with Pistols through hiring them equipment. Now manages Eater and is director of The Label label.

DEBBIE: age: 17; comprehensive school, left at 16; works at Seditionaries; has followed Pistols from the early days.

DEREK GREEN: Managing Director of A&M Records; age: 32; brought up in East End of London; now lives in South London suburb; family man.

FRED (Fred Vermerol): Old friend of Malcolm; age: 31; father: dry cleaner and then French diplomat, died in 1963, mother: ex-air hostess; RC Sec. Mod.; art college;

polytechnic; university; failed entrepreneur; SS claimant; researcher and writer.

GLEN MATLOCK: b. 27/8/56; parents live in semi-detached in Greenford, Mddx.; father: coach builder, mother: accounts clerk, Gas Board; grammar school; art college; had Saturday job in Malcolm's shop; left Pistols to form Rich Kids.

JACK LEWIS: age: 60; *Daily Mirror* show business reporter; first journalist to interview Sid Vicious.

JAMIE (Jamie MacGregor): Artistic Director for Sex Pistols; lives with Sophie; age: 30; brought up in Croydon; father: journalist, mother: housewife; grammar school; art college; semi-professional footballer; demolition worker; landscape gardener; edited *Suburban Press*.

JOHN PEEL (John Robert Parker Ravenscroft): age: 38; lives Suffolk; father: Liverpool cotton broker; Shrewsbury public school; 1960-67; worked in radio in U.S.; 10 years with BBC Radio; first enthusiast of punk on radio.

JOHNNY ROTTEN (John Joseph Lydon): b. 31/1/56; 3 younger brothers; father: mini-cab lorry driver, mother: barmaid; RC Comprehensive; FE College.

JUDY (Judy Vermerol): age: 28; brought up in Muswell Hill; father: educational adviser; mother: teacher; grammar school; polytechnic; MRO (ILEA); secretary, Decca Records; ILEA employee.

LAURIE HALL: Business Affairs Manager, EMI Records Ltd; age: 32; lives in Herts; grammar school; London University (Law Degree); solicitor; EMI Records.

LESLIE HILL: Managing Director, EMI Records Ltd; age: 41; lives in Buckinghamshire; married with one son; grammar school; chartered accountant; worked in publishing and music before being appointed Managing Director of EMI Records.

MALCOLM (Malcolm McLaren): age: 32; brought up in North London; father: ran away from

home; mother and step father: clothing wholesalers; in and out of various art schools for about 8 years, was generally considered to be a brilliant but volatile and erratic student; during this time also worked at stage designing and organised a memorable happening at the (now defunct) Kingly Street Gallery; while a student at Goldsmiths College of Art was main organiser of a subversive arts festival which ended in tumult; started a shop with Vivienne Westwood at 430 Kings Road which specialised in 1950s and teddy boy objects and clothes; he then suddenly switched to fetishistic clothing, suitably altering the shop's decor, and its name to 'Sex'; he managed the New York Dolls for a while in the USA and on returning to GB became involved with the Sex Pistols.

MARCUS LIPTON, CBE: Labour MP Lambeth Central; grammar school; MA Oxford; known for his denunciations of punk.

MARK P (Mark Perry): ex-bank clerk; ex-editor *Sniffin' Glue* fanzine; well-known punk spokesman; Dir. Step Forward Records; vocalist in Alternative TV.

MICHAEL HOUSEGO: Studio Producer, Thames Television; age: 33; lives in Lancaster Gate; father: local government officer, mother: Post Office worker; public school, left school at 15 with 13 O levels; local and freelance journalism; Fleet Street; Thames TV.

PAT COLLIER: age: 26; grammar school; university; labourer, sound engineer, Decca; ex-bass guitarist, Vibrators; left to run own studios and to form new group, the Boyfriends. Supplied us with valuable background on punk.

PAUL COOK: b. 20/7/56; brought up in Hammersmith area; 2 sisters; father: carpenter and joiner, mother: casual work; comprehensive school; qualified electrician.

RON WATTS: 100 Club promoter; lives High Wycombe; 'the godfather of punk'.

SID VICIOUS (John Beverley): b. 10/5/57; brought up in East London; comprehensive school, FE college; bass guitarist for Siouxsie and the Banshees; took over from Glen Matlock as bass player for Pistols.

SOPHIE (Sophie Richmond): Secretary and Office Manager to Malcolm McLaren and Sex Pistols; age: 26; lives with Jamie; father: diplomat; educated abroad; RC convent school; University; printing and publishing; *Suburban Press* with Jamie.

STEVE JONES: b. 3/9/55; brought up Shepherds Bush and Hammersmith, family later moved to Battersea; only child; father: professional boxer, step-father: makes gaskets for electric cookers, mother: hairdresser; comprehensive school; remand centre.

TERRY SLATER: Creative Director, EMI Music Ltd; age: 35; Londoner living in Surrey; left school at 14; played in rock'n'roll band; worked in U.S. as performer and song writer; returned to England 1970; first to sign Pistols.

TONY BULLEY: television director for Thames TV; age: 33; lives Teddington; father: retired marine engineer; grammar school, college of art; deck hand; school teacher; television graphic designer; television director.

TRACIE: one of the first Pistols fans; age: 18; father: former bus driver, now minds his children at home, mother left home; grammar school; London College of Fashion; shop assistant; SS claimant; now works in 'Seditionaries'.

VIV (Vivienne Westwood): age: 36; parents: retired shopkeepers; grammar school; teacher training college; Viv met Malcolm about 10 years ago and left her husband for him; she has two boys, one by Malcolm; was a primary school teacher until she began working full time in the shop, which she now runs alone.



■ From previous page

"Does the word fuck appear in a song on the album?"

"I don't think so but before I could give an absolute answer I would need to listen to the album."

"Surely if you have listened to the album you would know whether the word fuck appears on a song or not?"

"Well it's not always easy to make out some of the lyrics and unless I had a copy of the lyrics to the album I could not give an answer with certainty, but as far as I can recollect the word does not appear."

She refuted his suggestion that the album had only sold in large numbers because of the salacious material.

"Would you defend the album, Miss Coon, if the word fuck was in the title?"

Miss Coon replied that she thought no record company or recording artist in their right mind would be prepared to do that, realising full well the likely consequences.

"Are you familiar with the word fuck Miss Coon?"

"I'm a grown woman. I'm over 30 and I would like to think I know what it means."

"I find that hard to believe," Ritchie replied, quickly adding — "that you are over 30, that is."

IT WAS then left to Mortimer to deliver his summing up for the defence, and he attacked the whole case as a judicial fiasco, stating that it didn't just raise sinister suggestions of possible police conspiracy against the Sex Pistols, but the whole question of free speech.

"One wonders what the world is to think about a judicial system which has to spend its time to consider a word that is used to describe a load of nonsense, balderdash," he told the court. "There are many words which

He went on to quote the 1968 case of a man, who, in reciting an Allen one can use which are rude and vulgar. Bollocks may be impolite or vulgar, but to say something is a load of bollocks and suffer a criminal prosecution for it?"



J.R. makin' it in the Nottingham Post

Ginsberg poem before 2,200 people, was busted for indecency. The line transpired to be "go fuck yourself with an atom bomb".

That charge was dismissed. Mortimer said that the Lord Chief Justice, ruling on the use of the word fuck in another case, had said it was a word commonly used in the divisional court. If the word fuck could be adjudged not indecent then so surely must bollocks be.

He finished by suggesting that while bollocks might be indecent it would require a giant leap for it to be indecent.

Mr Ritchie, for the Crown, told the bench that there could be no such separation. Indecent was indecent and bollocks was indecent.

The magistrates retired to consider their verdict and returned after 20 minutes.

The Chairman: "Much as my colleagues and I wholeheartedly

deplore the vulgar exploitation of the worst instincts of human nature for the purchase of commercial profits by both you (Seale) and your company, we must reluctantly find you not guilty on each of the four charges."

Choke!

It was a happy bunch of stiff who made their way through the streets of Nottingham after the case, with TV crews running alongside filming Johnny Rotten decked out in a ridiculous hat. Rotten was in high spirits and even said a few words to one TV journalist who stuck a microphone in his face.

In the small hours of that morning we'd talked about the next Pistols single and if, as expected, it's "Belsen Is A Gas" then get ready for another battle royal because that will really see the bollocks hit the fan.

BOLLOCKS

Boz Scaggs a silk degree further on

It's funny to think that less than a year ago we took space for Boz Scaggs' classic 'Silk Degrees' album and spent most of it explaining just who he was. Then he was known to a handful of British fans who'd stuck by him through many long years of dues-paying.

The outstanding success of that album, the three hit singles it contained and two sold out shows at the Rainbow Theatre in London make such exercises redundant.

So what this ad contains is simple information.

Boz Scaggs' new album 'Down Two Then Left' is now on release. Ten new tracks including his new single 'Hollywood' produced by Joe Wissert. Great songs, great arrangements, great productions.

What else do you really need to know?

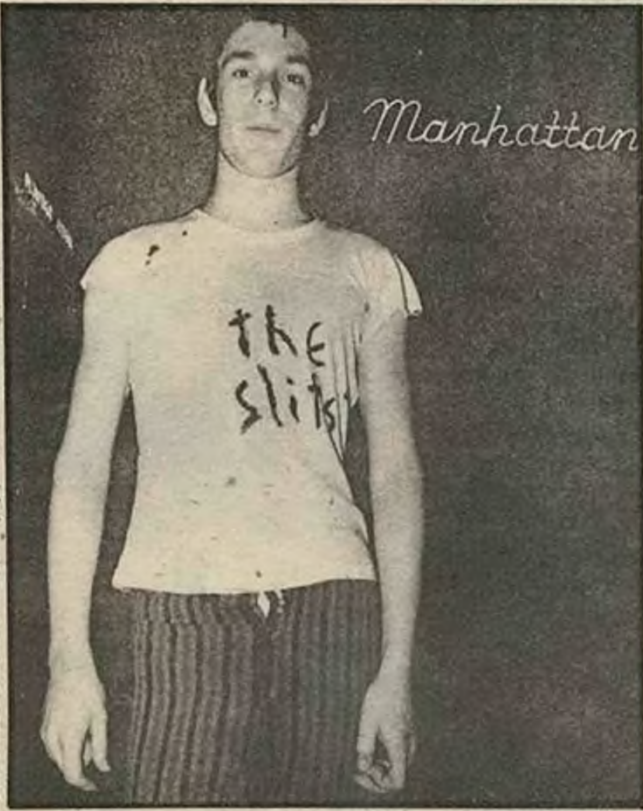
Album: 'Down Two Then Left'
Single: 'Hollywood'

Down
two
then
left



ROBERT PREFECT shows off his street gear (left) and his fancy stage duds (right) on loan from Jon Anderson.

Pix: JILL FURMANOVSKY (left) and CHALKIE DAVIES.



STEELEYE SPAN. THE NEW ALBUM.



'STORM FORCE TEN' IS TEMPESTUOUS

Steeleye's new album 'Storm Force Ten' is out now. And so is their new single, which you won't find on the album, a track called 'Boar's Head Carol', backed with 'Gaudete'/'Some Rival'.

What's more, don't miss Steeleye Span at the Hammersmith Odeon, Dec. 17th.



Chrysalis
Records & Tapes

SCHOOL LEAVERS SURVEY FINDS PREFECTS JOBLESS

PUNK/ETC AS A SUB-CULTURE had split into unequal parts even before any sort of nationwide net dropped.

The vast part got soaked by the establishment (both old and new) — big fish, little fish, Xerox copies. What a mess. It's easy to be bitter about the rapid abandonment of early principles, but don't be. This initial chaotic evolution, in the long run, is necessary.

What was quaintly termed "New Wave" in 1977 is just the start. The hard core alternatives are a lot stronger than they were this time last year — it's just that they're camouflaged by the amount of dross that fed greedily off last year's hard core.

Wire, Sham 69, The Fall, Worst, Manicured Noise, Siouxsie and the Banshees, Subway Sect, Prefects, Slits — they are strong bands, especially in their attitudes. The Pistols/Clash are the dinosaurs they're reacting against.

The Prefects have been together since March this year. Ted on bass, Roots on lead guitar, Paul on drums, Rob on vocals. From Birmingham. Wary animals.

They've been shoved under the carpet. From where, muffled but intent, they giggle and accuse.

Our first meeting was cold and taut, the group unable to believe that I liked them, gradually accepting — just.

"It's just that even people behind us, like you, ask all these dim questions, like 'What is The Prefects about?' Nobody asked Elvis what his songs were about!"

Okay, so I admit it, in vain attempts to set some indignant ball of conversation rolling I asked the dumb one. What kind of group are The Prefects?

"You tell us. You've seen us. We're just it. I think we're good. You tell us. You're the writer."

But don't you think you should tell people what you're about?

"People should come and see for themselves and make up their own mind!"

Roots and Paul are brothers, and into "fast rock". Pink Fairies, T Rex, Motorhead. Roots has absorbed reggae over the last few months too. Rob and Paul have a taste for the avant-garde limb of rock. Beefheart, Faust. It's a curious mixture that causes a certain amount of dispute within the band, but also a pulling tension.

A lot of what they play is free-form, improvised; they play to suit themselves. The most telling result of this attitude is a vindictive, powerful piece of music, "Going Through The Motions", born to plug a ten-minute gap in a set. It's overpowering, and a little frightening.

"If people think we're just another punk band to clock on the calendar then who gives a shit about them? We were never really into the 'punk scene' anyway. That sounds hypocritical, because we wear straightleg trousers and have short hair, but there are very few new bands who have impressed any of us, Full Stop!"

They epitomise sublime-to-the-ridiculous. Some songs are seconds long, they have been known to do a "Leader Of The Pack" routine ("Are you really going out with him?" — "What's it to you?") and a bizarre "Bohemian Rhapsody" — genuine cartoonery.

"Yeah, we sing serious songs, but that doesn't mean you've got to get upset about it. We just throw 'Rhapsody' in for a laugh."

A laugh... but there's more to it than that. "The Bristol Road Leads To Dachau" is another strong piece, challenging and tragic.

"In Birmingham we had some really heavy pub bombings," Rob explains. "There was this pub where I used to meet this girl regularly, and once I didn't turn up. The pub got bombed and she was fucked up... so I wrote this song. Bristol Road is a big street in Birmingham — 'The Bristol Road leads to Dachau, don't ever believe that you're safe'."

The Prefects' motto is play it by ear. They have to, Real outsiders — no manager, no agent, too outspoken/set in their ways to keep either.

Few people care. Richard Boon, king sax honker, shrewd observer of the pop scene and manager of Buzzcocks, does. He's given the Prefects more gigs than anyone, and unwittingly helped keep the band together when they supported Buzzcocks on four Scottish dates recently. The reaction there was fulsome enough to halt The Prefects' gloomy plans to split.

"People have offered to make a record with us, but they just want a quick cash-in. Anyway, we're not ready to make a record. We haven't got a stable set — we've got about five songs, and the rest are made up or changed!"

The Prefects are a very suspicious bunch. They'll hate this piece. They're worth keeping an eye on, not so much for what they are now, but for what they could be in a few years' time.

"We're trying to express ourselves, but to laugh about it — not cry."

PAUL MORLEY

BOLLOCKS

Get going for a song

Choirmaster of Ilkeston's Ebenezer Methodist Church, Len Slaney, who works in the mould boring shop at Stanton, is anxious to hear from singers who would be prepared to augment the choir for a performance of "The Messiah" planned for November 26.

Rehearsals have just begun and all you need do to enjoy a jolly good classical type sing is give him a ring on Ilkeston 321201. Tenor, baritone or bass, all are welcome as also are ladies who would like to get their tonsils round Handel's masterpiece.

So Handel lives — and is into oral sex!
From Steel News, 27.10.77, sent by Dave Mosley of Chesterfield.

and a Green Up. This includes a golden edition, however, should be played in the album's case to avoid the...
one Mick Farren ("Inquiry of the Day") according to the record on the...
could give classic "To Know Him Is to Love Him". This last, spoken two mid...
have all his father's numbers. It is...
farren's version will probably have...
the album like a... at 28 p.p.

From Playboy, December '77.
Micky is unavailable for comment

LOWRY



"We'd like to apologise to listeners in the Birmingham area for a loss of transmission earlier, and to everybody else for the boringly patronising, middle class tone of our programmes."

HAVE YOU GOT BIG O?

A BUYER'S GUIDE TO GETTING IT

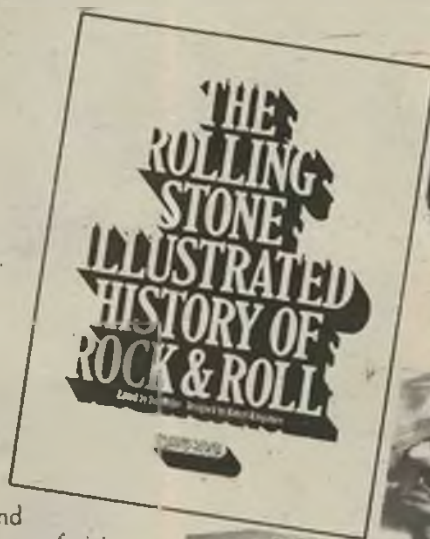
When you're done reading this grimy rag maybe you'll feel like coping with something a little meatier. No, we're talking about books—**Big O** books. Take a look and see if anything catches your eye. If you're strictly a music person, then you can't go wrong with the **Rolling Stone Illustrated History of Rock & Roll**. If anything's meaty it's this. As the venerable CSM Himself said: *The scourge of the massive ultra-heavy-duty-ultimo-serioso rock book. This one makes the others look like mere teenage trash... This is heavy, Jack; the stuff of which doctoral theses are made... the entire faculty of the Kulcher Department at Rock Central University is here, greased and ready to kick ass!* Getting on for 400 monstrosously large pages and drenched in well over 800 pictures, many previously unseen, from past and present, the **Rolling Stone Illustrated History of Rock & Roll** has had great reviews everywhere. Well, OK, the *London Evening News* hated it, but then we don't think much of them either.



There's a pic of Jerry Lee in the *Rolling Stone* book that's so good it makes you want to start tapping your feet to *Great Balls of Fire*. Really that's just a lousy link to tell you about another book we think you might like to get your mits on. Subtitled **A History of Sex in Science Fiction Illustration**, *Great Balls of Fire* is hot off the presses. Underline hot. It's a fiercely colourful tale taking in rocket man's fantasies, sex queens of outer space, muscled heroes, boots and bondage, fetishes, sword, sorcery and sexual symbolism. A whole heap of pictures in colour. *Great Balls of Fire* is great to look at but good to read—for anyone who likes sex or science fiction (if you don't like either, most magazines have a problem page at the back somewhere).



Great Balls of Fire/Harry Harrison £3.95
Great Balls of Fire is published by Pierrel Publishing Ltd



Rolling Stone Illustrated History of Rock & Roll £4.95

OK, where do we go from here. Let's take a look at what's going for those of you who like immersing yourselves in art and disappearing into Fantasy Land. **Roger Dean** became widely known most of all because of his album sleeves for Yes. His best-seller **Views** is now in its second edition. If you haven't seen it you really are missing out. Not only does it demonstrate the substantial part he's played in revolutionising the art of record sleeve design, showing us such things as series of rough sketches that lead up to the factory fresh article in your local browser but also other aspects of his genius such as environmental, architectural and furniture design. **Views** is crammed with full colour illustrations, diagrams—the whole works, plus a really good analysis of the concepts, techniques and methods that make up Roger's unique contribution to contemporary art.

While we're on the subject of art, three other books you might like to know about. And if you're an uncultured roughneck maybe one of your more classy friends would be eternally grateful to receive one of the said items in his or her stocking—who said anything about Christmas?

Occupied Spaces is described in the blurb as a *kaleidoscope of sensuality and portraiture*. And that's really a pretty good description. Overall, it's a shocking visual drama of the drug-orientated culture. Illustrating the paintings are excerpts from many different sources—songs by Joni Mitchell and Jefferson Airplane, poems by Arthur Rimbaud, words from Garma Chang, and so on...



God Jokes/Abdul Mati Klarwein £2.95

God Jokes in full colour throughout displays the art of **Abdul Mati Klarwein**, known widely through his painting *Annunciation*, used as *Santana's Abraxas* album cover. To describe his work it's simpler to quote the artist himself—*Ecstasy is my frame of reference*.

So much for **Big O** books. Are you still with us—right. Old Father Time's soon going to be struggling out of retirement to introduce 1978 to us—and the way things have been going so far we're all going to need a little **Wizardry & Wild Romance** in the coming year. A better way of marking time there isn't. **Rodney Matthews'** vividly compelling illustrations inspired by **Michael Moorcock's** incredible imagery result in *Fantastic Art* at its very best. Not so much a calendar more a unique visual experience to illuminate the passage of the year. If you're familiar with **Rodney Matthews'** art or **Michael Moorcock's** multi-writings then you won't need convincing further. If not, then all we can say is, skip throwing darts at your *Little Jimmy Osmond* calendar and try this one instead next year.



Wizardry & Wild Romance
1978 Calendar £3.95



Occupied Spaces/Brad Johansen £2.95



Views/Roger Dean £4.75

As if all that wasn't too much to take in, **Visions** has to be seen to be believed. The artists displaying their wares in this book came out of San Francisco in the Sixties. Their art was one totally separate from the mainstream. Full colour throughout, no description comes anywhere near to being satisfactory.

Visions/Bay Area Artists £3.95



Should all this have tempted you to part with actual money, and we should point out payment in kind (i.e. old Cuban heel boots, etc.) is not acceptable, then if you're too darned idle to loaf off to your nearest bookshop, fill out the coupon below, sending it with cheque/P.O. to **Big O Publishing, 228 Fulham Road, London SW10 9NB**, and within a very short time you'll have **Big O**.

I want **Big O**, and quick, so get to it & send me the following:

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*For each book add 50p for p&p, for each calendar, add 75p for p&p



2 NME



£5000 OF HI-FI PRIZES TO BE WON!

IN THE SPECTACULAR

STARSPANGLED NAMEDROPPER Competition

Here are 40 top artists who can be found on the Warner Brothers, Elektra/Asylum, Atlantic and associated labels.

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All you have to do is to use your skill and judgement to select the three artists that you believe we have chosen as having the strongest AMERICAN connection, bearing in mind that the names of these artists have another very strong link. The three starspangled names are being held in a sealed envelope under lock and key. All the correct entries will be put into a grand draw on 25th January 1978.

The first three correct entries picked out will each receive a Hi-Fi system comprising:

Wharfedale Airedale SP Loudspeakers - Akai GXC730D Cassette Deck - Rotel RX 803 Receiver - Akai APOO3 Turntable.

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How to enter

When you buy the new Rod Stewart album or perhaps the Stones 'Love You Live' or any LP, cassette or 8 track by one of the 40 artists listed here, your record dealer will stamp and give you your free Starspangled entry form. Remember, your dealer must stamp, or mark the entry form in some other way, to confirm your purchase.

Fill in the form, send it off and await the call! Alternatively, provide proof of your purchase, write the three names on a card mentioning the other connection and send this to:

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The more albums you buy, the more times you can enter - there is no limit!

Competition closes 13th January 1978

A full set of rules can be obtained by sending a SAE to **wea** Records Limited, Marketing Department, 20 Broadwick Street, London, W1V 2BH

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Dave Cousins, Jim Cuomo,
Frank D'Agostino, Larry Fast,
Annie Haslam, Mighty Young Joe Intile,
Percy Jones, Joel Krantz,
Ben E. King, Jeffrey Leynor,
Wil Malone, Pepe Marchello,
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Mr. Snips, Rick Parfitt,
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ON TOUR

Satellite Club, Mars.
Rocket Room, Venus.
Galileo Memorial Halls,
Saturn.
Interstellar Bowl,
Jupiter.
Meteor Club, Neptune.
Cosmic Comet,
Mercury.
Solar Palais, Uranus.
Apollo Gardens,
the Moon.
Zodiac Centre,
New Earth.
Astroid Stadium, Pluto.
Rainbow, Haleys Comet.



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NATTY DREAD BEAT DOWN BIRMINGHAM

DOWN AT THE ROOTS something a stir. Down at the cold concrete roots of black British life.

Past cultural realities: the white kid wants to join a band and be a rock star. Or be a footballer. The black kid wants to boss the toughest sound system in town, or else be a singer — reggae star, soul star.

That's flip, but it serves to highlight why it's only recently that there's been a full-scale flowering of black British reggae bands — *hands* in the sense of rock band; a self-sustaining musical and vocal unit. Surrounded by rock bands, soul bands, and, comparatively recently, by Jamaican reggae bands (apart from The Wailers there's only really been Third World), it's logical that second generation

black Britons should finally follow suit.

And what bands they are: Matumbi, The Cimarons, Aswad, Black Slate, Delroy Washington & Zabandis, Steel Pulse — all playing reggae in a way that their Jamaican contemporaries never can — in the pubs, sweaty cellars, and draughty halls bequeathed Britain from Victoria's reign. There's something ironic and uplifting about seeing The Cimarons chanting down Babylon in Hackney Town Hall, the greying images of the dead Empire looking down from the walls, or seeing Steel Pulse pillorying the Ku Klux Klan in some nineteenth century gin palace.

Steel Pulse are typical of the British black new, er, way. Musically and lyrically they're skilled and inventive.

For one thing, there's a lot of them (whoever heard of reggae four-piece?); they're young (average

STEEL PULSE (L-R): David Hands (gtr), Steve Nesbitt (drms), Michael Riley (vcls), Selwyn Brown (kbds), Alfonso Martin (vcls), Basil Jabbidom (gtr), Ronald McQueen (bass).



age early twenties); they write their own material, they're musically skilled and rhythmically compelling, and are totally captivating live.

It seems wrong to single out one band from what's happening at UK roots at present, but it's Pulse who are rapidly emerging as the front-runners

for cross-over success. Like The Cimarons and Black Slate, they've played punk venues, usually to strongly favourable reaction. They played admirable support to Burning Spear on the man's memorable recent visit; they were featured in *The London Weekend Show* last Sunday; and they have a fine single out on Anchor ("Nyah Love") that's lodged near the top of the reggae charts.

Once seen, Pulse are hard to forget. Sartorially they range through African robes to militant chic to Great Gatsby to tail coats to lead singer Michael Riley's priest vestments and most points between. They're a seven-piece; two guitars, bass, drums, keyboards, two harmonicas, percussion beyond counting, six hats, several beards, five excellent voices and seven pairs of shades (the resultant lack of eyeball-to-eyeball with an audience being one of their few shortcomings).

● Continues next page

LONE GROOVER



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● Further Pulsations

"We'd seen other groups and no matter how good the music we still got bored," is how Michael puts it. "There has to be something more, to make the mind forget the feet, so we worked on the visual thing."

One of the visuals the group came up with was for the two front men to wear the triangular white hoods of the Klan during "Ku Klux Klan" (a real mind twister, as you can imagine), but their visual dynamism goes beyond costumes.

Their line-up also allows numerous permutations in sound and texture during the show. They can sing glorious five-part a cappella harmony, play hard-hitting rockers, improvise in-number dubs, throw in some fine instrumental solos, and generally put on a show that knows how to grab an audience and tighten its grip.

It's a feel that comes from years of second string gigs and endless hours packed in a motorway bound Transit — for me a more rootsy and accessible feel than that of a polished JA hybrid like Third World.

Steel Pulse — "people thought we were a steel band at first" — met at school in Handsworth, Birmingham, and played their first gig there at a pub called the Crompton three years ago. From this they moved to playing the round of black clubs on what Michael calls a "dead end circuit... it's fun playing there and it goes down well, but that's the beginning and end of it."

"We were going nowhere quickly." They cut a single for Dip Records — "Kubulah Upsetter" — an experience which lead guitar Basil Jabbidom says made them "wary of little producers".

A breakthrough of sorts was when they



were invited to play the Vortex with Generation X in one of the first punk/reggae collaborations.

"It was an experiment that worked," says Michael. "We were scared they wouldn't like us, about getting stuff thrown at us, pint pots and stuff, but it went down well."

Since then they've shared the bill with several punk bands, as well as playing rock venues like the Nashville in their own right.

"The punks expect you to get fed up and walk off if they gob and throw things at you — we've had a lot of that at some places — but at the end of it all you still get good applause. We played with The Stranglers and they told the kids, 'Look, we like 'em so stop chucking things.' Then Jet Black told us that we had to tell the audience what we wanted. 'Hit 'em with a mike stand if you have to,' he said."

So how about this great punk cross-over for reggae?

"Well I have to say one thing straight away," says Boris. "I don't like the idea of 'Jah Punk', we don't like that phrase..."

Nothing to do with me squire. Viv Goldman's invention that... Delroy Washington don't like it either (and more about Delroy soon). But reggae does have a strong following among the punks.

"Yeah well, the *Sounds* front page was great," says Michael, "but it's got to the point where people in Handsworth call us a black punk band, which is stupid."

"I'm not sure what we are," adds Boris.

"Reggae is fashionable at the moment," offers Michael. "People think they should like it cos they been told they should. But also reggae now is like rock was at the beginning — just about a good time. The music's simple and you can dance to it... it's refreshing."

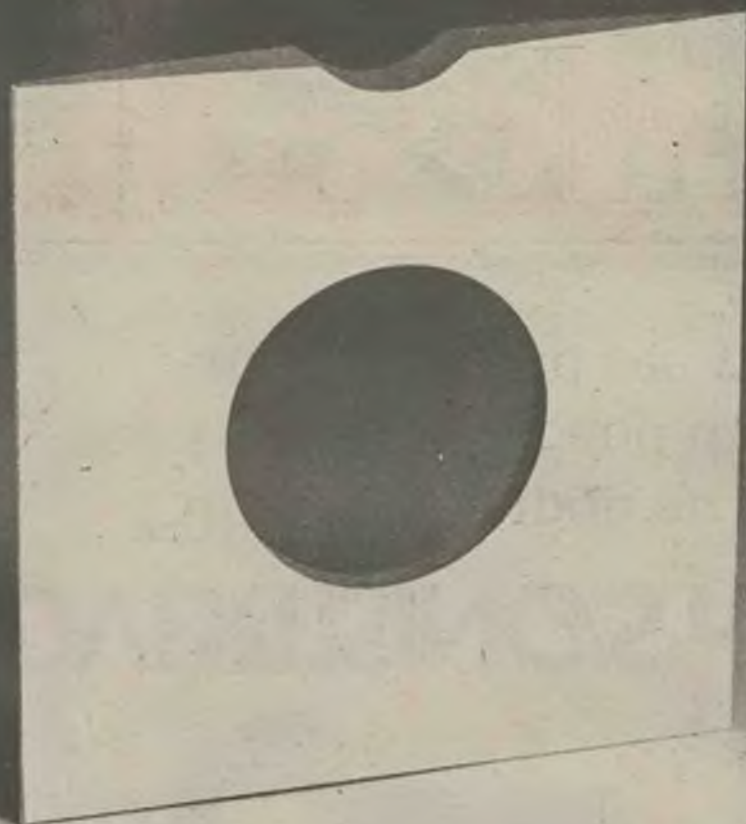
Good time, sure, but Steel Pulse and reggae as a whole transcend that and stand for a lot more; like Pulse's attack on the Klan (liable to be their next single). The group are also working on a companion number pitched against the Nazional Front. In short, they don't lack commitment, though they don't let it blind them to the joys of their music.

Oh, and black kids also get to be footballers these days. You think it's an accident that Laurie Cunningham's pulling on an England shirt the same time as all these bands are emerging? No, this is the start of an, ulp, Whole New Thing. Change is now.

NEIL SPENCER

BOLLOCKS

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OZZY: BEYOND BLACK SABBATH

IN THE PAST Ozzy Osbourne has often over-dramatised the state of both his mental and physical health, but as he now relates his reasons for leaving Black Sabbath he shudders convincingly.

Never one to ignore a theatrical moment, he lurks in the shadows of the lounge in his remote Staffordshire cottage. Flames from the open fire seem to leap at his back, and outside a howling wind batters noisily into the windows and doors like a collecting agency from the graveyard.

He couldn't have engineered a better setting, as he announces that if he hadn't quit the Sabs he would have become an alcoholic, and eventually would have been carried offstage in his coffin.

"I was drinking like a fish for two years," Ozzy explains. "It was just getting worse and worse, off one thing and on to another. Finally I nearly ended up an alcoholic."

"We'd come offstage, for instance, and I'd just go straight to the bar. Perhaps I'd meet one of the band there, but I wouldn't drink for the sake of having a good time. I'd just drink to get out of the way."

"And that's when you've got to say to yourself, 'Hey man, there's something wrong'."

"You're just going through the day, just to get on the stage for an hour to do your gig, just to go home, get stoned and go to bed. The next day's the same. There was no excitement."

"I would have been dead in two or three years if I'd carried on. I know I would. And I don't think anything's worth giving your life up for."

Although the official statement about Osbourne's departure was only recently made, it's now two months since he left. He had walked out before, he says, but had always reconsidered his position and returned.

This time he refused.

Of course, something must have caused him to go on his two year binge, when he found it necessary to be drunk by mid-afternoon. But he's still not entirely sure why he was in such a desperate state, and even feels guilty about leaving.

"I realise I've let a lot of people down," he comments sadly, "because it's never going to be the same again for the people who liked Sabbath then."

"We haven't left on bad terms. But who knows — it may turn out that way, because time has a weird way of eroding a friendship. I wouldn't say the band screwed me up. But there were a lot of personality clashes."

As the interview unfolds it's apparent that he had innumerable reasons for getting out.

Musically he was frustrated. He was caught in a vicious trap of not liking their last album, which many reviewers thought was some kind of progression, and yet being bored with concert audiences demanding the same old material all the time.

When it's suggested that heavy metal is doomed because of the emergence of punk, and maybe he scampers off before his credibility was undermined further, he partly agrees. Only partly, though.

He admits that the idea of Sabbath using elaborate studio facilities and orchestras when recording was ridiculous.

"That's rubbish to me," he says angrily. "You can get away with it with Yes and ELP, but Black Sabbath was a backstreet band — like the punk thing, if you like."

"I'm not saying we were before punk, but in our own way we were what the punk groups are now: a people's band."

"I don't want to play it, but I'm into the new wave because you don't have to be a brain surgeon to listen to it. It's just a simple, down-to-earth music that people can tap out on a tin lid."

Even so, Ozzy has a sneaking suspicion that the Sabs themselves had realised their days were numbered, and that to survive a radical new image was needed.

"I don't know whether it was a subtle way to get me out of the band," he muses aloud. "Because they knew they had to change, and the only way they could was by getting a different front man."

● Oz moseys onto next page

First, The Good News...

Eddie and the Hot Rods

'LIFE ON THE LINE' ILPS 9509

'Any one track has got more sheer energy than most bands muster in a year. Ten out of ten for star quality and presentation.'

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Ultravox!

'HA! HA! HA!' ILPS 9505

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STEPHEN RAPID, HOT PRESS

Jan Gillan Band

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PETE MAKOWSKI, SOUNDS

Third World

'96" IN THE SHADE' ILPS 9443

'Of all the bands who have added rock influences to their reggae roots, Third World have taken the process further than any. It's an undeniably enjoyable album...'

MELUDDY MAKER

MX-80 SOUND

'HARD ATTACK' ILPS 9520

'This album makes you think of art and the cold. It is a great album.'

ZIGZAG

Grace Jones

'PORTFOLIO' ILPS 9470

'Everybody to the bomb shelter, this woman is dynamite.'

HOT PRESS

BURNING SPEAR

'BURNING SPEAR-LIVE' ILPS 9513

'Live' was recorded at the Rainbow Theatre, London. NME's Chris Salewicz saw that concert and recorded: 'Winston Rodney, still performing as Burning Spear, gave a performance that confirmed his right to be ranked as a giant of contemporary music.'

JESS RODEN

'THE PLAYER NOT THE GAME' ILPS 9506

'...it's still clear to me that no other British male singer could match the skills on 'The Player Not The Game'... bring it all back home Jess.'

PHIL SUTCLIFFE, SOUNDS

Klaus Schulze

'BODY LOVE' ILPS 9510

'I want a music as natural as breathing,' say Klaus himself and 'Body Love' embodies the delicate balance between formidable musical technique, inventiveness and emotional expression. An original and moving work from one of today's premiere synthesists.

Bunny Wailer

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CHRIS MAY, BLACK MUSIC, ALBUM OF THE MONTH

John Martyn

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'Mean, Moogy and Magnificent, 'One World' is the most mesmerising album I've heard this year. More complete, even, than Bowie's. Just plain better than everything else.'

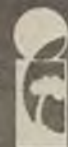
MONTY SMITH, NME

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Harry Doherty, Melody Maker

Fri	Dec	2nd	Manchester – Free Trade Hall
Sat	"	3rd	HAMMERSMITH ODEON
Wed	"	7th	Birmingham – Town Hall
Thur	"	8th	Newcastle – City Hall
Fri	"	9th	Leeds – Polytechnic
Sat	"	10th	Derby – King's Hall



OZZY LOOKS BLACK

● From previous page

"People don't really know how black my Sabbath was over the years," he chuckles.

"All I wanted to do was make records and get on that stage, and that's all I should have to do. But you've got to be like Bamber Gascoigne to wade through all the pieces of paper that are involved to get up there and do it.

"I think the business is fucked. There are too many people sitting on their arseholes and doing nothing for vast amounts of money. There's so much talent out there who're so frightened to get involved, because they think they're going to end up floating down the River Thames in a pair of concrete Wellingtons.

"The business," he decides, with what seems obvious good reason, "is like a rōsy red apple at the front, with a big crab at the back."

You might, in the light of this, expect him to scurry straight away from it all — but instead he is going to form his own band, The Blizzard Of Oz. Knowing how the business operates, and suffering it for nine years with Sabbath, it seems somewhat perverse for him to want to return.

Already the carrion crows of the industry have swooped down at him.

"I've been approached by several sharks and crooks in the business," he explains, "and some of the deals I've been offered went out with Al Capone."

He is willing to try again because this time, he optimistically predicts, he'll do it differently.

In a field behind his cottage he has parked a red and white coach, and when the new band is formed they'll live in this while touring small venues and universities — whereas with Sabbath he hit the big time too quickly and couldn't handle it.

"We all thought we were tin gods. But at the end of the day it just turned round and kicked us in the teeth. I just want a simple life for a while. I just want to be an ordinary, everyday, run-of-the-mill guy."

"Inside I ain't a tin god. I ain't a tin of beans walking around. And that's what I began to feel like: a product. 'Buy Ozzy Osbourne and he'll clean your carpet faster than anything else'.

"I'll do it again, but I'll do it comfortably. I won't ever let myself be prostituted again."

At the moment his future is by no means certain. He still wants to play rock, but hasn't yet found musicians to work with. If it doesn't work out for him then he'll start labouring jobs, as he doubts if he even has enough money saved to support him for a year.

But his enthusiasm refuses to allow him to seriously consider that possibility. He'll form the Blizzard, he says breezily, it's just that his process of selecting the right guy is rigorous. "I don't want any ego-trippers, I don't want any suck-arses, and I don't want any leeches. And I don't want any people to think they're going to walk into a band and expect it to be there!"

"It's like the man who climbed the mountain. Once he's climbed the mountain what does he do? Lie down for the rest of his life? There's another mountain he can climb up the road."

With that, Ozzy peers cautiously out of his lounge window, almost as if he expected Everest to have been spirited into his back garden.

TONY STEWART

BOLLOCKS

IF THE BEER DON'T GETCHA THE ROCK'N'ROLL WILL

THREE NIGHTS into the Hope & Anchor's Front Row Festival, and there's despondency on Upper Street. The Sunsets (a.k.a. Shakin' Stevens and the Sunsets except that Shakin' himself is taking a sabbatical to play Elvis in that musical) have broken down in transit (as it were), which means that rock's off tonight, dear.

It's startime at Britain's Ultimate Rock Venue these three weeks: a stellar assortment of bands who've happened on a large scale this year but who still retain an affection for the joys of sweaty cellars. As ever-more-massive stadia and auditoria beckon to the likes of The Stranglers (who played the Front Row Festival's opening night), an opportunity to get that face-to-face contact with an audience again is something of a treat.

"We always say that everyone's in the front row at the Hope," rumbles H&A head honcho Big John Eichler, tugging at his beard in his upstairs living room above the pub. "You can hear everything. Maybe you can't see too well, but you can sure as hell feel it."

Bosses of other London rock and roll pubs have, Eichler says, been popping in to check the Hope out in an attempt to unravel the secret of its success, to find out just what it is that makes the Hope so good.

"What they all notice is that in the mornings, you can still hear the music in the walls. There seems to be a residue of sound in

that cellar. If no-one's played for a couple of nights it seems to die away a little, but after all this time all the rock and roll that's gone down here seems to have seeped into the walls.

"I've had people down here from the breweries — very straight people who know nothing about rock and roll — and they've felt it too. There's just something about that cellar..."

Which is why there'd be no temptation at all for Eichler to shift the Hope to larger premises. That little cellar has — as anyone who's been there can readily testify — astonishingly good natural acoustics, a fact noted with surprise and delight by the engineers who're doing a live album of the festival. Plus the size and shape of the room enables a band to rev up and generate a flashpoint energy explosion which can provide a perfect rock and roll night out.

There's no better place to see a good band than at the Hope, which is why the front Row Festival — with its deliciously stellar cast list — should entail virtually a nightly pilgrimage down to Upper Street. From Wilko Johnson to X-Ray Spex, Phil Rambow / Mick Ronson to Tom Robinson — with Steel Pulse, The Pirates, The Stranglers and Tyla Gang among those who'll have already played by the time you read this — they'll be paying their respects to the Hope and to the people who originally went to see them there.

The Front Row Festival is actually the fourth such event

that the Hope has put on. The first, the Festival Of Real Music, was originally intended to be held open-air in nearby Highbury Fields. This was at the stage generally referred to by social historians as the Period Of The Great Disillusionment With Pub Rock, which is why Eichler was reluctant to bill it as a pubrock bash even though it finally moved back into the Hope premises. With featured bands like Ducks Deluxe, Brinsley Schwarz, Kokomo, Chilli Willi and the Feelgoods, the festival went off a treat and established the Hope as a rock pub — as opposed to a pubrock pub.

The idea was rerun the following year, and in 1976 — when the venue's future seemed in doubt — many bands who'd graduated to stardom of sorts (including Dr Feelgood and The Damned) weighed in for benefit gigs.

Now the heat's off, and the bands are back, not to bale out an ailer but to celebrate Upper Street's sublime dive with booze'n sweat'n rock and roll.

"No-one," opines Eichler, delicately scratching himself, "goes down into the cellar just to drink or lig. Everyone who's down there is there to hear the bands — which means that they're interested and listening and they're going to react far more strongly. A lot of other places, the music is just something that's going on peripherally while people pose at the bar."

Eichler tells me about the afternoon when they shot those pictures of the Massed Bands Of The Front Row Festival Corps.

"There's this old geezer who comes in at lunchtime just for a drink, and he saw all these guys from the bands, leaned over the bar and asked, 'Oo's this lot, then?' We told him that they were some bands who were going to be playing here."

"He took a look round at Wilko and Hugh Cornwell, and looked at all the short haircuts and ill-fitting suits, and then he went back to his pint."

"About five minutes later he leaned over the bar again and whispered: 'I wouldn't trust this lot an inch if I were you. It looks like a bleedin' Pentonville Prison reunion to me.'"

CHARLES SHAAR
MURRAY

BOLLOCKS



The massed ranks of Hope and Wankers (L-R): Stranglers, Saints, Tom Robinson Band, Phil Rambow, 999, Roogalator, Pleasers, Chris Spedding, Pirates, Wilko, Inflatable Dog, The Trousers, Hideos Bill and The Blot.



And Some More Good News

Fairport Convention

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'Sandy in great voice ... singing in her best traditional style. Swarb's violin is tremendous on this, very gentle and delicate ... of all the Fairport albums, I think this has been the most popular.'

JOHN WOOD, FAIRPORT ENGINEER

BOB MARLEY AND THE WAILERS

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'Much of the Wailers appeal/greatness is down to the fact that they are a real band, more so than any of their contemporaries ... it's a natural mystic flowing through the air.'

VIVIEN GOLDMAN, SOUNDS

'EXODUS' ILPS 9498

'The finest since the acclaimed 'live' collection, represents every texture of Jamaica's tough, fresh national music. Rhythmically irresistible.'

THE SUNDAY TIMES

FREE

'FIRE AND WATER' ILPS 9120

'Free as a unit came across as tough and seemingly indestructible, abrasive and ballsy ... rawness and excitement that set people back on their heels. Those heady Free days were real magic.'

STREET LIFE

Nick Drake

'FIVE LEAVES LEFT' ILPS 9105

'... one of those albums that seem tied to exhorting and then playing on a particular mood in the listener - like 'Astral Weeks' and 'Forever Changes' certainly and arguably stationed on that particular echelon of creativity.'

NICK KENT, NME

STEVE WINWOOD

'STEVE WINWOOD' ILPS 9494

'The music recalls the halcyon days of Traffic ... Winwood's voice has lost none of its power to raise the hairs on the back of your neck as it zooms up to embrace a crescendo.'

MARK WILLIAMS, OBSERVER MAGAZINE

traffic

'JOHN BARLEY CORN MUST DIE' ILPS 9116

'LOW SPARK OF HIGH HEeled BOYS' ILPS 9180

'My opinion is that at the present, Traffic is by far the most outstanding band playing contemporary music today ... the unit as a whole mesmerised San Francisco for two evenings.'

BILL GRAHAM, PROMOTER

Jimmy Cliff

'THE HARDER THEY COME' ILPS 9202

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NEIL SPENCER, NME

J.J. CALE

'TROUBADOUR' ISA 5011

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LIFESPAN, THE SUNDAY TIMES



'TOM PETTY & THE HEARTBREAKERS' ISA 5014

'... could become one of the genuinely world class bands in the next two years.'

BOB HARRIS, MISS LONDON

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'One listening should be enough to convince you that this is 100 per cent pure pleasure ... the best album I've heard so far this year.'

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BAD CO

'BAD COMPANY' ILPS 9279

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BILLY ALTMAN, CREAM

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SINGLES

SINGLE OF THE WEEK

TALKING HEADS: Psycho Killer / Psycho Killer / I Wish You Wouldn't Say That (Sire). We here at The Boomtown Rats say that we're tense and nervous and we can't relax. Que'ce que c'est? Talking Heads wired on the edge, taut and psychotic with two versions of the best track on their debut album. I was feeling quite pleasant this morning before I heard this.

Forget your voidoids, this is music for the schizoids. Guitars that jangle your nerve ends, the bass (Hello Tina) pushes you somewhere you didn't feel like going today and, the snare keeps hurting behind my eyeballs. Doc - I - can't - sleep - pass - me - the - valium. (Hello, hello, can I get a word in here. Bob? This is Pete Briquette and we here at the Rathaus say there's too much bloody French in that last record.) Que'ce que c'est, Pierre?

THE PLEASERS: You Keep Telling Me Lies / I'm In Love / Who Are You (Arista). The Swinging Blue Jeans, Searchers and Beatles all rolled into one. Pure pop for now people, as the man said. Jeezus, who are these guys? John Lennon lives and so, for that matter, do Paul McCartney and George and Ringo. Listen, if we're the Stones, The Jam are The Who, The Stranglers are The Doors, then what's wrong with these guys being The Beatles? I never wanted an MBE anyway. Johnnie Fingers says "oooooooooh" and shakes his lovable mop-top, his pyjamas flapping wildly about his crotch. But it and play it and play it and buy it and play it . . .

REVENGE IS SWEET DEPT: IMAGINARY SINGLE OF THE WEEK

BLAST FURNACE AND THE HEATWAVES: Falling On My Arse / Blow Job (Larry Adler Records). Handsome Blast's last outing. This reviewer prefers the original backing band who starred with Mr Furnace at Dublin's Dalymount Park last August. Guitar flailing, harmonica farting, Blast wimps his way through this classic for all the world like a limp-wristed Chet Atkins. However, while the rest of the world lies awake and puzzles over how to categorise the unpigeonholeable, we here at The Boomtown Rats say we're a slug for you, baby. Still, after "Looking After No. 1", Blast should have produced a PROPER single, 12 inches, fully reversible picture bag with, of course, cut-out shades and cap. Instead, we get this tired old classic. Mr Furnace's alter ego, CSM, would probably call this a "monsteroonerama" and we couldn't agree more. Do not adjust your shades. Do not adjust anything.

CHRISTMAS SECTION

KINKS: Father Christmas / Prince of the Punks (Arista). "But the last time I played Father Christmas I stood outside a department store. A gang of kids came over and mugged me and knocked my reindeer to the floor" . . . How the mighty have fallen. Ray Davies was Yrrag Strebor's (backwards, of course) favourite hero. Garry Roberts just got sick.

SLADE: Merry Xmas Everybody / Don't Blame Me (Polydor). About its fourth time up, this one. Whatever



REVIEWED BY BOB GELDOF, who used to be NME's Dublin correspondent but joined The Boomtown Rats because the money was better.

happened to Christmas? Slade put the boot back into it, that's wot. One of our (The Boomtown Rats) favourite single bands. I love it. Everybody else will hate it.

WOUNDED JOHN SCOTT CREE: Rudolph The Red Nosed Reindeer / Palais (Pye). A 12-bar (Chicago style) blues version of the above. Is it a joke? It most certainly is. Simon Crowe is looking very concerned. He thinks it might be Blast Furnace. (Hello Blast, you old tart).

?: Don't Cry For Christmas / Dr X-Mas (Sun). Could this be the return of our friend Question Mark And The Mysteries? Actually, no. I suppose you're meant to think this is



Elvis (the Presley variety). We here at The Boomtown Rats categorically state we don't know who it is. But it sure am dread garbage.

THE BORING OLD 12-INCHERS SECTION

ROBERT GORDON: Endless Sleep / The Fool / Endless Sleep (Private Stock). Desperate promo gimmick of the week. A 12" special bag three-tracked with a B-side that plays at 78. So what? So ex-Tuff Dart re-discovers Jodie Reynolds and Marty Wilde and reveals as much bottle as a fart in a vacuum. Gimme Link Wray's "Rumble" any day. Old 78s were best, they always broke when you dropped 'em.

LLOYD PRICE: Staggerlee / Personality / Just Because / Where Were You On Our Wedding Day (Anchor). This oldies business really is proving a real pain in the hole. I mean, the good Lloyd no doubt provided the musical backing for many's the rousing kneetrembler in the late '50s but the end result of all that activity seems to be simply thousands of snotty-nosed 20-year-olds who never heard of Mr Price and think Showaddywaddy are rock'n'roll.

DON WILLIAMS: Amanda / Cup O'Tea / I Recall A Gypsy Woman / In The Shelter Of Your Eyes (Anchor). Another wankers, oops, sorry, Anchor 12-inch. America's answer to Val Doonican and guaranteed to put you to sleep quicker than ten Mogadons. Even silence is more dynamic than this guy.

STEELY DAN: Do It Again / Dallas / Haitian Divorce / Sail The Waterway (Anchor). Gawd, Anchor's A&R Dept release three 12-inches this week and they're all oldies. You remember Steely Dan with their Roger's Thesaurus (hi Angie!) set, clever-clever-like, to music by numbers. America spawned them and got what it deserved — i.e., F. Mac, Foreigner and Boston.

HOT CHOCOLATE: Put Your Love In Me / Let Them Be Judge (RAK). Crazy baldhead Errol Brown and his mates make music for those whose idea of romance is the Daily Mirror horoscope and a steamy stab of the rasher in the back of the bloke's Fiat 125. Just look at the title, the kind of smut we just don't accept in Catholic Ireland. A not despicable, if unmemorable, pop record and a hit, I suppose.

BORING OLD 12 INCHERS SECTION (2)

MENACE: Screwed Up / Insane Society (Illegal). Menace to what? Society, themselves, us, mediocrity? Nothing, on the basis of this, methinks. Screwed up? Aren't we all. Insane Society? Thanks for telling me.

NEW WAVE CLONES

SLAUGHTER AND THE DOGS: Dame To Blame / Johnny T. (Decca). The sound of the Stretford End turns out to be R'n'B based and rather Yardbirds. It's like any ten other records by any new band over the past six months. Sorry, Decca, not worth the £120,000 or whatever you paid.

SATAN'S RATS: In My Love For You / Facade (DJM). DJM, for God's sakes, bursts onto the new wave circuit with all the aplomb of a wet snort-rag. Starts with the Stones' "We Love You" riff and afterwards is exceptional only for its mediocrity. That's what they get for calling themselves Rats . . . cheeky buggers.

THE ENID ON TOUR

DECEMBER:

Thursday 1st	Civic Hall, Dunstable
Friday 2nd	Guild Hall, Newcastle
Thursday 8th	Southend Technical College
Friday 9th	Lonsdale College, Derby
Thursday 15th	Nutz Club, Mumbles
Monday 19th	Langley College, Slough
Wednesday 21st	Tiverton School, Tiverton
Saturday 24th	Marquee Club, London



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TALKING HEADS Jerry Harrison. Pic: JOE STEVENS

PIGS: Youthanasia / They Say / Psychopath / National Front (New Bristol Records). The sound of Bristol ... and Manchester ... and Glasgow ... and Bishop Stortford ... etc. etc. etc.

THE WASPS: Teenage Treats / She Made Magic (4 Play). Aha. A light at the end of the tunnel. Adopting the old saw of attack being the best means of defence / offence The Wasps deliver a great record, great guitar riff and great singing. A hit or my name is B. P. Fallon.

THE DOGS: Teen Silme / Rot'n'Roll (Rave-Up Records). All the way from Decorah, Iowa. Hardly Cruft's, my dears. Sounds like the original "In The City" riff and they claim it was written four years ago. And it's desperately uninspiring, even for a literary genius like me.

THE YOBBS: Run Rudolph Run / The Worm Song (Nems). This smells suspiciously like the Boys (Yobs = Boys, geddit?) ... Christmas punks but once a year, the Jonathan Kings of the New Wave or maybe just bored wiv nuffink else to do, sniff. Anyway Dave Edmunds long ago made all other versions redundant. Great pic sleeve of The Yobs, Rudolph Hess looking like a Kraftwerk reject. "The Worm Song" is brilliant, funny.

DAMNED: Don't Cry Wolf / One Way Love (Stiff). It used to be neat neat neat. Now, sorry lads, it's awful awful awful. And all the pink vinyl in the world won't sell it. The B-side is a pretty average straight rock song with slide guitar and there's the name of a Pink Floyd on the label. Bring back Knick Lowe.

NEW WAVE CLONES (Part 2)

NEON HEARTS: Venue Eccentric / Regulations (Neon Hearts Records). The label's the wrong way round for a start. They've got a sax. If you can't do the module you've gotta try the slide. O.K? This isn't what we meant, boys.

ADVERTISING: Lipstick / Lonely Guys (EMI). Sounds like Vicious. (Not Sid; Lou). Johnnie Fingers says he likes their polonecks. Fab. Gear. Rave.

ALTERNATIVE TV: How Much Longer / You Bastard (Deptford Fun City Records). Stick to fanzines, Mark.

ALBERTO Y LOST TRIOS PARANOIAS. Old Trust / Neville / Teenager In Schluck (Logo). I think this is supposed to be a funny version of "Old Shap". "Old Shap" is funnier ... and he's very dead.



DISCO SINGLE OF THE CENTURY

NITESCHOOL: Do You Speak French Parts One and Two (Ensign). The best single from this plucky little label since the brilliant "Mary Of The Fourth Form" by a band typing not a million miles away from this review. A brilliant record. The greatest record ever made? A stunning indictment of bourgeois morality, it manifests a profound understanding of the human condition. (Is that okay, Nigel?). (He's our mutual boss.) Actually it really is this week's best disco single, so there.

SYLVESTER: Over And Over (Fantasy). This is great but Gerry Cott says he prefers Mississippi John Hurt.

THE FATBACK BAND: Mr Booty (Spring). Why am I listening to these things?

THE PLATTERS: Only You (Pye). Why are you reading this?

KRAUTFUNK SECTION

DONNA SUMMER Of The Week: I Love You (Casablanca Records). Her voice gets better and there's the usual incredible German drum sound. I suppose it will be a hit but that doesn't mean you have to buy it. In fact, don't. Really we can all do without it.

DONNA SUMMER (Duffo) Of The Week: Love's Unkind (GTO). As above.

MUNICH MACHINE: Get On The Funk Train (Oasis). The most efficient way to make you dance. Six million teenagers were killed last week in the perfecting of this technique. Was it worth it? A question nobody is asking.

THE "I KNOW HARDLY ANYTHING ABOUT THESE NURDS" SECTION

MISTY: Jezamine / That's No Way (Polydor). A hit for Plastic Penny or somebody years ago. This one's ideal for seeing the stunning effect of a large hacksaw dragged slowly and with great intent across a seven-inch piece of worthless vinyl.

CAFE CREME: Unlimited Citations / Parts One And Two (Harvest). Millions of Beatle songs stuck together (in other words, a cabaret medley) in a rambling splurge. Who needs it? Harvest Records obviously.

WINDOW: Bandit / Rose And Thorn (Riva). Mr Gaff, this is naff, duff, stiff and would make a better door than a window. Knext.

TANGERINE DREAM: Encore / Hobo March (Virgin). From a live album of the same name by the bionic Krauts. Music for rich ageing hippies (how's it going, Richard?).

DEAD END KIDS: All My Love Always / Roxanne (CBS). Limp, sodden, wet, wimpish. Take it off, Pete Briquette just got sick again.

GARY GLITTER: I Dare You To Lay One On Me / Hooked On Hollywood (Arista). What's happened, Gar? I have secretly harboured a grudging admiration for this raging lout, but for how long, how long.

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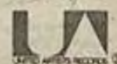


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| 4 December | Apollo, MANCHESTER |
| 5 December | Apollo, MANCHESTER |
| 6 December | Apollo, MANCHESTER |
| 8 December | Granby Halls, LEICESTER |
| 9 December | Granby Halls, LEICESTER |
| 12 December | Conference Centre, BRIGHTON |
| *13 December | Odeon, HAMMERSMITH |
| *14 December | Odeon, HAMMERSMITH |
| *15 December | Odeon, HAMMERSMITH |
| *16 December | Odeon, HAMMERSMITH |
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ORIGINALLY, I toyed with the idea of kicking off my contribution to "Dialogues with Jimmy Page" with a flashy intellectual quotation from George Eliot's *Daniel Deronda* about what a bruise it is to meet an idealized person and be confronted with their inevitable normalness.

This was supposed to suggest to you that I'm really quite intelligent, so that when you got to the meat and potatoes of the interview you wouldn't be so quick to notice how timidly I held up my end of things.

Then I decided not to get too cute.

What happened, simply, was that after years of imagining that, given the opportunity, I could extract from my chosen victim the definitive personality profile, I was outsmarted.

Sternier stuff than I have been stymied by the Professional Interviewee.

While a lot of these rock star fellows are not all that sharp in the verbal department, or can be tricked into spilling beans by excessive liquid refreshment or cunning strategy, there are those who give interviews because they have something they want to say and, having said it, cannot be induced to drop their guard and muse aloud on their fears and foibles. Mick Jagger is notably such a one.

He has nothing on Jimmy Page.

Summoned at last into the presence, the ambition of wrestling him into a corner, overpowering him and stomping on his chest in stilettos until he blurted out his innermost thoughts went right out of the window.

For one thing, he was so determinedly personable that I couldn't quite come to grips with this man being the same one you hear all those peculiar things about.

What about all this awe and terror bit in his image then?

"Well, I felt overawed when I met Presley — I've gotta own up — and whenever I've met any of the sort of people I felt were great heroes. It's natural. But after five minutes, if the people are reasonably human, if they're not trying to send you up or something, you end up having a normal conversation."

Butter wouldn't melt in his mouth, eh? But the whole Zeppelin schtick, and the persona of Jimmy Page as its architect, has been so heavily inlaid and encrusted with fantasy and fascination as to make him a many-faced enigma, consciously or not.

"What I really want to know about you is what it's like to be the real you," I told him.

"Well, I'm the real me all the time," he responded, half amused, half indignant.

Try another tack, doll.

What interests me is that, assuming one is into the band in the first place, there seems to be a choice between two fundamental fantasies when experiencing Zeppelin in concert.

One of them is evoked in its most extreme form by Charles Shaar Murray's hallucination from Row 39: the band launches into "Trampled Underfoot" and the stage slowly rolls forward crushing the audience to death as row after row of air-bashing heads go down and under.

The other one a friend of mine elucidated when, mid-"Kashmir", we looked down on the assembly from our position just below the ceiling (where we'd floated from our seats) and he said, "I'm in heaven".

The basis for getting involved in one or the other depends on one's perception of rock-induced ecstasy as the ultimate in the physical or a release from same.

Both forms of Zeppelinmania have their devotees. The first sort predominate in denims emblazoned ZOSO, while the others favour velvet or satin and experience acid flashbacks on escalators.

And those are just the musical illusion link-ups. What Laura Loins and Sidney Psycho lay at Page's door I don't even want to go into here.

But Jimmy doesn't want to play whenever I bring up this kind of thing, stubbornly maintaining an "I'm just a rock and roller at heart" line.

But don't you feel affected by being so many things to so many people and by all the fantasies your audiences project on to you?

And what about all the more obsessive goofs who regularly spring out of Swan Song's morning post with their Page-centred religious and occult bees-in-the-bonnet?

It doesn't seem to interest him. "I've made a point of not getting into all that because it can get really pretentious," he says placidly.

Foiled again.

Having lost my grip I let him talk about what he wanted. (This resulted in a 20,000 word transcript recounting the intimate details of the wiring up of his new recording desk. The book comes out next year).

BACK INTO the realms of sensationalism. For Page the real purpose of the interview was to dispel rumours.

His first concern was to deny any Zeppelin split and to blast the musical press for its insensitivity in speculating on Robert Plant's plans while he wants to remain in privacy with his family after his young son's death.

"There's no question of the thing splitting up. I know Robert wants to work again."

Mr Page wishes to announce



...that he is perfectly normal

No splits, no bad karma, no heaviness. Just a plain, ordinary rock 'n' roller at heart. **ANGIE ERRIGO** relays the message. **PENNIE SMITH** took the picture.

I asked what other things have been put about that he wanted to straighten out and he said: "You tell me," but as I hesitantly pulled out a variety of Loose Talk he got pretty sore.

One thing is that supposedly Robert doesn't want anything to do with Jimmy any more, and before I could finish he asked with astonishment, "Why's that?"

Well, er, they do say that he seems to have been the lightning rod for a lot of — you'll pardon the expression — bad karma.

This causes a minor explosion. "What do you mean by karma? It's not karma at all, I don't see how the band would merit a karmic attack."

"All I or we have attempted to do is to go out and really have a good time and please people at the same time. I always thought I was very fortunate through that, 'cause I can't think of anything better than doing what you really want to do and seeing just a mass of smiles. That's Utopia."

"Everybody in the band is really determined to do the best for themselves and the people who've followed us up to now without bullshitting around. I just don't see how there could be a bad karma or whatever."

"I think it's just bad coincidence. Okay, one may say there's too much thing as coincidence, but I really feel that."

Well, there have been whispers, nevertheless, that perhaps an unfortunate association with Page, specifically something like the upset with occult film-maker Kenneth Anger, led to him or somebody else putting the whammy on the band.

"It just really upset me, that, because I really did think that he (Anger) was an avatar at one point."

"Sure enough, he really is good when it comes down to his statement on celluloid. But you can never know, I mean, it's like Blake, Einstein, any of these people, you never really know what they're going through."

"Some of the things that manifested on his personal life just totally perplexed me. I can't account for the lunatic fringe."

Okay, then there are the conflicting accounts of how heavy Zeppelin's big boys Peter Grant and Richard Cole really are in handling the group's affairs. (When this came up I couldn't help getting the heebie-jeebies due to Cole's presence behind me).

Page wasn't present at the well-publicised backstage fight in San Francisco, to cite a particular episode, but he's prepared to back up Grant and John Bonham.

According to him the audience had already been getting a bad time from brutish bouncers all day, and the eventual confrontation came after Grant's little boy was manhandled.

"I'll tell you, there was a whole team of guys there with sand in their gloves. It was a very hairy scene."

"I've had brushes with Bill Graham in the past. I'll give you an example. It was the Fillmore where we really broke, and the whole name and news of the group spread like wildfire through the States from there. Obviously on the return we were excited to be back and really wanted to do our best."

"Now, when we got there it was in the afternoon and I went in with the road manager 'cause we wanted to cart the gear in then, and Graham was playing basketball. I remember going up to him — he didn't seem to be doing anything at the time, he seemed like the referee — and I said, 'Hi Bill, it's really good to see you. Can we bring the gear in now?'"

"And he said, 'Don't you fucking get in here, you mother-fuckers' and all this real abuse. It was just like he exploded."

"I was really brought down because we really built ourselves up to going back."

"Then later he apologised. I mean, he's a pendulum."

There is still one story doing the rounds that one of the bouncers involved died later. I told him.

"That's nonsense! Listen, if we'd killed anybody we'd be bloody in prison. It's ridiculous. It was just a civil case; if somebody hits you and you hit them back it's self-defence, innit?"

"It's just another thing that got blown up. I don't want to say too much about it."

In a less inflammatory vein, Jimmy Page tales are rife.

One of the most persistent is that if Zeppelin did split, he'd be willing to do service with the Stones if Keith got

screwed. Is that nonsense too?

"Well, I've played with Ronnie Wood and Keith and we have a good time. But it's only jamming."

"I was upset with that because it looked like it was a stab in the back on Keith, and I really like and respect him."

Another current favourite is the one about Pagey enjoying a spot of television viewing, suddenly seeing UFOs on the screen, grabbing his toothbrush and tearing off to Cairo, presumably for a rendezvous with little green men. (This had been reported in *NME* by Nick Kent).

"That's because somebody didn't read what I'd said, and they were just being bloody stupid."

"I was going to go to Cairo on the tour break and I was tossing up whether or not to go. And there was this TV programme hosted by Omar Sharif about the mysteries of the pyramids. And they showed this old footage of the pyramids with a zeppelin flying in and I thought 'That's it! I'll definitely go.' It seemed to be such a strange coincidence that that bit of footage should be there on the day I was thinking about it."

"But UFOs, that's just the usual sort of nonsense that goes on."

■ Continues over page

SECOND PAGE PAGE

Risking one final upset, I bring up the criticisms of Swan Song.

"The only criticisms that have gone down about Swan Song are from Jake Riviera, who seems to be using anything as a springboard to get his name out. I don't really understand all that thing with Nick Lowe.

"Lowe is as sweet as apple pie to your face; that's all I really need to say about him."

What about complaints that Peter Grant doesn't have time for anyone on the label besides Zeppelin and Bad Company?

"Well, there is one awkward situation with the label, which is that a lot of folk come along and seem to think that Peter Grant is going to be able to do everything for them. It's just one of those unfortunate things that he's there and they respect him, but he just doesn't want to know. He's got too much on his plate.

"We've had a bit of a shake-up in the record department. After having gone through two label managers we've found out we can do it better ourselves."

I decided to drop the gossip probe at this stage. The thankless task of scrutinising the interior of the Zeppelin

hierarchy and the Swan Song structure can go to a tough investigative reporter.

THE FUTURE of Led Zeppelin itself is obviously very much on Page's mind.

"I do feel it's time to do some really major, meaty work."

Is the band a stable thing in his life that he has come to depend on?

"Well, I get such a charge from playing with everybody. It became so apparent on the last tour that it was something which I really needed."

Gigging in Britain after an enforced absence of over two-and-a-half years is, he says, definitely a major priority.

"If we hadn't had the awful end on this last tour everyone would have been in the frame of mind to bring over everything that we had in America because we were so knocked out with the show and the presentation.

"It was a great relief and release to be able to get back on stage and work. Obviously the first five gigs were rusty, but the audience just acted like 'Whoa, great to see you back'.

"I must admit I didn't know whether I was capable of playing for three-and-a-half hours. You could bullshit for an hour, but you can't bullshit for three-and-a-half hours or people are going to get bored. And they didn't — the enthusiasm was building all the time.

"We had a good programme which covered everything, and we had worked very hard on the environmental aspect of it. You could see the effects like the laser pyramid from a mile away.

"In the really massive places we used videos, which is only fair really. 'Cause I remember going to Wembley to see Crosby, Stills, Nash and Young and I thought it was the roadies on stage at first.

"When we did Earl's Court we were so determined to do the same sort of show and more than what we'd been doing in America that in the end we came out of it with just a few hundred pounds over the five days; but it didn't matter because the vibe was so electrifying."

Throughout the conversation, Page's preoccupation with the work he's engaged in at home is most evident. How exasperating a musician like this can be. Every time you try

to get sociological he will talk about music. (What a B.O.F. — Ed.)

"I've been setting up a studio at home which is so advanced that there's one bit which is still in the laboratories having tests on it.

"Basically it's a computerized desk with a memory bank. There are automated desks around now which just do the volume and the level, but this does every single thing on the board.

"I've been learning how to use it. It's taken a bloody long time, the structural part of it was started before last Christmas and the wiring-up's been two solid months. But anyway, it's playing back now and I've started attempting to do a bit of recording on it.

"I dreamt of having a studio years and years back, before the group even started. But I always wanted one which wouldn't go out of date in a year.

"Now this thing should last until they do digital recording. I don't want to get too technical, but what it does is, as you build up your mix track by track and you get your balance and equalisation and all the rest of it, it's logging it all the time and playing it back exactly as you've programmed it.

"When you finally build up

the mix, if you find that the voice wasn't loud enough or something like that, you can just put that track into Rewrite and nothing else changes. It stays constant while you make your alterations.

"And you can put down six or eight alternative mixes and then go into those and take the best bits if you want to.

"The possibilities are immense. It allows you to work on your own without an engineer, and anyone who's familiar with 24-track knows how many hands are usually needed to get it right."

With a slightly guilty laugh he adds that he won't have to ring up any more engineers in the middle of the night to come and help him.

Part of this recording activity includes work on the chronological live album Page is compiling from tapes of the band from 1969 onwards.

"I'm working on it slowly because I get into that and it's really good academic practice. Then I'll get side-tracked and want to write something."

Also in his hands is one of the new Roland guitar synthesizers, which he says is amazing.

"It takes over from the keyboard; it's just programmed by the guitar, and it also plays chords.

"I've been working on all these things — new ideas and sounds. And I've got like two-and-a-half years of demo stuff to merge in with all this new work. It's all very good at the moment, because as I say, it's like the pre-Zeppelin dream.

"So there's all that — apart from all these things like holidays people keep going on about," he mutters to himself.

AN INTERESTING dichotomy emerges from discussing his own musical ambitions in contrast to the merits he appreciates in the New Wave.

"When I heard it it seemed like adrenalin music, so high-powered, and I thought it was amazing, especially The Damned.

"It was very much like mantra music; they weren't altering the tempo at all, just keeping it really, really intense.

"But the ones who want to stick to the original format are probably getting a bit hackneyed now.

"It'll be interesting to see how they do develop, keeping that raw earthiness."

But at the same time he admits to feeling frustration over the failure of the rock and roll culture to throw up any people he regards as real geniuses on a par with the beacons of classical symphonic music.

"That's what really upsets me about rock. All the barriers are opened up, all the classification is gone really, and you find people amalgamating this, that and the other music together, and yet there doesn't seem to be anything that's really important without being pretentious. 'All those really strong melodies like Wagner's — there just isn't anybody.

"So maybe it's just destined to be street music and social comment. Which makes it art, because an artist is somebody

who reflects his environment."

He almost hesitantly describes some of his work in progress.

"There are two pieces which are heavily orchestrated. One thing might sound odd, but the guitars are doing everything, taking over the string part and the brass part. They are heavily treated with synthesizers and effects.

"I've done a few bits of orchestration on the records up to now, but nothing really long or substantial. This is something entirely different.

"One thing I'm doing is like a cross between flamenco and modern classical on the acoustic with electric parts that keep coming in and fading out again, so that there are four totally different, but related, sections coming in.

"It's not quite the same as symphonic stuff, I don't keep going back to a theme, but it's got that sort of thickness to it. There are lots of counter-melodies and things.

"Now when you start talking like that a lot of people I know go, 'Oh dear, well that's not what's really happening'. But I was very interested to notice that when The Damned split Rat Scabies was saying, 'We were trying to stretch out'. That's it, it's a matter of change.

"A lot of people can't handle that, they just want to fit you into one bag and hope that you're going to stay there all the time.

How far do these aspirations and plans fit in with Zeppelin's future and Page's beyond that?

"I've always had a little plan of what I'd like to do, and it's materialising a lot slower than the way I initially intended.

"But it still goes hand-in-hand with the band. Whatever I'm going to do, it's only going to be a fourth of that.

"I'm totally committed to music. There's no point in trying to deny it within myself. It's the only thing I'm any good at. And I'm not a natural player or anything like that. It's all down to work.

"But I really enjoy the recorded sound and messing around getting unusual combinations. Most people would find it very boring, but I get as much buzz out of that as a motorcyclist gets out of his motorcycle."

Maybe this has turned out to be more of a personality inventory than I thought. Shrinks say that the only really happy people are those who are strongly motivated by their work. So is Jimmy Page happy?

"I'd never ever be happy. The only time I feel — oh, no, I won't say the only time — but you know I get very enthusiastic and excited over something that's being written out of nowhere.

"If your work's going well everything's fantastic, but if it isn't you seem to be up against the wall.

"Obviously there are a lot of things one has to come up against which you really hate. But I could never retire because it's so fascinating, you never know what's coming next.

"It's a challenge, a mystery. It's like dancing on the edge of a precipice."

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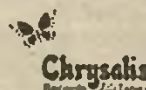


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ANOTHER FALSE WORLD

PARADOXES. THERE ARE LOTS of paradoxes in this week's episode.

And dichotomies — plenty of them too.

To begin with, there's the paradox of a private, retiring person who is also, quantitatively at least, one of the world's greatest talkers.

And, though I've called his utterances in these articles "monologues", that's not intended to convey the idea that Eno habitually hogs the conversation — more that yours truly had very little to say and was relieved that his subject had enough going on in his head to keep him talking for six hours with minimum prompting.

Engage Eno's interest and he'll converse with you, whoever you are, until the cows come home.

He answers all his fan-mail — eventually — and his replies will vary from courteous brevity (bores) to sometimes extravagantly lengthy missives (people he recognises as comrades in thought).

Thinking about music with BRIAN ENO. Some more monologues recorded and compiled by IAN MacDONALD.

Part 2: How to Make A Modern Record

You stand a better chance of getting a full reply from Eno if you, like him, are interested in both the arts and the sciences. In fact, if you have your own pet theories about what we might term "the cybernetics of creativity" — which

admittedly rules most of us out — you and he will get on like a house on fire.

Cybernetics, by the way, is the science of organisation and stands, in this capacity, next door to another of Eno's specialities — synergetics, or the science of co-operation.

Behind both studies lies an assumption about life — and the truths about it available to mere men — which can best be expressed in the term Behaviourism.

A behaviourist is someone who believes that the human condition can be accounted for by more or less ignoring people's intentions and concentrating instead on their apparent behaviour. (NB. I say "apparent" where a behaviourist would have said "actual" to indicate the objection to this doctrine raised by all non-behaviourists — which is that the notion is nothing more than an ingenious excuse to make one's own subjectivity sound impressively scientific and impartial.)

Eno is happy to be described as a behaviourist. This, amongst other things, allows him to make provocatively materialistic statements about realms of human activity which most people might hold to be mainly spiritual, eg. art.

Here, for example, from one of the aforementioned letters, is his distinctively quantitative definition of beauty: "Beauty is what you feel when your behavioural or perceptual

expectations are exceeded."

And yet this "intellectual rigorousness" is but one axis of yet another paradox, as witness his oft-asserted desire to escape into a drifting, uncertain world where definite knowledge has been lost and all is water, water everywhere . . .

Eno accounts for this in his personal theory of the Old Man and the Child which, he suggests, we all contain within ourselves:

"The child is full of delight and amazed by everything — he plays purposelessly, or apparently purposelessly. The old man, or critic, on the other hand, is a pretty sophisticated personality — he tends to say 'So what's new?', and by doing this he often belittles or stifles the child's activity."

IT'S NEARLY TWO YEARS now since "Another Green World". If Eno's new album, "Before And After Science", has taken an inordinately long time to coalesce, this not because its creator has been indulging in laziness. On the contrary, the amount of thought and counter-thought implicit in this record was equivalent to a full-scale intellectual crisis.

As intimated earlier, Eno is not greatly interested in intentions. This is understandable in his case since the work methods he uses are specifically designed to produce unforeseen results. It's his view that the "reasons" (his quote-marks) for doing something are important only inasmuch as they overcome inertia and get one moving in a direction.

It follows that the direction itself is of little consequence providing it throws up "interesting" (my quote-marks) phenomena en route.

Eno made 120 tracks during these two years. Not all of them would be considered by him distinct and separate directions, of course — but the quantity alone gives you an idea of what can happen to you when you decide that no one compass is any better than another.

"I abandoned the album three times before I finished it. It really caused a lot of sweat — and heart-ache, I suppose."

"At one point I thought that I could never achieve anything more, musically. Not that I'd achieved everything, just that there was nowhere else for me to go, you know?"

"It affected everything I did in the end. I found myself saying 'You're just a dilettante. You're not doing anything with the kind of intensity that it deserves'. It was a crisis of confidence that went very deep."

"I still don't know how pleased I am with what I've done. Robert Wyatt said to me once that you commit yourself to what you're left with — you know that this is the only thing left that you can do."

What does the title signify?

"Well, I use the word 'science' to indicate techniques and rational knowledge. And what the title implies is that the condition 'before science' is similar to the condition 'after' it — that there's a kind of circle thing and that science is the isolated one."

"It's a McLuhan-type thing really, saying that the post-industrial technology is quite similar to the pre-industrial era."

The record, when it's marketed, will contain four prints of water-colours by Eno's colleague and guru Peter Schmidt. Why?

"Peter and I work very similarly. His way of working — and, to an extent, mine also — is the result of mastering the technicalities of the medium and then abandoning them. Frapp says you can't abandon technique until you've mastered it — you can either work without it, or you can work with it and not care about it."

"The middle condition is the difficult one where you've just got it and it kind of blinds you, forms a kind of grid which you can't escape from."

And is this what happened to you?

"I use processes — which we'll discuss later — to generate the structures of my music. With this new album, I found that I had to work very very hard to get the results I wanted — the process didn't automatically generate them any more, whereas it used to."

"I used to be led by the work. Something would happen and I'd just follow it. This time it wasn't as easy as that. Things seemed to be going in directions which weren't interesting to me any more — I found myself trying to use a technique which was bound to give a particular class of outputs to give a different class. So I was working against the technique, to some extent."

"I suspect that I've come to the end of a way of working with this record. It's a loss of confidence and I think that comes through — something more like humanity than whimsicality, you know? Not so much tentativeness as reasonable doubt."

"It's less brash than other things I've done."

Tell me about the processes.

"Well, there are four groups of them: technological, personal, social, and one to do with compositional mathematics or something like that."

"Technological ones would be particular things I found in the studio. That if you put this and this together you'd have a sound that no-one had heard before — and this would become the basis of a piece."

"A social technique would be using musicians

CONTINUES OVER

Eno trapped in a kind of M.C. Escher nightmare, etcetera.

who didn't normally work together, or using somebody on a track who was a very unlikely choice for that track.

"A personal technique — well, Oblique Strategies is the perfect example of that. And mathematical... that would be deciding whether the song would be symmetrical or enantio-morphic. That means self-reflecting, by the way. (Oh. Ta. — Ed.)

"They were ways of getting started. Using some system that allows you to organise sound in some way and which gives you a lift-off so that you can sit back and see which way it's going.

"But what happened this time was that I'd try out one of these techniques and, sure enough, something would happen. But it seemed quite arbitrary to me — not as interesting as before. The systems weren't taking me into unknown territory any more.

"I wrote a thing about Peter once where I said 'He uses systems to occupy his conscious mind sufficiently for intuition to operate'. The system is for satisfying one's need to know what's going on, while the real work is done by some other part of you.

"It's a way of allaying one's natural doubts about what one is doing. Only this time it didn't allay the doubts. I was thinking 'Why this system rather than any other one? This is quite arbitrary. It could be anything.'

"I think a lot of this was to do with the fact that I was very tired for the last year as well. I've been in quite bad health as a result of working too much, I think. I didn't have that energy of enthusiasm to pull me through."

AS THINGS PROGRESSED, the album began to behave as if it had a will of its own — appearing in one place, like the grin of the Cheshire cat, and then fading... only to start materialising again in an entirely different location.

Eno found himself trapped in a kind of M.C. Escher nightmare where up, down and sideways spontaneously and arbitrarily swapped functions. Time after time he took a metaphorical breath, marshalled his thoughts, and began to attempt to take control of the growing monster in Studio One.

"I normally work from object to content, as it were. This time I created a whole lot of objects and then selected a sub-set of them which

seemed to have some common content about them. So I followed those.

"This seemed promising because I was being much more deliberate about what I felt the album to be about. This step-by-step method had always worked before — but, for some reason, it didn't seem to work on this one and I began to become bewildered.

"Some of the tracks went through so many changes. I'd start with a bit of instrumental three minutes long. Then I'd copy it and edit it together so that it was eight minutes long. Then I'd put on a bit of song at the end and stick a whole load of instruments on.

"Then I'd listen to it and decide that that was all wrong and I'd strip all the instruments off again and remix it and decide that what it needed was a bit of song at the beginning.

"I was going mad.

"In the end, having bust three deadlines, I just had to get it out. It had grown so enormous — I just had to burst the balloon.

"I don't care if people don't like it. If they slam it or don't buy it or however else they express their disapproval, that'll be sufficient provocation to get on and do something else.

"In a way, disapproval might be more useful to me at the moment. It would make me go somewhere new — which is what you need to change your behaviour."

NOW THAT WE'RE BACK at behaviourism, I throw in another quote from an Eno letter — a statement made in response to a request for a definition of the "social function or responsibility" of an artist.

It goes like this:

"I think that one of the functions of Art (both for the artist and for the perceiver, though not necessarily in the same way) is to furnish a false world which is an analogue of at least some of the aspects of the real world and to explore within that new new behaviour patterns that might yet be too dangerous or imponderable in a real-life context." (Eno's italics.)

What, I wondered, were these dangerous and imponderable behaviour patterns which he, in the safety of the recording studio, was so carefully rehearsing?

"Well, when you make a piece of work, you suggest a set of laws and relationships that can offer more or less probable results. I'm reading a book by William Empson called *Seven Types Of Ambiguity* and he says that what we call 'banal' is that which chooses the most probable course to the most probable result and what we call 'interesting' is something that doesn't quite do that — no, it's Leonard Mayer, not William Empson.



R Fripp, B Eno, D Bowie

"I think that when you start making a piece of music, the first bar of the thing offers you what key it's in, what the tempo is, what kind of rhythm is being used — and, as soon as that's stipulated, you've suggested a context that allows you more or less dangerous movements inside it.

"When I use the word 'dangerous' I'm talking about risk in an intellectual way, not physical danger.

"So you set up a context where you say to the perceiver 'You can now make some guesses about what's going to happen next' — and, as an artist, you can also make those guesses and make something that appears as if it's going to do something and then doesn't — like reggae, which appears as if it's going to have a beat 'there' but doesn't, kind of thing.

"Well — it strikes me that in real life you're doing much the same sort of thing. You're continually engaging in, and partly making, contexts — and you're faced with either taking the path of least resistance through it, which might be alright sometimes, or you can choose to make a less probable move."

Can you give me an example?

"Yes, a social one. I get people into the studio who might never have worked together before and I give them a very sketchy idea of what I envisage and they do it. And it can be very successful or it can be disastrous.

"Now, imagine asking that same group of people to build a house — or something the results of which could be tested and judged by functional criteria. You would then be taking much more of a kind of risk because you might end up with a house which was absolutely useless or unlivable in."

You certainly might.

"Or imagine forming a government the same way. Although that's probably how governments are formed actually — and why they don't work too well.

"But the reason for doing the experiment in music is to establish how much I have to tell them and how much they have to adjust. The point is, you can think to yourself 'Alright, I'll do this' and it might be something that has a very slim chance of working, but you can afford to take the risk because it doesn't really matter."

IT OCCURS TO ME that dangerous behaviour is almost always that resulting from the assumption that what you do doesn't really matter.

In this connection Eno's dichotomy between the "false" and the "real" world is symptomatic.

"A lot of people object to my use of the term 'false world' because they like to think that art is a real struggle of the passions and so on.

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"But it is a false world and, no matter how emotionally involved in it you get, you don't really suffer physical danger from it. And, as long as you're working in a world of affairs that are mainly conceptual, you're free to withdraw."

I refer the reader to the definition of behaviourism at the beginning of this article.

Certainly the experience of art — or anything else — will modify an individual's behaviour; what I fail to understand is how a scientist can hope to measure, for example, what Eno might term the rate of change in the human heart — or the flowering of love, as non-behaviourists would refer to it.

"Let me try to give you a measurable example of behavioural change, if not induced, then at least paralleled by an evolution in the world of art. Classical or traditional art is narrative and climactic."

Eno draws a rising line on a graph in his notebook.

"Whereas modern music — Steve Reich, for example — is generally more smooth and continuous. All modern artefacts have that uniform, even contour. Likewise, modern paintings are multi-focal."

And anti-authoritarian thereby?

"Exactly. Focus in traditional music and art says 'This thing is important and these things are less important'. It's didactic and based implicitly on hierarchical thought."

"But rock is democratic. Most rock songs are like a segment from a postulated continuum which might have ups-and-downs — which might have hooks and choruses that present high-spots, as it were — but, generally speaking, there isn't this upward movement."

"If you think of most big rock singles, they're a slice of something which could have started much earlier and gone on much longer."

"It strikes me that this is analogous to a change in general behaviour. Whereas a traditional, or nostalgic, view would hold that one works step-by-step to attain an envisaged goal, what tends to happen now is that people tend to orient themselves in the present rather than in terms of an anticipated future."

"People don't tend to see their lives as an upward progress through a series of stages until they reach some happy condition. I don't anyway — and I think that most other youngish people don't."

I guess most oldish people would readily acknowledge that. But the bit about hierarchies and authority is curious — it seems to creep in without declaring its real interest, as it were.

"Yes, I've begun to think rather differently about hierarchies and don't reject them out of hand like I used to. But I think that, instead of being arranged one on top of the other..."

He draws a series of parallel lines in his notebook.

"...that they are, in fact, recursive and

contain one another like Chinese boxes. The cybernetician Stafford Beer says that there are five distinct levels in the organisation of the human nervous system and they're arranged in a hierarchical way.

"So, instead of the top level dictating every order to the bottom level — as in a traditional army — the lower levels deal with what they can and pass up problems that are beyond their capacity to deal with to the higher levels."

AT THIS POINT the impetus of thought is artificially halted by my desire for a cup of tea.

Both our mouths are dry, so we sit for a while and listen back to the tape from the definition of banality all the way through to the assault on traditional methods of human co-operation.

Stirring my tea, I venture that somehow this all seems a little superficial — though I can't quite put my finger on it.

"I know what you mean. I sometimes get this voice at the back of my mind saying 'Ah, but there's much more to it than that though'."

Maybe it's to do with the limitations of behaviourism? You know — the bit about quantifying feelings.

"The thing that worries me is that you can't make concise statements about feelings the way you can about observations."

Paradoxically, I feel the opposite to be true. It's no accident that all this talk based on impartial observation seems to require a technical jargon that proliferates with every extrapolation you make.

Eno broods on this.

"Did you see that thing that Peter wrote for my press-kit? There was a list of paired terms like 'exotic reasonableness' and things like that. I thought they were interesting because they got close to talking about feelings in a very interesting and strange way, I thought."

"There was something being said there that I liked — the fact that it was about me aside for the moment — it was a way of talking about what you feel about what you're working on that seemed to go a step below what I was talking about."

What moves you, Brian?

"Let me think. Oh yes — sunsets. I've been observing them for about three years now."

There's something about them that makes me feel happy and melancholy at the same time.

"Because every sunset is different, that's why."

"You're conscious of this endless succession of sunsets and every one is a little bit different, there's never one that's the same. And I like this feeling of being reminded of..."

"It's as if the self vanishes and you become a pure receiver."

IT SEEMS APPROPRIATE at this juncture to talk about David Bowie.

What was it like working with the Ringmaster of the Self?

"That time was really confused. It was much harder working on 'Heroes' than on 'Low'. For a start, I was in on 'Heroes' from the beginning, whereas for 'Low' I arrived after the band had done their work and did it all with overdubs."

"It was all overnight, so I was in a kind of daze a lot of the time. Days drifting into one another, you know? And then there was David's way of working, which is quite a lot different to mine. In fact it's a mystery to me — I couldn't work that way."

Explain.

"Well, the whole thing — except 'Sons Of The Silent Age', which was written beforehand — was evolved on the spot in the studio. Not only that, everything on the album is a first take! I mean, we did second takes but they weren't nearly as good."

"It was all done in a very casual kind of way. We'd sort of say 'Let's do this then' — and we'd do it, and then someone would say 'Stop' and that would be it, the length of the piece. It seemed completely arbitrary to me."

What about "Heroes" itself?

"I was only involved in that track up to doing the backing-track. He wrote the lyrics and the melody after I'd left — as he did for all the other tracks."

"And, when I left, I already had a feeling about that track — it sounded grand and heroic. In fact, I had that very word in mind."

"And then David brought the finished album round to my place and that track came up and it said 'We can be heroes' and I was absolutely... It was such a strange feeling, you know. I just shivered with... When you shiver, it's a fear reaction, isn't it?"

HOW DID THE REST of the finished album strike you?

"I never really listen to lyrics. I just hear bits and pieces. Like in 'Joe The Lion' where he says 'It's Monday'. That's a real stunner."

"But I probably won't listen to the lyrics for a few months yet. You know that Joni Mitchell album 'Court And Spark'? I've had that for two years now and I play it a lot — but I'm only just getting to the point where I'm bothering to work out what she's going on about in the lyrics."

Describe the activity in the studio.

"Well, we had all these backing-tracks very suddenly — it seemed in about two days. And remember: this came after labouring for months and months on my record. And I thought 'Shit, it can't be this easy'."

Eno denying that art is a real struggle of passions, and so on.

"I was very inclined to distrust it at first. But gradually it began to hang together."

"Fripp did everything he did in about six hours — and that was straight off the plane from New York too! He arrived at the studio at about 11 pm and walked in and we said 'Do you fancy doing anything?' and he said 'Might as well hear what you've been doing.'"

"And while we were setting up the tapes, he got out his guitar and said 'Might as well try a few things.' So I plugged him into the synthesiser for treatments and we just played virtually everything we'd done at him — and he'd just start up without even knowing the chord sequences."

"It was a very extraordinary performance."

"By the next day, he'd finished, packed up, and gone home. All first takes again. Incredible."

"Another person who deserves mention is Carlos Alomar. All of those little melody parts are his — and he thinks them out at lightning speed."

"We'd all go out into the studio and David would say 'Okay, it's that, that, twice as long on that, and then that — and we do this a couple of times and then back to that again.'"

"And after that very brief instruction, we'd start playing — and, in that tiny space of time, Carlos would have worked out this lovely line. He's quite remarkable. He gives those pieces a lot of character."

What about Bowie?

"He gets into a very peculiar state when he's working. He doesn't eat. It used to strike me as very paradoxical that two comparatively well-known people would be staggering home at six in the morning, and he'd break a raw egg into his mouth and that was his food for the day, virtually."

"It was really slummy. We'd sit around the kitchen table at dawn feeling tired and a bit fed up — me with a bowl of some crummy German cereal and him with albumen from the egg running down his shirt."

Do you have much in common in terms of approach?

"We used Oblique Strategies a lot — 'Sense Of Doubt' was done almost entirely using the cards — and we did talk about work-methods, but no I don't think we have that much in common. But that's fine, so long as there's give and take."

How does his approach differ from yours?

"Well, for example, we stayed late one evening and did that piece called 'Neuköln'. I liked that very, very much. I was very impressed by that."

CONTINUES OVER

WE GOT IT OUT

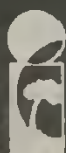
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**Eno describing Bowie eating raw eggs
by breaking them into his mouth. 'That
was his food for the day, virtually'**

"And I was trying to think what it was like in painting. There was a German school in Berlin at the beginning of the century called Die Brücke (The Bridge) — an expressionist school. Very rough, tough strokes — and they all have a mood of melancholy about them or nostalgia, as if they were painting something that was just disappearing.

"And all of that — the boldness of attack, the unplanned evolutionary quality of the images, and the over-all mood — remind me of the way David works.

"Another piece was the one called 'Moss Garden'.

"David wanted to do a piece which was very descriptive, something I don't normally do, inasmuch as I usually start something and then say 'Oh that's what it is' and then follow that direction. But this was quite studied.

"David told me about this place in Kyoto called the Moss Garden and then we just started to work. And, again, there was this very sloppy sort of technique — like, I was just playing around with this chord-sequence on the Yamaha synthesiser and I said 'Give us a shout when you think it's long enough', you know, and sort of carried on. And then David looked at the clock and said 'Yeah, that'll probably do', and we stopped.

"And, on the record, that's exactly where the piece ends. I find this very, very curious. It's so random somehow."

FOR THOSE WHO haven't grasped the subtle element of control in Eno's method, his complaint about randomness will sound like the pot calling the kettle black.

"Well, all systems have their peculiar orientation and direction. The whole problem is one of 'How much drift do I want and how much direction do I want?'

"'Another Green World' is like space-travel in the sense of *aimed* exploration. 'Before And After Science' is sea-travel in the sense of putting oneself into a current and allowing oneself to drift.

"This has a connection with cybernetics and reminds me of a passage in Stafford Beer's *Brain Of The Firm* where he's describing the programming of complex systems — a passage which has heavily influenced me in general, by the way.

"He says that instead of organising your system in full detail, you organise it only somewhat. 'You then ride on the dynamics of the system in the direction you want to go.' Which is equivalent to a kind of aimed drift, if you see what I mean.

"The tracks on Side 2 of 'Before And After Science' have an emotional meaning for me which is, once again, melancholy. They're sort of post-atomic tracks.

"They're all about the sea, in fact. They're to do with either drifting away or getting lost or being part of the flow of things.

"And what they're drifting away from is the condition where everything is clear-cut and knowable and everything is in its place and easy to see.

"Which is a cause partly for celebration and partly for melancholy. It's both exciting and unnerving."

Eno's next project will be a social one involving ten musicians (he's very insistent about the number) and will go into action just as soon as the trauma of releasing the new record is past.

"Robert Wyatt and I were listening to a Miles Davis album and he said to me: 'The thing about Miles is that the arrangement is the choice of musicians.'

"In other words, that David knew the putting certain players together would create an over-all context *automatically* — it wouldn't have to be thought up in advance or in isolation from the people who were scheduled to fulfil it.

"Most music is designed in terms of aural sensations. What I decided to do was to design it in terms of social events or structural events which would give rise to aural outcomes — to move back a stage.

"The 801 was supposed to have been like that, but it didn't really happen in the end. We never really thrashed out our approach. Those concerts were too strongly anchored in sanity for my liking.

"But the original idea — to have an organisation devoted entirely to experiments in approach — is still strong with me."

AS WE WERE packing up, I asked Eno where he'd place himself on the "political spectrum". He drew me a diagram.

He claims he's an anarchist, but his ideas about intermediary levels of communication between government and the man-in-the-street sound like bureaucracy run riot to me.

I suppose he and I are quite similar, actually. We're both losing our hair and we both like David Bowie.

A last word from him:

"I've just remembered another thing that moved me. I went to see that Woody Allen film *Annie Hall* and I cried in that. It had a very strong effect on me.

"It's about Woody Allen's relationship with Diane Keaton and it's about the relationship being born, flourishing for a while, and gradually falling apart. And it falls apart not in any catastrophic way — they don't have a big row or anything — they just drift away from each other.

"And the last scene shows them meeting by chance on a street and you can't hear what they're saying — it's shot through a cafe window or something like that — and you see this rather embarrassed, fumbling bit of conversation between them.

"And there was something so touching about that scene because you could see that these two people had kind of come together, but now they'd gone past each other and were still trying to look at each other over their shoulders and still keep in touch, but it just wasn't happening anymore.

"It was a beautifully-stated little cameo, that thing."

NOTE: For those interested, Eno's lecture-series applying his cybernetic theories to artistic behaviour in the performance and recording of Cornelius Cardew's "The Great Learning" are condensed into an essay — "Organising And Generating Variety In The Arts" — published in the November-December 1976 issue of *Studio International*.

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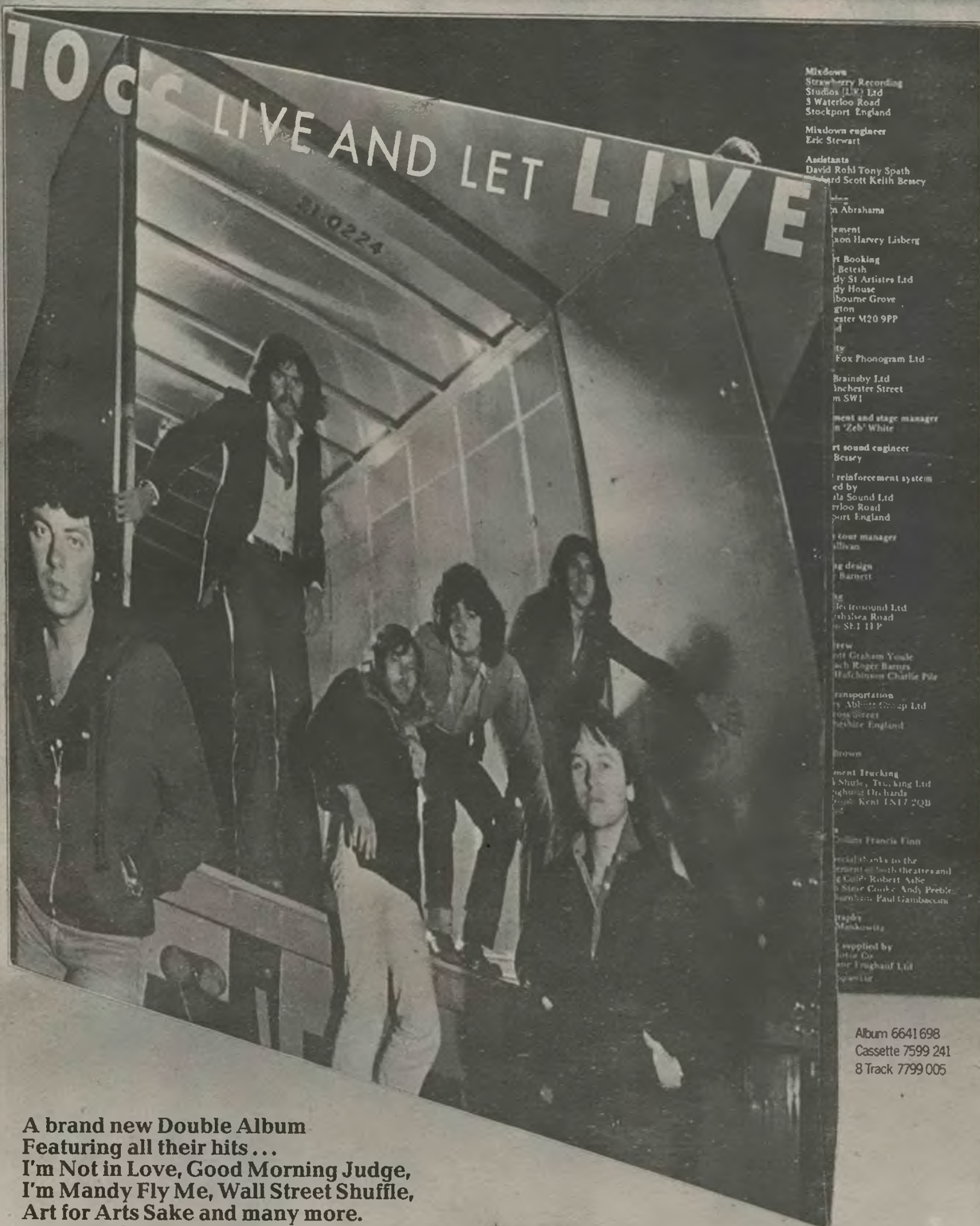
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BRIAN ENO

Before And After Science (Polydor)

FIRST, THE facts.

The grandiosely titled "Before And After Science" was initially "Thirteen Pictures", before the addition of another track made that "Fourteen Pictures".

The tracks were mostly recorded at Ladbroke Grove's Basing Street Studios before the composer was called away to Berlin by David Bowie to collaborate on "Heroes".

The latter project was apparently so disorientating an experience (not emotionally but more in terms of having to conform to a very different work schedule) that it precipitated a nervous breakdown on ENO's part — thus lengthening the wait for this album's completion.

Musicians working with Eno on the sessions included drummers Phil Collins and Can's incredible Jaki Leibezeit, bassists Paul Rudolph, Percy Jones, Bill MacCormick and Brian Turrington, guitarists Robert Fripp, Phil Manzanera and Fred Frith.

Now the opinions.

This is Eno's fourth solo album — but as far as I'm concerned it's only the second to feature any real consistency of tenor and execution.

With "Another Green World" Eno drastically pruned the all-purpose musical precociousness and general meandering of his earlier "Here Come The Warm Jets" and "Taking Tiger Mountain By Strategy" offerings and seriously considered the true strengths (and weaknesses) of his talents.

The net results, though again not producing yer 'consistently satisfying musical experience', had their moments, principally in those brusque instrumental passages where Eno's talents rose to provide an inimitable sense of atmospherics and clever sound mating. He has, in fact, subsequently recorded an excellent album of soundtracks, his forte, in "Music For Films".

"Before And After Science" (God, that title is ridiculous) works best as a mood piece — in fact, the whole of side two works extremely well, each section complementing its neighbour, the overall mood being gently reflective.

The side builds through various sound inlays — from the gorgeously languid guitar phrasings of Phil Manzanera on the opening "Here He Comes" to the high point of twilight evanescence in the instrumental "Through Hollow Lands".

The four tracks that consummate this mood — three compelling songs and that quite remarkable instrumental



I suppose that's it from the NME for the next 12 months.

Pic: RITVA SAARIKKO

Taking Fylingdales Early

Warning Domes

By F4-F Phantom

(And bloody great ladders with nails in)

— afford the listener with the most satisfying solo Eno work to date and only the final track, a piece of whimsical nonsense entitled "Spider And I", does the slightest damage to the general continuity.

Side one is Eno in more diverse and capricious mood, the work suffering accordingly through his dilettante nature. One factor of any Brian Eno record that I for one have always found extremely hard to take is the gentleman's exceptionally bland vocalising; although ever improving, it's still something I could do without.

Ideas of course proliferate everywhere but somehow the perspective that edited this side of, again, five pieces together is too askew for anything really impressive to reach the listener.

"No-one Receiving", thanks to the Leibezeit-like drumming of Phil Collins, sounds like an intriguing Can 'disco' work; while Eno's vocals don't

impress, his lyrics are clever and coherent enough to do the piece no real disservice.

Strangely enough, the stupid "Backwater" (a piece on which Leibezeit does indeed play, though I'd never have guessed) and "Kurt's Rejoinder" remain precociously unsolved pieces. Meanwhile the side's most immediately absorbing track, the instrumental "Energy Fools The Magician", ends up sounding a touch too close to Weather Report for comfort.

My conclusions remain similar to what I've felt about Eno since "Another Green World" turned my virtual contempt for his studio work into mild respect.

There emphatically is something of the dilettante about him which, coupled with the total absence of 'emotion' in his work, can prove remarkably irksome at times.

He functions best, it seems, as an ideas man for the joint missions of others (like

Bowie), able to provide perfect foils for their particular means of expression.

At its best, "Before And After Science" can be quite disarmingly... well, pleasant in its coherence. But compared to say, his work on "Heroes" (listen to "The Secret Life Of Arabia", created from an Eno riff / idea), Eno on his own is just too dry too often for my tastes.

Nick Kent

THE PRETTY THINGS

Singles A's & B's (Harvest)

RELAX YOUR mind and drift downstream on the A- and B-sides of the singles The Pretty Things cut for Columbia and Harvest between 1967 and 1971.

Psychedelic days. Long gone was the ecstatic R&B venom of their Fontana records; yet to come was the last gasp of their Warner Brothers rock output.

At the end of the '60s the Pretties epitomised London psychedelia.

I never did like English acid rock much. Syd Barrett, Kevin Ayers, Dantalian's Chariot, Tyrannosaurus Rex, Nirvana, Itchycoo Park and Blackberry Way — the overriding obsession with childhood images, nursery rhymes, marmalade skies and phasing all seemed rather puny next to the Dead, Hendrix, Love, The Doors, Velvet, et al.

Apart from the Floyd, whose simplistic space sounds were just drab, London acid music was all indoors stuff. Sure, you'd take a trip in your W.I.I. pad and get kaleidoscopic, claustrophobic images, like these tumbling through — but all those tinny fuzz guitar tones and harmonies and the endless velveteen clutter lost their point if, like me, you really wanted to watch the sun set over the sea with "Electric Ladyland" blasting, or take a dawn walk on the moors with



"Anthem For The Sun" still echoing across your personal cosmos.

This set starts off with the carousel rhythm of "Defecting Grey" (1967), Phil May lipping in the kindergarten tones that UK psychedelia would make so doperly commonplace, Dick Taylor cranking out a ribbon of grotesquely fuzzed sitar. Effects on loan from "Sgt Pepper" hold the various hallucinations together.

A trick they use repeatedly is the false stop; there's one on almost all the more mainstream — psychedelic songs (which constitute the first side). "Mr Evasion", "Talkin' About The Good Times", "Walking Through My Dreams", "Private Sorrow" and "Balloon Burning" fill out the side; each as deliberately confused as its neighbour, with great moments like the sulphurous guitar lick on "Good Times" fighting a battle with really gruesome stuff like the trendily wimp chorus of the same song.

"Balloon Burning" stands out for having less time changes and FX, and consequently more power.

Flipping the album (thus avoiding the great "S.F. Sorrow" vs "Arthur" debate), we come upon the band's other legendary underrated blah blah artefact, "Parachute" — which *Rolling Stone* dubbed Album Of The Year 1971. Good album it was, too, in its Beatle-ish way. "The Good Mr Square" demonstrates how they'd managed to shed the scruffy edge that afflicted their previous work, replacing it with an identikit John Lennon dreamy texture.

The next single, however, is my favourite Pretty Things song outside of "Honey I Need"/"Midnight To Six" fury. "October 26" heralded guitarist Pete Tolson's entry into the Pretties in 1970. His first searing bitter-sweet lick is the first thing on this album that stabs the heart rather than sifts the subconscious, also showing that wahwah was not necessarily obsolete. Great song, too, still strongly Lennon-influenced.

The rest of the set witnesses the band moving towards the polished melodic rock of "Silk Torpedo", with the closing raunch of "Stone-Hearted Mama" recalling their R&B days more than anything else here.

If I've been hard on the chaps, sorry. Yes, they were underrated throughout their career. They covered more styles with greater commitment, ingenuity and credibility than almost any other band.

Unfortunately, they never did quite hit on a style that someone else didn't do slightly better.

Phil McNeill

Do The Funky Sex Offender (pt 68)

RADIO STARS

Songs For Swinging Lovers (Chiswick)

WHAT WITH television currently obsessed with unpalatably dingy plays and bleeding heart profiles of adolescent dementoids like Billy, Jimmy and Harry The Dog of Millwall on *Panorama* (the *Snoud*-track of which is Ramalamadoleque rock cutely numbered by CSM last week), Radio Stars, bless 'em, come across like an aural *Fawlty Towers* — fast, furious, dead tight, blustering and blisteringly

funny.

And what, we ask ourselves, is ultimately the more worthwhile reflection of le kondishun 'ooman, squire?

Radio Stars' ramalama-bamming is the sly, slick, sick soundtrack for Page Three of *The Sun*, where spicy/sordid stories jostle with some bint's juicy bits.

Take cut four, side one, the best rock'n'roll song I've heard — or well, this week anyhow. Called "The Beast Of Barnsley", it's their odd ode to the eccentric miscreant who was recently put away for 'doing naughty things to women from behind' (without their consent, natch).

The title is chanted in sonic

unison in best Glitter Band style (with a chirpy "Who's a naughty boy?" slipped into one channel) as the conclusion is reached, "He's a creature, all right."

No wonder The Beast's mother collapsed on hearing it (after some enterprising hack had played it to her, asking if she thought it should be banned — no prizes for the correct answer, which appeared, of course, on Page Three, etc.).

Bad taste, eh? Unacceptable, huh?

No more so than say, The Byrds getting Whiskey-a-Go Go patrons frugging to their electrified "Bells Of Rhymney" back in the '60s.

And certainly preferable to the puerile proliferation of Pro-plus punks pathetically bleating their po-faced political naivety at self-pitying emotional retards who take all that guff about Ulster and the price of sulphate seriously, for Chrissakes.

Which is all by way of saying that Radio Stars stick out from the fetid morass of garage bands on fly-by-night labels like Nureyev's whatsit through his leotards. Only they're more fun than guessing a ballet dancer's religion.

Jeez, not only do these guys play real good'n'snappy bop-a-long rock, they've got a fistful of ace chews and there's not a whiff of

pretention about them. Their '77 synthesis of all that was right and proper in the T Rex/Lennon-McCartney/Neil Innes scale of things makes for laudable and laughable (as in lovable) listening.

Together with the top-notch double-A single (the dizzy "Dirty Pictures" and the daffy "No Russians In Russia") you get a freebie 12-inch album, which includes a motherlode of little gems brilliantly produced (poo poo, dirty word) by bassist Martin Gordon, shoving in tricks and jokes at the correct junctures.

Besides "The Beast", there's "Is It Really Necessary", which begins in

the studio next door, swiftly developing into a middle-period Beatle-y number, but Ian Macleod's well-in-check guitar ferocity is much tougher than Hari would've done it.

And the rumbustious, never reckless "Don't Waste My Time", a 40 second HM 12-bar pastiche ("Nothing Happened Today") worthy of Martin Mull, a foreign food muck warning ("Macaroni'n'Mice"), a song about a guy called "Eric", and, and...

Oh, sod this, there's not a duff track on the thing and I'm off to play it again.

Monty Smith

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THE AFRIKA CORPS Music To Kill By (Iron Cross)

EAGERLY AWAITED variation on the token Teutonic fetish. I see. This posse of East Coast wimpoids hark back to the time when the Kaiser kept the trains running on schedule; though Germanic jinks are never the smartest accessories, especially for those of us with more or less Gentile names like Solomon Spector and Max Bialistock.

Party political broadcast interrupted to inform you that this big merger of The Slickee Boys, The Gizmos, The Look, The Teenage Boys, O. Rex and The Kaiser's Kittens has thrown up (very punky) the best album of the year.

Twenty-two (yes! 22!) songs about all the things that bother you — your complexion ("I got creep skin/Thin as a pin/Yeah/Cheap skin cheap skin"; "Creep Skin"), your boys ("I'm not proud/I luffed out loud/I luffed out loud when I saw you with him"; "I Luffed Out Loud"), your mental health ("I'm a happy person/They're gonna put me away/I'm a happy person/They're gonna take me today"; "I'm A Happy Person"), and your girls — ("Jailbait Janet/She's the best girl on the planet" — "Jailbait Janet"; "Well she's so goodlooking/But that doesn't matter/She's got a real fine body/She's madder than a hatter" — "Crazy Jill"; and "Too cool to fool/She ain't even in school" — "Too Cool To Fool").

Every gem is short and sweet, from "Wild Mouse" at 44 to the 3:08 epic "Lorraine" ("I wanna be your lover/I wanna be your man/I love you better than you love Dianne"), each one a nursery rhyme that's been sneaking looks at teen magazines. Less than half a dozen are prey to the "so bad it's good" camp-cretin-credibility pack in certain "street" quarters. The rest are pure, unsullied, untouched by recording contract rock and roll. Every verse is a reprise, every song a chorus with a harmonious soundmix nothing like the usual Heavy Metal row most "punks" employ — "Tired Of Waiting For You" and "Heartful Of Soul" were sung like The Afrika Corps conceived them.

There's Rolling Stones, Beach Boys and Kinks screaming unleashed across this vinyl, but at heart of gold it's The Kingsmen rising from the grave to catch The Vibrators in modern West Side Story.

You can tell they come from the coast — real coasting music — but there's no West Coast quicksand of cocaine and complacency. Despite their threats about slapping your pretty face and ripping your pretty lace, they're sweet New Jersey kids. Real innocence always tries to be tough.

Julie Burchill
("Music To Kill By" is available from Iron Cross Records, Box 253, Teaneck, New Jersey, 07666, USA.)

CHINA

China (Rocket Record Co.) AS THINGS stand, when you're presented with a debut disc by ex-Elton John associates, produced by Old Four-Eyes himself, you immediately fall into either the interested or the indifferent listener category.

This album irritated me from the outset: gruesome glossy sleeve; jumbled lyric sheet; photos of distant, hirsute, musician types with long scarves and earnest gazes. I was almost hoping there wasn't going to be a hole in the middle

so I wouldn't have to play it.

No such luck. The best thing about this performance is that it only occasionally succumbs to heavy Elton influences. The piano, an instrument which is seldom capable of leading a musical assault, is the dominant force here, one James Newton Howard soaking the material with damp keyboard rhythms.

Davey Johnstone is not a distinctive vocalist, chanting the lyrics which dress the transparent feelings in the songs. I can't find anything here that The Beatles haven't said a hundred times; in fact the persistent intrusion of strings and sundry orchestral noises tempted me to blame a lot of this album's faults on four laid-back Liverpudlians. A glance at the sleeve showed that the real blame lay with a device known as an Oberheim polyphonic synthesizer.

The more orthodox songs are brief, medium-slow forays into complex beats which fail to disguise the painful absence of melody. There are no hooks on this album (moral: pop fans avoid it).

There are thankfully few solos, Johnstone's guitar work taking a back seat to the wandering piano. The subject matter mostly concerns love, or a clinical approximation of it. Mr. Taupin gets stuck in here and there, helping poetically but not easing the bleakness of theme.

One exception is "Savage", an uninvolved attempt at empathy with street kids which leaves the other numbers standing.

This LP amounts to nothing more than impotent easy-listening for the more musically adventurous over-twenties.

Kim Davis



DILLINGER VERSES TRINITY

Clash (Burning Sounds)

JAMAICA'S TOP two talkover stars come face-to-face on this backchat toast session. The album justifies its poetically misspelt title, and Dillinger scores a conclusive points victory.

"Clash" was recorded in the UK during the pair's recent parallel tour here, and it reflects the novel observations of Dillinger and Trinity during this time.

"Man, me step it in an England town, them a tell me 'bout the Rizla," we learn on "Rizla Skank", the opening track; "Jamaican weed take the lead because it full of speed and is the better breed."

"Shelly With The Electric Belly" closes side one with a cheeky Dillinger toast, straight to the head of one of the London reggae scene's most influential label owners.

The remaining wax is less noteworthy. "Step It Brother Clem" pays tribute to Clem Bushay, who produced the set, maintaining a strong rhythm; and "Stumbling Block" is better still — the highlight of the side, but "Cricket Lovely Cricket". "Natty Passing Through A Curfew" and "Natty Dread Is Not The Prodigal Son" are merely sterile variations on tired themes. Whilst "Starsky And Hutch" fails to cast the two toasters in comparable roles, or milk the full satirical potential of the TV soap opera.

"Clash" is a loud, bombastic, often untidy attempt to exploit the popularity of these two currently acclaimed gentlemen. It succeeds, in parts, in conveying some oblique insight into their respective personalities; but rarely scales the same offbeat heights that made their reputations.

Penny Reel

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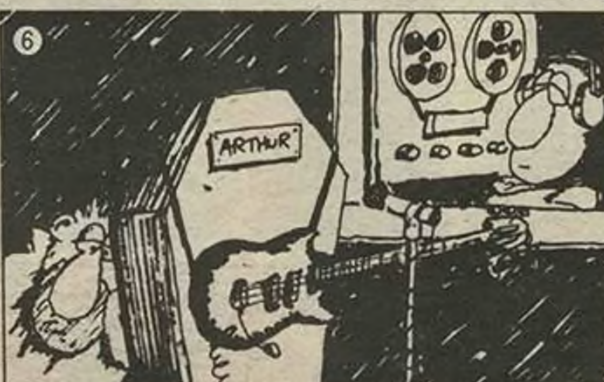
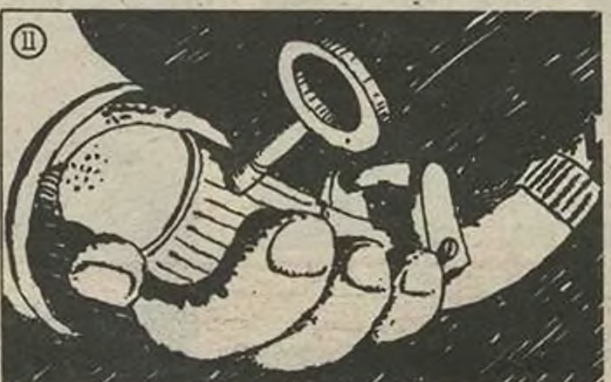
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Radio Toons



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Songs for Swinging Lovers

Chiswick

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DEREK AND CLIVE Come Again (Virgin)

DEREK AND Clive have gone too far this time!

I mean, a joke's a joke. We're all broadminded adults here — at least I hope we are — and as civilised people we are all able to keep these things in perspective — at least I hope we are — but "Come Again" simply goes well over the old top.

"Derek And Clive Live", Peter Cook and Dudley Moore's first vinylised excursion into the realms of scatological improvisation, at least made some valid points about The Duality Of Human Nature and The State Of The World As We Know It.

It was this rationale which enabled — say — Norman Mailer's *Why Are We In Vietnam?* and the finest works of the late Lenny Bruce to transcend the merely gross and enlighten us all about the darker reaches of the soul, but this . . . why, it's just plain disgusting!

How two such respected comedians as Cooke and Moore can lower themselves by presenting their public with such undiluted nastiness is utterly beyond comprehension.

One realises that in these times even a company with the dedication and good taste of Virgin Records must pander to degeneracy by issuing the foul work of such groups as The Sex Pistols — whatever happened to the days when they released the work of such artists as

They Turned Out To Be!



"Know wot he did then?"

Mike Oldfield and Henry Cow? — and this realisation is, quite frankly, more than somewhat saddening.

As I remarked in a recent (and, sad to say, unpublished) letter to *Melody Maker*, these c—s have absolutely no sense

Most of this album is simply arrant s—, since Cooke and Moore were plainly p— as a— when they recorded the f— thing, which is why it's mostly a load of old h—. Most of the time Moore is so f— out of it that he just breaks up laughing like a c— at some new outrage of Cooke's. Cooke himself isn't exactly in control of himself either.

I mean, who else but these two w— would think that there was anything funny about cancer, masturbation, homosexuality (such people are to be pitied rather than glorified or mocked in this manner), the working classes (ditto), the appalling state of Joan Crawford's urinogenital system ("You've heard of the Bermuda Triangle? Well, this was worse. Ships, light aircraft, Spanish Revolutionaries and a disco"), coughing, flatulence, leprosy, Bertrand Russell fondling a young male prostitute in the back of a taxi and the like?

Only these two f—s, that's f— who!

Well, they're not f— getting away with putting out this f— load of old s—. There are still a few of us who care about f— decency today, and we're going to f— see that these a— don't get away with it this b— time.

I always f— knew they were just a bunch of f— c—.

Yeah, they're just c— like everybody else.

C—!
Charles Shaar f— Murray
(That's f— who)

IMPORTS

WITH MOST British record companies rush-releasing all US acquisitions in an effort to squeeze out the much-maligned importers, it's little wonder that the latter have turned increasingly to the Continent in search of new wares.

One result of this new trend has been the arrival of "Geef Voor New Wave", a German Ariola release, which in terms of quality, is probably the best contemporary rock sampler available anywhere in the world. For not only does it contain tracks by The Rubinoos, Motors, Eddie And The Hotrods, Adverts, Generation X, Tom Petty, Jonathan Richman, X Ray Spex, Motorhead, Dwight Twilley, Sex Pistols, Radiators From Space, Earthquake and Radio Stars, it also contains most of the definitive cuts by these acts. Which makes the album a real blitzkreiger.

Ex-Gongster Tim Blake, bless his overworked vocal chords, has recently employed his own Teac and Sony tape-decks, plus a borrowed Nagra IV, to record "Crystal Machine" (Egg), a solo album which features some studio items plus tracks taped

at the 1976 Seasalter Festival and the Palace Theatre in Paris. But though Blake's synthesised swirlings are fairly therapeutic, most of his hues would seem to have been drawn from the palattes of such as T. Dream and, devoid of Blake's Crystal Machine light show, which doubtlessly lends considerable dimension to such compositions, the music proffered on the album can only be considered as just one more shake of the cosmic kaleidoscope.

The singles scene is also being enhanced by the Euro-influx, and as a result many shops are now sporting picture-sleeve singles by Bob Marley and Max Romeo, the latter's "One Step Forward" (Island) being garbed in remarkably kitsch style, replete with full instructions on "how to do the dance"! Also around is Plastic Bertrand's "Pogo Pogo" (Vogue), The Tyla Gang's "Suicide Jockey" and Motorhead's "Leavin' Here"/"White Line Fever" (both Skydog), the Motorhead item being a particularly interesting release in that it's claimed to be the missing Stiff BUY 9, the single that was never released — though "White Line Fever" turned up on the "Bunch Of Stiffs" album.

Fred Deilar

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bit a' yer Brurgle on an album cover... that'n yer Bosch) even leads off with the Sab's authentic Greatest Hit, the marvellous "Paranoid", one of the most perfect singles in the entire bleedin' pageant of rock and roll, mate! "Finished wiv my woman coz she couldn't 'elp me wiv my mind"... perfect! Cra-zee about it!

Even their wimp ballad "Changes" (all mock-gospel piano vamping and lachrymose strings) carried genuine pathos because Ozzy Osbourne sounded totally unable to understand what was happening to him, which made you feel sorry for the poor bleeder, and of course the likes of "Iron Man" depicted bang-your-head-against-the-wall aliena-

ugeon the brain- brother that the don't talk about and me neighbours never see.

Yaarrrrrrgh. Then there's the classic "War Pigs": "Generals gather in their masses/just like witches at black masses/evil minds that plot destruction/sorcerors of death's destruction"; "Tomorrow's Dream" which co-opts the riff from The Who's "Bargain" and the immortal "Sweet Leaf" with its legendary echoed cough intro and dope lyric.

This is a great album, and you should buy it immediately. After all, we had to suffer through this stuff when it came out and there's no reason why you little turds should get away scot free.

Yaarrrrrrrrghhhh!
Charles Shaar Murray



U ROY Rasta Messenger (Virgin)

SIMPLE THING: "Rasta Messenger" whets my appetite for the next Gladiators' album more than it excites me for what U Roy himself is dishing up.

Prince Tony Robinson produces both acts and often gives dub versions of Gladiators' tracks to U Roy for the gent to exercise his talking talents over (the top).

Now the Gladiators write and sing exquisite, harmonious and soulful songs, while Prince Tony (he produced Big Youth's memorable "Dread Locks Dread" set) uses a good class of musician on his sessions (the ubiquitous Dunbar and Shakespeare again provide the rhythm track here) and sculpts exquisite cavernous dubs from the results. And personally I'd far rather have a

new Gladiators' album or a dub of the same *without* U Roy cluttering up proceedings with his raps.

Not that The Gladiators are the only act whose work provides the backdrop here; just that their stuff shines out with gem-like purity. Heaven knows why Virgin don't spend some of the money they seem to reserve for U Roy and The Diamonds to promote the group.

And U Roy? Though he's by general consensus past his best, I still find his high pitch, high speed patter more palatable than the slower, bassier tones and taunts of the talkers currently in favour — but then talkers as a whole don't excite me much these days.

On "Evil Doers" and a couple of other tracks he shows he can still turn a phrase to advantage, and has version of The Glads singing The Wailers' "Small Axe" — already available as a single — is also present. So too is a version of Bob Dylan's "I Shall Be Released", touchingly credited to U Roy himself. Still, I'd recommend his first Virgin album — "Dread In A Babylon" — above this and The Gladiators first Virgin album — "Trench Town Mix Up above either. After all, this is nearly four quid we're talking about — serious t'ing!

Nell Spencer

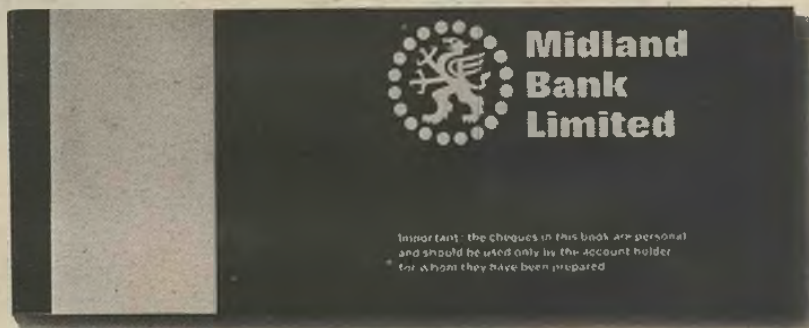


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Wilko Johnson Band

DINGWALLS

THERE WAS something almost malevolently horrible about the atmosphere in Dingwall's when Wilko Johnson's band debuted there last Thursday.

It was almost like some foul hallucination of a rock club come to life — babbling hysterical banter, bawling would-be new wave stars playing at being obnoxious, hordes of Motorhead groupies and general female debris plus the usual contingent of rowdy drunks (ever adept at spilling their drink down your leg) and amphetamine users.

Not feeling particularly sane myself this night, I took one sprightly gander at the mayhem all around and quietly begged for someone to relieve me of the task of reviewing the whole thing so I could disappear back into the night.

Everything — all the omens — seemed bent on this London debut by Wilko Johnson's new band turning really ugly, and I for one was completely staggered that Johnson himself had chosen such a potentially rabid venue for his opening shot.

Instant blithe reminiscences prevailed of the old Dingwalls atmosphere which had always been such a treat to frequent whenever the original Dr. Feelgood had played there.

Ah, but those were different times before the old effervescent bonhomie of that era (pub rock may have been a dead-end vocation for all those skiffers even back then, but its

sense of good-time certainly seemed within the bounds of their hideous retrospective, far more cocksure and shorn of this awful sense of desperation that has become so omnipresent now) suddenly vanished in the wake of punk rock's penchant for constant environmental brutality.

Still I stuck it out, digging well into the least heinously frequented part of the club until the band came on which, praise the Lord, wasn't that long a torment to face.

And even now though I'd somehow hesitate to say I was glad I stayed on, I can recall losing enough detachment throughout the ensuing performance to have it registered in no uncertain terms that this was an impressive exciting debut shot from Johnson and his current band and one which augurs superbly for a strong future once the whole organisation side has been sorted out enough to choose, if nothing else, more sympathetic venues for the quartet.

What immediately impressed certainly was the way Johnson slotted himself boldly into this new set-up, taking the proverbial bit by the teeth and launching into a set that cleanly balanced old favourites with new songs, the resulting mixture being an abrasive and adroitly performed statement of intent.

The band itself certainly seemed to be in control, consistently backing up Johnson's claims in his *NME* interview of two weeks back that it was no mere back-up affair.

Bass-player Steve Lewins in particular — always a fine

player from former bouts with the Count Bishops — appeared positively revitalised.

Drummer Alan Platt anchors everything nicely while always ready with the requisite clout. He and Lewins interact perfectly as a rhythm section.

Only pianist John Potter's contributions couldn't be fully appreciated, partly because I could never see him and also because his voice, which takes usually less up-front chores than Johnson, wasn't miked up quite adequately enough to really impress.

His keyboard work however provided some great complementary moments for Johnson's often far more basic (than in the old Feelgoods' days anyway) though usually more forcefully rooted guitar playing.

This latest incarnation of Wilko Johnson as rock performer is a much-modified figure.

Visually, nothing seems changed — same dark suit, two-tone shirt buttoned to the neck, pudding bowl haircut, eyes glazed, mouth open, you-name-it — yet Johnson is now a real band-leader and he takes his tasks as front-man with a purposeful authority.

Less prone to making manic skidding charges all over the stage, he stays often anchored

The psychotic face of R&B?
Pix: GUS STEWART

firmly to his mike stand, rocking back and forth on his heels but always demanding one's full attention.

He always was a rivetting performer, even when the whole Feelgoods conclave seemed to be doing nothing more than going through the various set motions of their show, and nothing's changed or lessened on that score.

Indeed the added control he obviously needs in order to

concentrate on all the various functions of being a frontman solo guitarist have given him a more impressive sense of presence.

As a vocalist he still leaves a lot to be desired technically. Often with the Feelgoods, those solo vocal bouts of his (I'm thinking principally of "I'm A Man") were little more than exercises in low comedy, working very well as a blurred zombie whine for the more assertively manic nature of many of his songs.

Sure, he played a bunch of old favourites — "20 Yards Behind" and "Boom Boom".

say, fall easily into that category, but he seems currently bent on a more personal and powerfully slanted style, anchored slightly closer to the quasi-psychopathic nature of his image.

It was in moments where his material suited that bent — most of the new songs, in fact, (the titles of which were either never announced or else done so in an inaudible fashion) fit the last category.

One, in particular, entitled, I think, "Burning Down" had the same manic force as, say, Television's "Friction". It was at once invigorating and slightly disturbing, particularly when played in front of such a rabid crowd as that at Dingwalls.

What it wasn't though, thankfully, was mere 'R&B retread time' — far from it, in fact.

Of added interest was a terrific lunging version of Dylan's "Highway 61" and, of course, a real moment of good old perversity when Wilko performed a possibly tongue-in-cheek rendition of "an old rock 'n roll song", entitled "Dr. Feelgood" of course.

That last was just one of many great moments that night.

Also Johnson is no longer just rehashing old Mick Green riffs on guitar (Thank God, he didn't). The Pirates would have eaten him alive. This is really something new — "psychotic R&B" is a possible handle.

At the very least I'll be going back for further scrutiny and you'd be surely missing out if you didn't do the same.

Nick Kent

John Martyn

RAINBOW

PRESUMABLY, John Martyn, who's been around so long even his most devoted followers must take him for granted, doesn't give a monkey's toss about Making It In A Big Way, but there's still no excuses for the performer's lackadaisical attitude at the Rainbow last Monday.

That the gig was still enjoyable, if hardly stimulating and occasionally dull (when Martyn, augmented by electric back-up, failed to extract any inspiration from his musicians on several pieces of rifferama), is a measure of Martyn's talent rather than his personality.

Technical problems continually thwarted the singer/songwriter/guitarist, but you'd have thought he'd have got things sorted out by now. He's no newcomer to the stage.

Still, he did perform two sets, the first occasionally augmented by the ever-present Danny Thompson, himself not the most together of men on Monday.

For the second, Martyn added electric bass, drums and keyboards, courtesy of Steve Winwood, super vague and

about as loose as a blind man in a fog.

The lethargic Winwood did get to sing a couple of choruses on an excellent "Over The Hill". Martyn's up-tempo strumalong, and play mandolin — and crack a joke, but his voice was barely recognisable from days of old.

Martyn's voice is still as good as ever it was. Sensual and totally irresistible, the perfect vehicle for his simultaneously mellow (no, not as in Barry Manilow) and muscular material.

Bringing together so many different types of music and fusing them together into such an attractive whole, Martyn is one of the most ignored innovators currently working in British rock.

Gigs like Monday's, however, aren't going to satisfy anyone other than the converted.

Steve Clarke

Black Slate

ERIC'S LIVERPOOL

BEAUTIFUL MUSIC

It doesn't matter how you feel about reggae — and however hip the music press rate it, most people are still

uncertain — you can't help appreciating beautiful music.

Black Slate are a young London band, and to my untutored ears they sound as good as anything else I've heard in that style. They still highlight their set with reggae classics but their own material is ready for album exposure in the near future.

"Stand Up And Fight For Your Rights," I didn't know music could be simultaneously hard and gentle. Black Slate don't wave peace signs, they challenge their audience with love.

Love in 1977? Hear their new single, "Live Up To Love" and think about what could be.

Or just dance, to "Waiting In Vain", "Exodus" and "Sticks Man". They strip down to the real roots, every man on percussion; they lay down their instruments to mime Test cricket. That doesn't mean they aren't serious, dedicating each song to Jah Rastafari.

They leave the stage one by one so the melody lingers long after Black Slate have left.

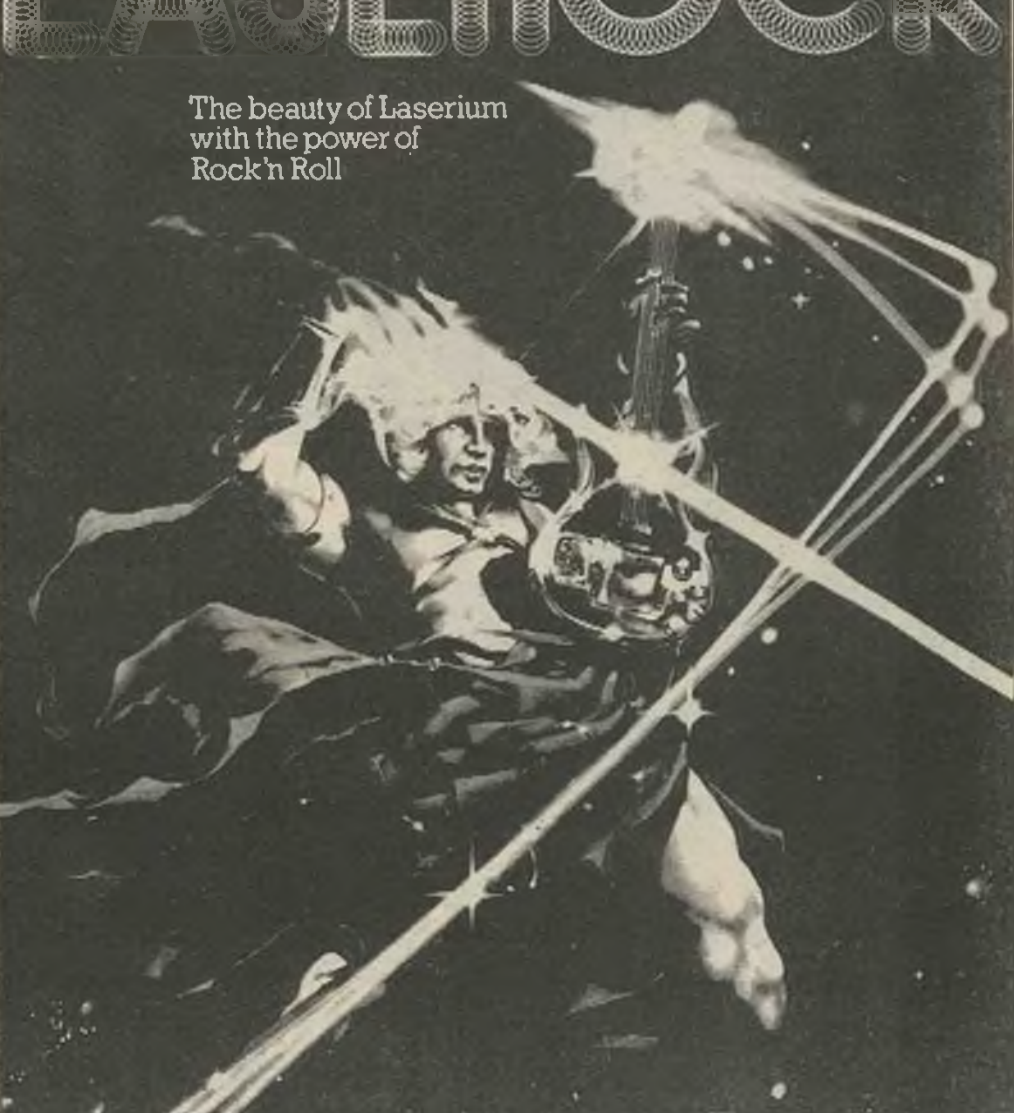
I was pissed off when I entered the club, I left dreaming. Negative to positive reversal from Black Slate. Hear them.

Kim Davis

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Southside: just one of the magnificent ten. Pic: GUS STEWART

Every time it's for real

Southside Johnny & The Asbury Jukes

HAMMERSMITH

IF YOU'RE just looking for a good time you've got to go and see these guys.

Music for body and soul — great swinging, punching brass section...loping bass-lines...drums that thud into your solar plexus instead of driving your head mad with tinny rolls...liquid/opulent piano...and Johnny up front whooping and roaring his heart out, superbly complemented throughout by the rocksteady medium-flash of guitarist Will "Can't-get-laid-in-London" Rush. (He's the guy who looks like one — or is two — of the Bowery Boys).

I wasn't sure how much I'd enjoy the show having seen them already a couple of nights before on *The Old Grey Harris Test* but I needn't have worried.

They did an almost identical set but the difference seeing them live...! And there's none of this 'umble Mr. 'Eep stuff about their presentation. You are not invited to appreciate — you are forced to dig.

From the word go, when they bounce onto the stage and plug in, they let you know that THEY are going to set the pace and YOU had better keep up...! (Looking for leadership, punk?)

And I do mean THEY because the band doesn't carry any passengers. If you're a Byrd you fly, and if you're a Juke you...! — all ten of you! (If only the JBs could have got together a half of that sheer verve earlier this year).

They played mostly stuff that those who have their two albums are already well familiar with — good-time soul plus a bit of rough tough jump blues, Junior Wells-style, and their new singles "Love On The Wrong Side Of Town" (Stateside) and "The Fever" (UK) as well as their instant classic from the first album that I've got to give another namecheck "I Don't Wanna Go Home" — plus three genuine encores with "Stagger Lee", "You Don't Know Like I Know" and "You Mean So Much To Me."

In case you're thinking they did all of this last time they were here, we were assured by Johnny on Charlie Gillett's *Honkey Tonk* (BBC Radio London, Noon, Sunday) that yes, they were getting tired of doing the same stuff now but

due to extensive touring etc. etc. — and they'll be getting new material together real soon.

And in case you're just a little bit suspicious about their sheer professionalism — I was after the *Harris Test* — I think after seeing them close-up after the show and listening to Johnny on *Honkey Tonk* that these cats still have their feet well planted in the pub-and-club/streetcorner scene and aren't in any danger of becoming just more CBS "product".

This white black music (Springsteen, de Ville, Jukes, Parker etc.) is an important new and, hopefully, growing trend.

I hope it lasts. The Jukes are the first thing I've seen to make me want to go to New York.

Geoff Hill

Hurriganes

GOLDEN LION, FULHAM

WHEN IN DOUBT, shout "Rok en Rol" at the sceptical punters and slam straight into another four minutes of cohesive boogie.

It won't be any more intelligible than the previous number, but at least it'll be sufficiently well performed to stave off

brickbats and stir up a bit of applause.

Hurriganes are apparently Finland's top rock sensation, possibly their *only* rock sensation.

Now they're in England to suss out the real side — and frankly, they're out of their depth.

It's not that they can't play. As rowdy rock trios go they're a lot tighter than most I've seen (but then I usually avoid 'em) and they're individually sharp, particularly the lead guitarist.

They also look acceptable enough for British taste, sporting one pretty boy (lead guitarist), one lanky greaser (bassman) and one cropped-haired hardcase (the drummer, an old lag).

What they don't have is (i) enough English between the three of them to establish any kind of contact with the audience and (ii) a clue as to what Britons want to hear from club/pub bands this season.

Their particular variation on the familiar basic rock moves is too irreverent to appeal to original rock 'n' roll fans, too lightweight for the heavy metal brigade and most certainly not right for new wavers.

Which doesn't leave them a very big potential audience on this side of the Baltic.

So why did I have a good time? Probably because I was drunk, which seems to me to be the best state to be in when confronted by Hurriganes.

Cliff White



30th Nov Oxford Polytechnic
1st Dec Brunel University, Uxbridge
2nd Dec London School of Economics (Lunchtime)
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Spud their new album
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SNTE 742



Devoto screens his receding hair-line from the camera.

Pic: KEVIN CUMMINS

Magazine

MANCHESTER

MAGAZINE: two full performances old.

The first, at Rastros, a chilling triumph, in front of a capacity audience, of calculation, performance, and power.

The second, a special *So It Goes* set, no less staggering for such a young group, if slightly edgy as a result of tedious hanging around prior to the set.

Magazine, as can be expected, are still a little fragile, despite the strength of their music.

Their audience, there by default, appear bemused, confused, reluctantly curious, fascinated hardly daring to stare straight into frontman Howard Devoto's eyes.

A few half-hearted smartass shots are dealt with. Devoto has control of the band and the audience, but, if we only knew it, perhaps not himself.

His concerts, with Buzzcocks, with Magazine, possess an abstract-aura that's just a little unnerving. In the presence of something special.

Devoto's new group are a Rock Group. A 1978 Rock Group, nothing to do with M.O.R., bright lights, smoke, naive illusions/delusions.

Magazine, paradoxically considering the immense magnetism of Devoto, are in a unit-pace, texture, control, plus POWER.

Instruments fight around, revolve around, each other. John McGeoch's thick guitar work, welded and driving with almost desperate solos/licks; Barry Adamson plays some quite awesome bass, twisting and turning, dragging within

the songs, lusty and adventurous; Martin Jackson's drums are honest, but, at the moment anyway, the only real hint of a weakness, and Bob Dickinson's careful touch-keyboards give flesh and colour with deceptive simplicity.

Devoto's voice is pained and emphatic. It seems a lot more inflexible than previously, but just as direct, and he's still dealing with the ostensibly small things in life, their absurdity, but within that their importance, their hold.

And there's light at the end of the tunnel. He delivers as if something within is holding him back, like he constantly needs to wrestle with himself to spit out the words. His eyes stare out through carefully applied mascara, over the audience, searching out some distant accuser. The audience are treated almost with contempt.

But they listen, absorbed. There are some tough songs, which possess immediate sophistication, unlike the short riff nuggets Devoto conceived for his initial rock involvement, Buzzcocks. Plenty of body and constructional health.

Songs build, strip away, surge, they're layered and moulded. They nod to the functions/mechanics of structured Eno, latterday Bowie/Iggy, Disco but roll out with some unique and speculative distinct whole.

Remember, too, that this was their second gig.

Devoto, ever alert to impending changes and not a little involved himself in making those changes, is ahead again. Like Stapledon's Odd John he can't suck the same piece of sugar for ever.

Paul Morley

IAN DURY WALKS AWAY WITH IT

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- *11 Eric's, Liverpool
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- *15 Queensway Hall, Dunstable
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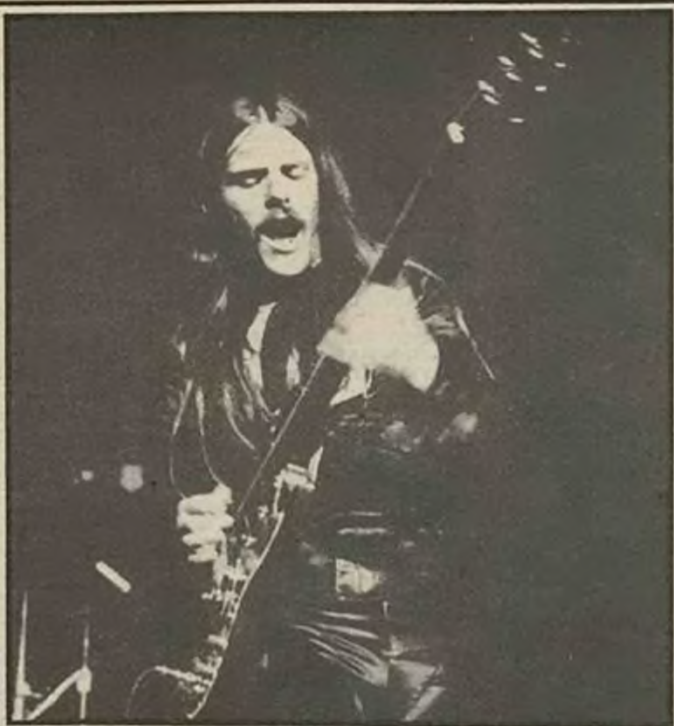
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MAHOGANY RUSH begin their short four-date tour in Manchester on Friday. Above: Frank Marino.
BOOMTOWN RATS open a major concert tour in Cambridge on Friday. Above right: singer Bob Geldof.
IAN DURY (far right) and the **Blockheads** start their own headlining tour in Croydon on Sunday.

NATIONWIDE GIG GUIDE

Thursday

ABERDEEN Capitol Theatre: SHOWADDYWADDY
ASHFORD Wye College: MECHANICAL HORSET-ROUGH
BEDFORD Othello's: STAGE FRIGHT
BELFAST Northern Ireland Polytechnic: SWIFT
BIRMINGHAM Mr. Digby's: CLAYSON & THE ARGONAUTS
BIRMINGHAM Barrel Organ: RICKY COOL & THE ICEBERGS
BIRMINGHAM Golden Eagle: SHOOP SHOOP
BIRMINGHAM Railway Hotel: MAGNUM
BLACKBURN Lodestar: STRIDER
BRIDLINGTON Spa Hall: STATUS QUO
BRIGHTON Buccaneer: PANAMA
BRISTOL Crocker's: SNAKEBITE
BRISTOL Granary: AMAZORBLADES
CHELMSFORD City Tavern: SAM APPLE PIE
CHELSEA Town Hall: THE WURZELS
COVENTRY Lancaster Polytechnic: GENO WASHINGTON BAND
COVENTRY Mercers Arms: RENO
COVENTRY Warwick University: MUD
CROYDON Fairfield Hall: INSTANT SUNSHINE/PETER CHRISTIE
DERBY Assembly Rooms: DAVID ESSEX
DUNSTABLE Queenway Civic Hall: THE ENID
EDINBURGH College of Art: SPLIT ENZ
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EXETER Groucho's: THE BRAKES
FALKIRK Maniqui: GEORGE HATCHER BAND/THE JOLT
HEMEL HEMPSTEAD Great Harry: SKUNKS
HIGH WYCOMBE Nag's Head: GROUNDHOGS
INVERNESS Eden Court Theatre: BOYS OF THE LOUGH
LEEDS Florde Green Hotel: KNIFE-EDGE
LEEDS Grand Theatre: ALAN PRICE
LEEDS University: COUSIN JOE FROM NEW ORLEANS
LEICESTER De Montfort Hall: URIAH HEEP
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LONDON ISLINGTON Hope & Anchor: JOHN OTWAY BAND
LONDON KENSINGTON The Nashville: DEKE LEONARD'S ICEBERG
LONDON MARQUEE Club: FIVE HAND REEL
LONDON N.1 Jolly Farmers: THE ROLL-UPS
LONDON OLD BROMPTON ROAD Troubadour: DAVE EVANS & SAMMY MITCHELL
LONDON RAINBOW Theatre: FRANKIE MILLER'S FULL HOUSE/MEAL TICKET
LONDON SOUTHGATE Royalty Ballroom: FLYING SAUCERS
LONDON STOKES NEWINGTON Pegasus: SAMSON
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LONDON TOOTING The Castle: PAINTED LADY
LONDON W.1 Speakeasy: ALFALPHA
LONDON WOOD GREEN Bumble: JACKIE LYNTON'S HAPPY DAYS
MANCHESTER Ardwick Apollo: CLIFF RICHARD
MANCHESTER Palace Theatre: MIKE HARDING
MIDDLESBROUGH Teeside Polytechnic: XTC/BLITZKRIEG BOP
MONMOUTH White Swan Hotel: NIGHT BIRD

NORWICH Arts Centre: RADIO STARS/THE TOADS
NOTTINGHAM BEESTON Katie's: 999
NOTTINGHAM Imperial Hotel: PELICAN
NOTTINGHAM Tiffany's: BURLESQUE/GAFFA
PORTSMOUTH Northend Oasis Club: LESSER KNOWN TUNISIANS
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POYNTON Folk Centre: MIKE MARAN
SCARBOROUGH Ollie's: DOCTORS OF MADNESS/EATER
SHEFFIELD Spring Vale Hotel: FLYING LESSONS
ST. ALBANS City Hall: THE STUKAS
SWANSEA Nutz Club: STEVE GIBBONS BAND
TAUNTON Cellar Club: TRASH
THAME Ryecotewood College: WILDER
UXBRIDGE Brunel University: ALBERTO Y LOST TRIOS PARANOIAS/SPUD
WAKEFIELD Unity Hall: CADO BELLE
WELLINGTON Town House: WILKO JOHNSON
WESTERN FAVELL Ling's Forum Theatre: THE BANDOOGS
WOKING Centre Halls: RIBS/OUT PATIENTS

Friday

ABERTILLERY Metropole Theatre: DOCTORS OF MADNESS
BELFAST Pound Club: SWIFT
BIRMINGHAM Barbarella's: WILKO JOHNSON
BIRMINGHAM DIGBETH Mercat Cross: RAW DEAL
BIRMINGHAM Odeon: THIN LIZZY RADIATORS FROM SPACE
BIRMINGHAM Railway Hotel: SPITFIRE
BIRMINGHAM West Hill College: BULLETS
RISHOPS STORTFORD Hockerill College: CADO BELLE
BLACKPOOL Norbreck Castle: DAWNWEAVER
BRACKNELL Sports Centre: THE JAM
BRADFORD Star Hotel: COCKY
BRIDLINGTON Spa Pavilion: STATUS QUO
BRIGHTON Sussex University: TOM ROBINSON BAND / NO DICE
BURTON 76 Club: RADIO STARS
CAMBRIDGE Architects College: THE BRAINS TRUST
CAMBRIDGE Corn Exchange: BOOMTOWN RATS YACHTS
CAMBRIDGE The Alma: RUBY JOE
COVENTRY College: THE DARTS
COVENTRY New Phoenix: RENO
CROMER West Rulton Pavilion: MOTORHEAD / JOHN OTWAY BAND
CROYDON Swan & Sugar Loaf: THE DYAKS / WOODY / THE SPLINTERS
DERBY Kings Hall: THE DAMNED / DEAD BOYS
DUNDEE Caird Hall: SHOWADDYWADDY
DUNDEE University: CLAYSON & THE ARGONAUTS
DURHAM Bede & St. Hild College: MUSCLES
EDINBURGH University: THE ADVERTS
FAREHAM Technical College: LESSER KNOWN TUNISIANS
GLASGOW Apollo Centre: NAZARETH
GLASGOW Kings Theatre: BOYS OF THE LOUGH
GLOUCESTER College of Education: GRAND HOTEL
HAMILTON Dell College: THE JOLT
HARROGATE P.G.'S Club: FABULOUS POODLES
HEMEL HEMPSTEAD Arts Centre: BOOTLEGGER
HUDDERSFIELD Polytechnic: JOHN GRIMALDI'S CHEAP FLIGHTS
HUDDERSFIELD Town Hall: GEORGE MEILLY & THE FEETWARMERS
LEEDS Grand Theatre: DAVID ESSEX

LEEDS Grobs Wine Bar: SPYDER BLUES BAND
LEIGH Central Library: REDBRASS
LINCOLN College of Technology: STRIDER
LIVERPOOL Eric's: GREG KIHN
LONDON BATTERSEA Arts Centre: THIS HEAT ACME QUARTET
LONDON CAMDEN Dingwalls: ROKOTTO
LONDON CAMDEN Music Machine: GONZALEZ / FISCHER Z
LONDON CAMDEN Southampton Arms: JELLYROLL
LONDON Central Polytechnic: THE PIRATES / THE ONLY ONES
LONDON CHelsea Art College: LEYTON BUZZARDS
LONDON COVENT GARDEN Rock Garden: PANTIES / PAINTED LADY
LONDON COVENT GARDEN Roxy Club: CAHARGE THE DEPRESSIONS
LONDON FULHAM Greyhound: BAZOOKA JOE
LONDON HAMMERSMITH Odeon: URIAH HEEP
LONDON HAMMERSMITH Red Cow: WARSAW PAKT
LONDON HARROW RD. Windsor Castle: SCARECROW
LONDON HENDON Middlesex Polytechnic: VERDEN ALLEN'S 7th
LONDON KENSINGTON The Nashville: CHARLIE DORES FRESH OYSTER BAND/HURRICANES
LONDON MARQUEE Club: FOSTER BROTHERS
LONDON NEW BARNET Duke of Lancaster: PEKOE ORANGE
LONDON NEW CROSS Goldsmith's College: FIVE HAND REEL
LONDON N.1 Jolly Farmer: LITTLE BO BITCH
LONDON NORTH EAST Polytechnic: KRAKATOA BOUNCER
LONDON PENG Freemasons Tavern: THIEF
LONDON PUTNEY Star & Garter: GREIG & NIGEL'S FOLK AND BLUES NIGHT
LONDON RAINBOW Theatre: ALAN PRICE
LONDON REGENTS PARK Bedford College: SHAKIN' STEVENS' SUNSETS
LONDON ROYAL College of Art: 999 / MERGER / ART ATTACKS
LONDON School of Economics (lunchtime): SPUD
LONDON Southbank Polytechnic: THE PLEASERS
LONDON SOUTHGATE Royalty Ballroom: RUBY JAMES & LOVE BANDIT
LONDON STOKES NEWINGTON Pegasus: DEAD FINGERS TALK
LONDON STOKES NEWINGTON Rochester Castle: BEES MAKE HONEY
LONDON TWICKENHAM St. Mary's College: REMUS DOWN BOULEVARD
LONDON W.14 The Kensington: SOUNDER
LONDON W.C.2 The Centre: CRAFTYHALF
MANCHESTER Free Trade Hall: MAHOGANY RUSH / LONE STAR
MANCHESTER Palace Theatre: MIKE HARDING
MANCHESTER RAFTERS Club: RICO / MERGER
MARGATE High Cliff: AFTER THE FIRE
MIDDLESBROUGH Rock Garden: THE STUKAS
MIDDLESBROUGH Town Hall: SPLIT ENZ
NEWCASTLE Guildhall: THE ENID / STEVE BROWN BAND
NEWCASTLE Henderson Hall: JENNY HAAN'S LION
NORTHAMPTON Guildhall: LEFT HAND DRIVE
NOTTINGHAM Albany Hotel: WITCHFYNDE
NOTTINGHAM Hearty Good Fellow: LAST CALL
NOTTINGHAM Test Match Inn: TATUM
NOTTINGHAM Trent Polytechnic: ALBERTO Y LOST TRIOS PARANOIAS
OLDHAM Boundary Hotel: BULLET
OXFORD Polytechnic: RACING CARS
OXFORD St. Catharine's College: AMAZORBLADES

PENZANCE The Garden: STEVE GIBBONS BAND
ROTHERHAM Arts Centre: COUSIN JOE FROM NEW ORLEANS
RUGBY Lanchester Polytechnic: HOOKER
SCARBOROUGH Penthouse: BRITISH LIONS
SHEFFIELD Polytechnic: THE MOVIES
SHEFFIELD University: CHRIS SPEDDING BAND
SKEGNESS Sands Showbar: STARDUST
SOUTHPORT New Theatre: CLIFF RICHARD
SOUTHPORT Queen's Hotel: NIC JONES / PETE & CHRIS COE / TONY ROSE
STAFFORD North Staffs Polytechnic: STAGE FRIGHT
STOKE North Staffs Polytechnic: XTC
SUTTON-IN-ASHFIELD New Cross: MERLIN
TONBRIDGE Hadlow College: WILDER
UXBRIDGE Brunel University: BLACK SLATE
WATFORD College: MECHANICAL HORSET-ROUGH
WATFORD Herts College of Higher Education: MUNGO JERRY
WATFORD Red Lion: DESPERATE STRAITS
WEYBRIDGE Brooklands College: J.J. JAMESON
WHALEY BRIDGE Jodrell Arms: ORPHAN
WIGAN Casino: THE HURRICANES
WIMBORNE Allendale Centre: RUSTY BLADE / BIFFO & THE BEARS
WINCHESTER College of Art: STEEL PULSE
SCREENS / INCREDIBLE CHRISTOPHER
WOLVERHAMPTON Lafayette: THE SAINTS

Saturday

ASKERN Spa Centre: MERLIN
BARRY St. Alban's Club: JENNY DARREN
BEDFORD College of Education: MUSCLES
BIRMINGHAM Barbarella's: WILKO JOHNSON
BIRMINGHAM Barrel Organ: BRENT FORD & THE NYLONS
BIRMINGHAM Handsworth The Rialto: BLACK SLATE
BIRMINGHAM King's Heath Hare & Hounds: ROBIN HALL & JIMMIE MacGREGOR
BIRMINGHAM Odeon: THIN LIZZY / RADIATORS FROM SPACE
BIRMINGHAM Playtime Night Spot: RAW DEAL
BIRMINGHAM Railway Hotel: STARSTRUCK
BIRMINGHAM Sherwood Rooms: RENO
BLACKPOOL Opera House: CLIFF RICHARD
BOLTON Institute of Technology: KRAKATOA / FRANCHISE
BRIGHTON Polytechnic: 999
BRIMINGTON Tavern: WITCHFYNDE
BRISTOL Brunel College: DOCTORS OF MADNESS
BRISTOL Granary: ROSES
BRISTOL University: FAIRPORT CONVENTION
CAMBRIDGE Corn Exchange: MIKE HARDING
CAMBRIDGE The Alma: THE BRAINS TRUST
CARDIFF New Theatre: ALVIN STARDUST
CARLISLE Flopps: THE STUKAS
COLCHESTER Essex University: ALAN HULL'S RADIATOR / J.J. JAMESON
COVENTRY New Theatre: NAZARETH
CROMER West Rulton Pavilion: 5000 VOLTS
CUMBERNAULD Kildrum Cottage Theatres: HOT VULTURES
DARTFORD College of Education: SHANGHAI AUTOMATICS
DERBY Royal Assembly Hall: THE SPINNERS
EASTBOURNE Beach Hotel: PANAMA
EDINBURGH Usher Hall: MUD
FOLKESTONE Leas Cliff Hall: FIVE HAND REEL
GLASGOW Apollo Centre: SHOWADDYWADDY
GLASGOW Strathclyde University: DEAF SCHOOL
GUILDFORD Surrey University: FRANKIE MILLER'S FULL HOUSE / MEAL TICKET
HASTINGS Pier Pavilion: THE DAMNED / DEAD BOYS
HATFIELD Forum Theatre: REDBRASS
HUDDERSFIELD Polytechnic: ALBERTO Y LOST TRIOS PARANOIAS
ILFORD Barons Club: SOUNDS COUNTRY
ILKLEY College: IDLE JACK BAND
IPSWICH Gaumont Theatre: URIAH HEEP
LEEDS Grobs Wine Bar: ICE NINE
LEICESTER Polytechnic: SPLIT ENZ
LEICESTER University: CADO BELLE / SPUD
LEIGHTON BUZZARD Hunt Hotel: PRISM
LONDON BATTERSEA Arts Centre: THE MCCARTHY FAMILY / THE BOYLES

GIG GUIDE ENTRIES: HOLIDAY DEADLINES

Due to protracted holiday arrangements for Christmas and New Year, Gig Guides for that period are being prepared in advance. If you have entries for insertion in these columns, please note the following deadlines.

Gigs for the period DECEMBER 22 to JANUARY 4:
Closing date — WEDNESDAY, DECEMBER 14

Gigs for the period JANUARY 5 to JANUARY 11:
Closing date — WEDNESDAY, DECEMBER 21

Please send your entries as soon as possible to Gig Guide, New Musical Express, 5-7 Carnaby Street, London W1V 1PG.

**MORE GIG GUIDE
AND CLUB ADS
OVER THE PAGE**

GIG GUIDE

LONDON Brixton Clouds: STATE EXPRESS
LONDON Camden Dingwalls: ROCK featuring CHRIS STANTON / MIKE PATTO
LONDON Camden Music Machine: SURPRISE SISTERS
LONDON Chelsea College: THE PIRATES / SIMON TOWNSHEND BAND
LONDON Chingford Queen Elizabeth: ELECTRIX
LONDON City University: GRAND HOTEL
LONDON Covent Garden Rock Garden: TELE-MACQUE/TRADE
LONDON Edmonton Picketts Lock Centre: GENO WASHINGTON BAND
LONDON Edmonton Pymmes Park Inn: EDGE BAND
LONDON Fulham Greyhound: WRIST ACTION
LONDON Hackney All Nations Club: STEEL PULSE
LONDON Hammersmith Odeon: MAHOGANY RUSH / LONE STAR
LONDON Hammersmith Red Cow: ADVERTISING
LONDON Hammersmith The Swan: WOODY & THE SPLINTERS
LONDON Harrow Rd. Windsor Castle: SCARECROW
LONDON Highgate The Wellington: CHARGE
LONDON Islington Hope & Anchor: XTC
LONDON N1 Jolly Farmers: HOTLINE
LONDON N4 The Stapleton: STEPPIN OUT
LONDON Paddington Western Counties: MISTER SISTER
LONDON Rainbow Theatre: GARY GLITTER
LONDON Southgate Royalty Ballroom: OZO
LONDON Stoke Newington Pegasus: SORE THROAT
LONDON Stoke Newington Rochester Castle: THE LURKERS / DOLL
LONDON Stratford Municipal Hall: COCK SPARRER
LONDON Stratford Rex Cinema: MERGER
LONDON Tooting The Castle: THE BOYFRIENDS
LONDON Woolwich Thames Polytechnic: PENETRATION
Loughborough University: TOM ROBINSON BAND / NO DICE
Luton Library Theatre: FLAKY PASTRY
Manchester Ardwick Apollo: STATUS QUO
Manchester Belle Vue Elizabethan Suite: BOOM-TOWN RATS / YACHTS
Manchester Polytechnic: THE DARTS
Manchester U.M.I.S.T.: SCREENS
Manchester University: GEORGE MELLY & THE FEETWARMERS
Margate High Cliff: SLOWBONE
Middlesbrough Rock Garden: DEKE LEONARD'S ICEBERG
Milton Keynes White Hart: LEFT HAND DRIVE
Minehead Cloud Club: BULLET
Newcastle University: THE ADVERTS
Northampton County Ground: CHRIS SPEDDING BAND / JAGUAR
Nottingham Boat Club: TRAPEZE
Nottingham Katie's: RADIO STARS
Nottingham Rushcliffe Leisure Centre: THE BANDOOGS
Oxford Westminster College: THE MOVIES
Retford Eaton Hall College: MUNGO JERRY
Retford Porterhouse: STARDUST
Rugby Granada Club: STAGE FRIGHT
Salford University: RACING CARS
Sheffield Broadfield Club: RADIO EARTH
Sheffield Polytechnic: FABULOUS POODLES / THUNDERCLAP NEWMAN & BOB FLAG
Sheffield Top Rank: THE HURRIGANES
Southampton Saints: LESSER KNOWN TUNISIANS
Southampton University: BETHNAL
St Albans City Hall: MOTORHEAD / THE WINDERS
Welwyn Garden City Mid Herts College: CLAYSON & THE ARGONAUTS
West Bromwich Coach & Horses: EAZIE HARRY
Weybridge National College of Food: WARREN HARRY
Wigan Casino: BRISTOL LIONS
Wishaw Crown Hotel (lunchtime): THE PESTS
Wolverhampton Civic Hall: THE JAM
Wolverhampton Polytechnic: MECHANICAL HORSE TROUGH

Sunday

ALVA Glen Hotel: THE JOLT
AYLESBURY Kings Head: LYDIA DUSTBIN
BASILDON Treble Chance: HYMIE BLOWS IT
BATLEY Variety Club: TOMMY HUNT
BEDFORD Nite Spot: THE REAL THING



NINA SIMONE returns after a ten-year absence for a one-off London concert on Sunday.



JOAN BAEZ is back in Britain for a brief tour, starting in Edinburgh on Sunday.

BIRMINGHAM Barrel Organ (lunchtime): MENSCH
BIRMINGHAM Railway Hotel: BULLETS
BRADFORD St. George's Hall: SHOWAD-DYWADDY
BRADSHAW The Tavern: JUNE TABOR
BRIGHTON Alhambra: EDGE BAND
BRISTOL Locarno: THE JAM
CHELMSFORD Chancellor Hall: THE MOVIES / BAZOOKA JOE
COVENTRY Belgrade Theatre: GEORGE MELLY & THE FEETWARMERS
COVENTRY The Willenhall: RENO
CROYDON Greyhound: IAN DURY & THE BLOCKHEADS
DORCHESTER The Tavern: BULLET
DURHAM Claypath Big Jug: HOT VULTURES
EDINBURGH Usher Hall: JOAN BAEZ
GRAVESEND Woodville Halls: WILKO JOHNSON
HAYES Alfred Beck Centre: HILLSIDERS / ANN & RAY BRETT
HEMEL HEMPSTEAD Pavilion: BOOMTOWN RATS / YACHTS
JACKSDALE Grey Topper: KRAKATOA
LEEDS Grand Theatre: DAVID ESSEX
LEICESTER Harrogate Theatre: MIKE HARDING
LIVERPOOL Eric's: AMAZORBLADES
LONDON BATTERSEA Nags Head: BILL BOAZMAN
LONDON Cambridge Theatre: SPITERI / SURPRISE SISTERS
LONDON CAMDEN Brecknock: MISTER SISTER
LONDON CHALK FARM Roundhouse: GENERATION X / THE SAINTS / THE LUKERS / THE VALVES
LONDON CHALK FARM Downstairs at the Roundhouse: ROGER MCGOUGH / BOB PEGG
LONDON CLAPHAM Two Brewers: PAINTED LADY
LONDON DRURY LANE Theatre Royal: NINA SIMONE
LONDON FINCHLEY Torrington: THE 'O' BAND
LONDON HAMMERSMITH Red Cow: CLAYSON & THE ARGONAUTS
LONDON HAMMERSMITH The Swan: CONTEMPT
LONDON HARROW RD. Windsor Castle: MATUMBI
LONDON HOUNSLOW The Warren: DANGEROUS RHYTHM
LONDON ISLINGTON Hope & Anchor: CHRIS SPEDDING BAND
LONDON KENSINGTON The Nashville: PENETRATION / MILK
LONDON LEYTON Three Blackbirds: ROGER THE CAT
LONDON Marquee Club: GRAND HOTEL
LONDON PECKHAM Montpelier: BLUE MOON
LONDON Rainbow Theatre: NAZARETH
LONDON STOKES NEWINGTON Pegasus: LANDSCAPE
LONDON STOKES NEWINGTON Rochester Castle: BLAST FURNACE & THE HEATWAVES
LONDON W.C.1 Pindar of Wakefield: THUNDERCLAP NEWMAN & BOB FLAG
MACCLESFIELD Bears Head: MERLIN
MANCHESTER Ardwick Apollo: STATUS QUO
NEWCASTLE City Hall: DAVID ESSEX
NEWBRIDGE Club & Institute: JENNY DARREN
NOTTINGHAM Beeston Katie's: THE DRONES
PLYMOUTH Fiesta Suite: FRANKIE MILLER'S FULL HOUSE / MEAL TICKET

PORTSMOUTH Centre Hotel: FIVE HAND REEL
POYNTON Folk Centre: JEREMY TAYLOR / MARTIN & GRAHAM
PRESTWICH Catholic Club: WHITEFIRE
REDCAR Coatham Bowl: STEVE GIBBONS BAND
REDHILL Lakers Hotel: HOT POINTS
SHEFFIELD Polytechnic: WILTS COWNTY COUNCIL / MECHANICAL HORSE TROUGH
SHEFFIELD Top Rank: BRITISH LIONS
SHREWSBURY Tiffany's: THE ADVERTS
STAFFORD Top of the World: TOM ROBINSON BAND / NO DICE
STOCKPORT Davenport Theatre: BOB WILLIAMSON
WESTON-SUPER-MARE Webbington Country Club: THE INK SPOTS
WEYMOUTH Pavilion: THE WURZELS
WHITLEY BAY Rex Hotel: THE STUKAS
WOLVERHAMPTON Civic Hall: THIN LIZZY / RADIATORS FROM SPACE
WOLVERHAMPTON Lafayette: EAZIE YORKE Grob & Ducat: KNIFE-EDGE

Monday

BATH Pavilion: WILKO JOHNSON
BIRKENHEAD Hamilton Club: STRIFE
BIRMINGHAM Barbarella's: STARDUST
BIRMINGHAM Barrel Organ: SHADES
BIRMINGHAM Drake's Drum: STAGE FRIGHT
BIRMINGHAM Edlington Red Lion: RAW DEAL
BIRMINGHAM Railway Hotel: HOPPER
BLACKPOOL Jenkinson's: BRITISH LIONS / REMUS DOWN BOULEVARD
BOSTON Folk Club: RAGMANS TRUMPET
BOURNEMOUTH The Village: THE JAM
BRIGHTON Dome: URIAH HEPP
CHELtenham Plough Hotel: THE INDEX
CHESTER Quantways: STAMPS
CHIGWELL Row Camelot Club: JIMMY LAWTON & STRANGE BLEND
DERBY Bishop Lonsdale College: MUNGO JERRY
DEWSBURY Pickwicks Club: STEEL PULSE / THE JERKS
DEWSBURY Turks Head: KNIFE-EDGE
DONCASTER Outlook Club: WAYNE COUNTY'S ELECTRIC CHAIRS / ALTERNATIVE TV
ERDINGTON Queen's Head: QUILL
ESTON James Finnigan Hall: THE BANDOOGS
EXETER University: MUD
GLASGOW Apollo Centre: JOAN BAEZ
HALESOWEN Tiffany's: EAZIE
ILFRID Cauliflower Hotel: ORIGINAL EAST SIDE STOMPERS
LEICESTER De Montfort Hall: THIN LIZZY / RADIATORS FROM SPACE
LEICESTER Prohibition Club: COUSIN JOE FROM NEW ORLEANS
LEICESTER University: THE MOVIES
LONDON CAMDEN Dingwalls: GREG KIHN
LONDON CAMDEN Music Machine: THE STUKAS / AMAZORBLADES
LONDON City University: MERGER
LONDON COVENT GARDEN Rock Garden: GRAND HOTEL / CHASER
LONDON HARROW RD. Windsor Castle: SLIP-STREAM
LONDON HENDON Middlesex Polytechnic: DEAD FINGERS TALK / NEBULA / MISTER SISTER / THE CADETS
LONDON ISLINGTON Hope & Anchor: TOM ROBINSON BAND
LONDON KENSINGTON Imperial College: LES BARKER
LONDON KENSINGTON The Nashville: WIRE / BETHNAL
LONDON Marquee Club: RACING CARS
LONDON OXFORD ST. 100 Club: JO-ANN KELLY / TEQUILA BROWN BLUES BAND / GARENT WATKINS
LONDON PUTNEY Half Moon: WIZZ JONES
LONDON Royal Albert Hall: CLIFF RICHARD
LONDON STOKES NEWINGTON Rochester Castle: THE MONOTONES
LONDON W14 The Kensington: LANDSCAPE
MANCHESTER Ardwick Apollo: STATUS QUO
MERTHYR TYDFIL Tiffany's: DEKE LEONARD'S ICEBERG
MIDDLESBROUGH Rock Garden: DOCTORS OF MADNESS
SHEFFIELD University: MECHANICAL HORSE TROUGH
SOUTHAMPTON Top Rank: THE DAMNED / DEAD BOYS
SOUTHPORT Dixieland Showbar: WHITEFIRE
UXBRIDGE Unit One: TAIL FEATHER
YEovil Duke of York: BULLET

Tuesday

ABERDEEN Fusion Ballroom: THE JOLT
AYLESBURY Friars at Vale Hall: JOHN OTWAY BAND
BELFAST Queen's University: SPUD
BIRMINGHAM Cedar Club: RAW DEAL
BIRMINGHAM Railway Hotel: JAMESON RAID
BIRMINGHAM Town Hall: BOYS OF THE LOUGH
BRIGHTON Alhambra: WILDLIFE
BRIGHTON Sussex University: THE DYAKS
BRISTOL Hippodrome: URIAH HEPP
CARDIFF Capitol Theatre: DAVID ESSEX
CARDIFF Top Rank: THE DAMNED / DEAD BOYS
CHELtenham Tramps: SOUL DIRECTION
CLEETHORPES Bunny's Place: STARDUST
DONCASTER Outlook Club: CADO BELLE
EDINBURGH Odeon: BOOMTOWN RATS / YACHTS

EDINBURGH University: THE BANDOOGS
GLASGOW Platform: SWIFT
HERTFORD Castle Hall: JO-ANN KELLY & PETE EMERY
HUDDERSFIELD Ivanhoe's: STEEL PULSE
KIRKLEVINGTON Country Club: THE DARTS
LEEDS New Ace of Clubs: WAYNE COUNTY'S ELECTRIC CHAIRS / ALTERNATIVE TV
LEEDS Polytechnic: DOCTORS OF MADNESS
LEICESTER University: FIVE HAND REEL
LONDON CAMDEN Dingwalls: JOHN GRIMALDI'S CHEAP FLIGHTS / ASTRA / THE ROLL-UPS
LONDON CAMDEN Music Machine: BEES MAKE HONEY / EDGE BAND
LONDON COVENT GARDEN Rock Garden: ADVERTISING / THE LURKERS
LONDON HARROW RD Windsor Castle: ASTRA
LONDON HAMMERSMITH Odeon: THE TUBES
LONDON ISLINGTON Hope & Anchor: THE ONLY ONES
LONDON KENSINGTON The Nashville: RADIATORS FROM SPACE
LONDON KILBURN National Club: ANDY IRVINE / SEAMUS CREAUGH & JACKIE DALY
LONDON Marquee Club: RACING CARS
LONDON Middlesex Polytechnic: MISTER SISTER
LONDON North Polytechnic: THE STUKAS
LONDON N4 The Stapleton: LANDSCAPE
LONDON OLD BROMPTON RD Troubadour: SEFAN GROSSMAN
LONDON OXFORD ST. 100 Club: ROOGALATOR / PEKOE ORANGE
LONDON PADDINGTON Wester Counties: CHARGE
LONDON STOKES NEWINGTON Rochester Castle: TONIGHT
LONDON STRAND Lyceum: TOM ROBINSON BAND / NO DICE
LONDON WANDSWORTH The Ship: NEMA
LONDON WARDOUR ST. Vortex Club: BERNIE TORME
LONDON WOOLWICH Transhed: GRAND HOTEL / LUCY
MANCHESTER Ardwick Apollo: STATUS QUO
NOTTINGHAM Imperial Hotel: GAFFA
ORMSKIRK Edge Hill College: MECHANICAL HORSE TROUGH
READING University: FAIRPORT CONVENTION
REDDITCH Sticky Wicket: COUSIN JOE FROM NEW ORLEANS
SHEFFIELD Polytechnic: WARREN HARRY / SPRI-GUNS / SUPERCHARGE
SHEFFIELD Top Rank: IAN DURY & THE BLOCKHEADS
STEVENAGE Grampian Hotel: KENNY BALL BAND
WINCHESTER Riverside Inn: FRESHLY LAYED BAND
WISBECH Queen's School: BETH
WOLVERHAMPTON Lafayette: MOTORHEAD / THE WINDERS

Wednesday

BATH Academy of Art: THE DEPRESSIONS
BIRMINGHAM Barrel Organ: MR. DOWNCHILD
BIRMINGHAM Railway Hotel: ZETH
BIRMINGHAM Town Hall: MAHOGANY RUSH / LONE STAR
BRIGHTON Resource Centre: AMAZORBLADES
BRIGHTON Top Rank: THE JAM
BRISTOL Colston Hall: CLIFF RICHARD
BRISTOL Hippodrome: DAVID ESSEX
BRISTOL Victoria Rooms: FIVE HAND REEL
BURY Blazes Club: WHITEFIRE
COLNE Municipal Hall: THE SPINNERS
EDINBURGH Platform: SWIFT
GLASGOW Apollo Centre: BOOMTOWN RATS / YACHTS
GT. YARMOUTH Stars & Garters: RUBY JOE
GUILDFORD Merristwood College: WILDER
GUILDFORD Wooden Bridge Hotel: HOT POINTS
HUDDERSFIELD Polytechnic: SPUD
KEELE University: AUTOMATICS
KETTERING Freewheelers: SINGING POSTMAN
LEEDS Polytechnic: JOHN GRIMALDI'S CHEAP FLIGHTS
LEICESTER De Montfort Hall: SHOWAD-DYWADDY
LEICESTER Scamps: VENOM
LIVERPOOL Havana Club: THE NAUGHTY LUMPS
LIVERPOOL University: THE DAMNED / DEAD BOYS
LONDON CAMDEN Dingwalls: FOSTER BROTHERS
LONDON CAMDEN Music Machine: BETHNAL / TONIGHT
LONDON CHINGFORD Queen Elizabeth: JERRY THE FERRET
LONDON COVENT GARDEN Rock Garden: BOWLES BROS. BAND / LOOSE CHANGE
LONDON FOREST HILL St. Germain's Hotel: THIEF
LONDON HAMMERSMITH Odeon: THE TUBES
LONDON HARROW RD. Windsor Castle: MATCH-LESS
LONDON ISLINGTON Hope & Anchor: MEAL TICKET
LONDON North-East Polytechnic: THE STUKAS
LONDON PADDINGTON Fangs Disco: TOKYO ROSE
LONDON PECKHAM Montpelier: BLUE MOON
LONDON STOKES NEWINGTON Rochester Castle: SPEEDOMETERS
LONDON STOKES NEWINGTON The Pegasus: GRAND HOTEL
LONDON W.14 The Kensington: REDBRASS
LUTON Royal Hotel: THE LURKERS
MANCHESTER Middleton Civic Hall: BOYS OF THE LOUGH
NEWPORT (Mon.) Stowaway Club: SPOLIT ENZ
OXFORD Corn Dolly: THE BRAINS TRUST
SHEFFIELD City Hall: MIKE HARDING
SLOUGH Thames Hall: THE WURZELS
SOLIHULL Golden Lion: THE FIRST BAND
SOUTHAMPTON Gaumont Theatre: THIN LIZZY / RADIATORS FROM SPACE
SOUTHAMPTON University: STEEL PULSE
SOUTHPORT New Theatre: THE CAPTAIN & TENNILLE
ST IVES (Hants) Corn Exchange: GENO WASHINGTON BAND
SWANSEA Top Rank: DEKE LEONARD'S ICEBERG
WELWYN GARDEN CITY Campus West: CADO BELLE
WOLVERHAMPTON Lafayette: NO DICE

ROCK ON THE BOX

MAGAZINE, the band fronted by Howard Devoto, make their TV debut in Granada's "So It Goes" on Sunday (screened in London on Saturday). Also appearing are John Cooper Clarke and the Dave Edmunds Band featuring Elvis Costello and Nick Lowe in the line-up.
 On BBC-2, Nazareth are showcased in "Sight And Sound In Concert" (stereo link with Radio 1 on Saturday), and Berserkley artist Greg Kihn and Cafe Jacques are in "The Old Grey Whistle Test" (Tuesday). ITV's "Rock Follies '77" comes to an end on Tuesday (who said R.I.P.?).

DUKE OF LANCASTER
 Beside British Rail, New Barnet
 Tel: 01-489 9465
 Thursday December 1st
TUMBLING DICE
 Friday December 2nd
PEKOE ORANGE
 Saturday December 3rd
MOTHERS RUIN
 Sunday December 4th
ZIB BAND
 Tuesday December 5th
YOUNG DEATH

SPOOKY LADY
 Temple Mills Lane, Hackney, E.15
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Pic: DENIS O'REGAN

Just another week at the Rainbow until . . .

Parker shakes the house down

Graham Parker & The Rumour

RAINBOW

IF IT'S soul music you're after, then look no further than Graham Parker And The Rumour.

On Saturday night at The Rainbow, G. P. And The Rumour took the more than willing audience through 90 minutes of late '70s R&B with the kind of effortless momentum normally associated with McDonald Douglas.

Talk about poke. It's been a long time since I've seen a band able to thrust their collective foot down and hold it there throughout an entire show, and it's not really a question of speed, more a matter of control.

From the opening "Heat Treatment", the band (for this they surely are) swinging with all the panache of a Fred Astaire dance routine, The Rumour didn't make one false move, continually giving Parker the right kind of support.

Something of his on-stage movements, his authority, his tightness, is reflected in the band who, through the course of the show, pull off some extremely skilful musical stunts, while remaining marvellously economic.

Solos are short and pithy, adding, of course, to the urban rawness of Parker's voice which, in truth, defies genuine comparisons.

Despite his slight stature and street clothes (it's been said that Parker's the only punk who doesn't wear safety pins, but there is more mod than

punk in Parker, visually and musically). G.P.'s stage presence is an imposing one.

That he has respect for his audience is obvious, as is the fact that they respect him.

His material isn't stunningly original, but it captures the essence of R&B, and still manages to be bang up to date. His current set takes songs from all three studio albums.

There are too many highlights to mention, but a word for "Heat In Harlem" is called for.

It's easily the most ambitious song Parker has so far written and despite its length remains rivetting throughout.

That Parker can sing a soul ballad, as well as something like the breakneck rock 'n' roll of "New York Shuffle", is demonstrated by his passionate work-out of "I'm Gonna Tear Your Playhouse Down", written and first recorded by Ann Peebles.

At a time when "real" people are at a premium in rock, Graham Parker is one of the most real.

If you've only hitherto heard him on record, grab yourself the first possible opportunity to see him live, for it is as performer that he really excels.

On stage with The Rumour there are few artistes, black or white, working in a contemporary R&B setting, who could outdo him.

Steve Clarke

Blondie

RAINBOW

BLONDE HAIR, red tights, tight dress, skin white . . . every transvestite, sad sex film star and bewildered waitress must want to look like Debbie Blondie . . . babydoll, doll-baby, disposable darling.

After seeing them be nothing more than brilliant (both nights!) when they supported Television at the Hammersmith Odeon, I was a pigeon for Blondie — but even the acceat amusement arcade loses its allure when the one-arm bandits need oiling.

Simply, the girl from Son Of Sam's City stayed mainly stationary, incorporating all the attractions and frailties of her gender, the perfect victim.

When stoned by a barrage of wolf whistles, Debbie edged coyly into "I Didn't Have The Nerve To Say No", looking like sex crucified.

I thought of the authority that Joan Jett had wielded over an auditorium of howling



Go, Debbie, go!

PIC: GUS STEWART

boylets a few nights earlier, and decided that double Jett's years in America had eroded Blondie's dignity, as illustrated in her compliance with Chrysalis's current advert gracing the glossies (a picture of Debbie and the line, "Wouldn't you like to rip her to shreds?")

If you do, go straight for her throat, dear . . .

I know the sound was bad, but Debbie seemed bored and lacklustre besides, not her usual beautiful little-little-black dress self. Instead she flaunted a crass black and red ensemble — great marching colours, but no combination to cavort in.

All the old stuff (including the sublime-time "Kung Fu Girls", with its silent-movie organ segment, so ideal for Debbie's homicidal geisha stances) and even newer, duller songs such as "Contact In Red Square" and "I Am Always Touched By Your Presents, Dear" — plus "Denise", which is Debbie's third condescension to the dyke market ("Kung Fu Girls" and "Rifle Range" being the others). Patti Smith was never this blatant (bless her.)

Never mind the maraccas, where's the dancing? Go Debbie go! But her silent physical threat was never exercised, and Debbie crystallized herself as the supreme inanimate object . . . numb, dumb, photogenic in the extreme.

Then I thought of oh, how she danced at Hammersmith — not so much poetry in motion as a fly in amber. For all her greatness, her dancing was a full revolution of poses rather than a fluid movement, clockwork camera dancing, designed to look good in print rather than to delight the mugs in the mezzanine.

Attitude dancing: a collection of stances rather than an action (in common with other American band such as Television, The Ramones, The Talking Heads), action being a positive move and therefore uncool.

Debbie Blondie has made a great album and given great shows, but let it be said that she will always be much more of a Jayne Mansfield than a Marilyn Monroe.

Julie Burchill

Gregg and Cher

RAINBOW

IF THIS IS some birdbrained idea of a quick clean-up these stars of stage, record and *Modern Screen* have failed lamentably. The Snitch and his dear heart scored only minimal ticket sales in Glasgow and Birmingham.

Here, at the Rainbow, though, they've done a little better: something like three-quarters full, though you can bet your last Confederate bill a good portion of 'em are only here to study the kitsch curiosity possibilities this bizarre cultural phenomenon presents.

It's what you expected, of course — a tedious near-disco

band of LA session musicians providing back-up and knocking out a number before Gregg wanders onstage.

With his organically shampooed hair, buckskin pants and white shirt Gregory is the complete *Playboy* picture of the New South American rock star.

"I wanna do an ol' Allman Brothers song," Gregg grunts. Oh God, no. I was expecting "I Got You, Babe". Cher's not even onstage yet. Will I get out alive? These numbers sometimes last weeks.

Yes, he's into that awful groan, leaning histrionically all over his keyboards. In fact, with that ludicrous lower-lip hair and full face framed by his blond tresses The Snitch resembles nothing but a well-groomed sealion.

However, there are moments, of this number that are quite astoundingly good. I'm amazed.

Don't worry, though, just as I'm beginning to focus on why the Allmans were so huge a little light relief is provided over by the shores of Lake Gitchigumee stage left.

Yes, it's Cher joining in on the chorus lines in best Marlboro County chic: check (sorry, plaid) shirt over a black cut-open vest underneath, with black pants tucked into her boots. Very lowkey, though. The whole thing reeks of some Hollywood concept of Going For Credibility.

Ah, and together they're at the mike, singing so tenderly "You've Really Got A Hold On Me", which is, incidentally, an excellent choice of song.

And I'm astounded! Cher is really rockin' out, making foxy little body shifts about the mike stand.

It's alright, though, those moments of enjoyment were, as you may have suspected, utter aberrations.

"The way me 'n' Gregg have been we didn't think we were going to make it out of America," quips Cher, just to remind us it's still only showbiz.

And from one good choice of song to one really lousy one — "Love The One You're With" on which the woosome twosome duct together like two little songbirds at the same mike.

Cher, in fact, actually has a really good voice.

The audience is letting out Rebel Yells, which I find very suspect.

"Whipping Post," one of them hollers out. "Whipping Post" it is," responds Gregg. Interestingly enough this number gets the same kind of reverent applause you'd hear at, say, a Little Feat concert.

It's incredibly tedious.

Then there's a bit more, including (gulp!) "Midnight Rider" and Otis's "I Can't Turn You Loose" (I'd rather hear Geno Washington doing it), and they return for an encore with "Love Me". Ah, it's just like *Crossroads*.

Chris Salewicz



FAMOUS couples in Flinsbury Park. (Above) Gregg and Cher Allman, and (below) Steve Winwood and John Martyn — the review of the latter appears on page 49. Pics by DENIS O'REGAN and GUS STEWART respectively.



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The Martin Catharsis of Steeleye Span

Steeleye Span DUBLIN

THE DAY I flew into Dublin, President Carter's mother flew out. "Something to do with improving relations" said the taxi driver.

He didn't seem impressed. But as Spike Milligan once said, it takes something like that to get the Pope off the front page in Ireland.

Perhaps not such headline grabbing news, but the reason why I was there (Woodward and Bernstein having laryngitis) was the fact that Steeleye Span were playing a short Irish tour.

The gist of this jaunt was to cast a critical eye over Steeleye Mk IV, with Bob Johnson and Pete Knight over the hills and far away, and folk world stalwarts Martin Carthy — for the second time — and John Kirkpatrick bringing Steeleye up to strength.

If the truth were known, I've usually preferred Fairport Convention. In the past theirs has struck me as being a more honest approach and a less flash, more endearing style.

So it was with considerable

apprehension that I sat down to lend an ear to the latest Steeleye opus, "Storm Force Ten", and it was with growing dismay that I listened to the eight songs. There just didn't seem to be the necessary impetus and the band sounded like they were re-treading old grapes to produce a familiar if unexciting vintage. The recording sounded flat and listless, and Kirkpatrick's accordion was well down in the mix.

DUBLIN STADIUM is a great bleak barn of a place, usually a venue for boxing bouts.

"Terrible place", recalled Tim Hart. "Linament soup and blood on the walls". Status Quo had, predictably, sold out two nights earlier in the week, but Slim Whitman had trouble getting a third of the 2,000 seats filled.

It was cold enough to freeze the beads off a rosary, bassist Rick Kemp had to wear gloves for the sound-track (no cheap cracks).

The dressing room boasted a curious document "The More Common Forms of Forbidden Practices in Boxing", which had various members of the band wondering how they

could incorporate the movements into their stage act, looking as it did, like some Catholic dogma on birth control.

It was while the support act, an amiable if unmemorable Irish duo, *The Establishment*, were warming up the 1700 or so punters, that I took the opportunity to chat to Martin Carthy and Tim Hart.

They agreed that perhaps the new album was a bit rushed, but felt that the new material was sounding better the more it got played in on stage, and that Kirkpatrick's accordion was more distinctive live.

And so to the gig. Any misapprehension I may have had about the new material soon disappeared as Steeleye blazed through an impressive set, drawing on old favourites and displaying the possibilities the band can now draw on.

The permutations are virtually endless, electric and acoustic guitars, strong five-part harmonies, Jew's harp, concertina, accordion, oboe and dulcimer, plus the solid rhythm section of Pegrum and Rick Kemp's soaring bass.

They opened with a song from way back, "False Knight Of The Road", with Kirkpatrick perched on a rostrum to the left of the stage. Tim Hart in a stunning white creation next to him, roar of applause, enter Maddy Prior stage centre and Martin Carthy to her right.

Straight into "Awake, Awake" from the new album and however mannered it may have sounded on record, on stage it positively bounds into life, displaying Steeleye's intricate and rich harmonies.

In John Kirkpatrick they've not only gained an accomplished musician but an able singer and someone whose strong traditional influence is already proving beneficial.

THE CHOICE of material was instinctively right virtually all the way through — a cathartic "Black Freighter", a rousing "Cam Ye O'er Frac France", and a beautiful "Boar's Head Carol" (the new single, out in time for Christmas and this year's "Gaudete").

They had everyone up and bopping to a stirring "Atholl Highlanders" and "Blue Bonnets". Kirkpatrick's solo Morris. A new song "The Maid And The Palmer" should sound fine on a future album and plenty more for your money's worth.

The finale of "Seventeen Come Sunday" had Maddy careering up and down the aisles and the audience in the palm of her hand, no mean juggling feat.

The few duff notes for me came during Carthy's "Treadmill Song", which never really went anywhere, but took its time getting there, and "The Victory", albeit a rousing naval narrative, but one which could have benefitted from judicious trimming.

The encore came in the formidable shape of "Rave On", from the timeless pen of one B. Holly, poet of the parish, which sounded great accapella. (Aficionados will recall that the band recorded the song in this manner way back in '71.)

From where I was sitting the set sounded fine, but it wasn't to the band's satisfaction.

Maddy was particularly pissed off by hecklers crying out for "All Around My Hat" (and that's one song this current line-up will never perform) and one section of the audience who kept chattering through all the songs.

"It only takes half a dozen people to make or ruin a gig," she said afterwards, but Carthy thought it had a lot to do with the fact that the reaction in Derry and Belfast had been so good, anywhere after there would have been an anticlimax.

On their current form Steeleye are primed for great things, with the past no longer acting as a magnet, but instead as a base for future experiments.

There are bound to be a few failures (I still can't find it in my heart to wax enthusiastic about "Storm Force Ten"), but if they can keep together and choose future material with care then this brand of Steeleye have the potential to be the best yet.

They've got a few tricks up their sleeve for the Hammersmith Odeon gig on December 17, but not the manna from heaven mazooma wise of last year. That sort of showbiz razzamatazz seems a long way behind them now.

Despite an 11 hour wait at Dublin because of the Aer Lingus strike — at least the bar was open — it was well worth it.

See for yourselves when they come your way.

Patrick Humphries



LIVE AT THE ROUNDHOUSE DEC. 4



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JAZZ DIARY

JAZZ CENTRE Society's Xmas Party will be held at Oxford Street's 100 Club, with the Rotters Club Band Inc. which includes Elton Dean, Bernie Holland, Dave Stewart, Pip Pyle, John Halsey, Clive Griffiths and Groucho, The Brothers of Invention with Derek Wadsworth, Don Weller, Geoff Castle, and the Dick Morrissey Band.

The Dave McRae Quartet are at the Star & Garter, Putney, on 3rd December. The John Patrick Quartet weighs in at 7 Dials on 1st December, and the Kathy Stobart Quintet & Marion Williams are at The Phoenix on 7th December.

The Great Jazz Solos package will be at Southport Arts Centre on 2nd, Ingleborough Community Centre, Ingleton on 3rd, Leeds Jazz Club, Astoria Centre on 4th, and London's 7 Dials on 8th. Axel, with Gordon Beck and Tony Coe, wind up their tour at Brighton's Gardner Centre on 30th November.

The Stan Tracey Quartet are touring the North, with gigs at Preston Polytechnic Arts Centre on 10th December, Chester's Arts Centre on 9th, Bretton Hall College of Education, Wakefield, on 12th, Crystals, The Precinct, Bury on 13th, and The Sands Club, Cleethorpes, on 14th. George Melly with John Chilton's Feetwarmers is at Huddersfield Town Hall on 2nd, Wild Bill Davidson at the Great Harwood Sporting Club on 8th, followed by Peanuts Hucke on 22nd.

The now well-established The Cobblestones, 440 Streatham High Road, has jazz every Wednesday night with Don Weller and Alan Jackson resident, and guests like Henry Lowther on 30th November.

Atlantic's "That's Jazz" series of re-issues have just put out another five: Duke Ellington's "New Orleans Suite", the Young Tuxedo Brass Band's "Sounds Of The New Orleans Street", Les McCann and Eddie Harris' "Swiss Movement", Miroslav Vitous' "Mountain In The Clouds" and the MJQ's "More From The Last Concert".

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Starring Robert Mitchum
(EMI)

THE ONLY major Old Guard Hollywood actor never to have been nominated for an Oscar (never mind winning one), Robert Mitchum has blundered his way through more bad movies than Troy Donahue, George Maharis and Tab Hunter put together.

Unlike those panty-waists,

however, Mitchum has genuine acting ability, it's just that more often than not he chooses to hide it behind those famous hooded peepers. If he'd open them a bit wider more often, he might realise that what passes for the script of *The Amsterdam Kill* would better grace the bottom of a cat litter tray.

"Hello, is this Mr. Quinlan, the former US narcotics agent?" pipes the disembodied voice on the other end of Mitchum's phone, a risible example of the crassest, laziest form of exposition rarely dared used outside of *Crossroads* and other amateur dramatic societies.

No amount of fancy overhead

camera angles can disguise the fact that *The Amsterdam Kill* is a clumsily directed, lousily scripted and poorly acted waste of celluloid (though Mitchum almost pulls off one drunken soliloquy).

Despite the depiction of violent mayhem in the international drug trade as gratuitous as the constant use throughout of irksome sub-headings, the film's been awarded an AA certificate — because in this squalid world of weasle-eyed Chinese junk dealers, women don't exist.

The Bruce Lee flick on the same bill, one of those *Fist or Fury* things, isn't up to much either.

Monty Smith

L.A., L.A. — WHAT'S GOING ON THERE THEN?

Welcome To L.A. (AA)

Directed by Alan Rudolph
Starring Keith Carradine
(Lagoon)

ROBERT ALTMAN is a dangerous model, half great, half shambling, his use of sound and dialogue so radical that half the time it gets away from him. At his best, he creates an open-ended environment resonant with possibilities for the audience; at his worst, a confusion of overlapping veils.

McCabe & Mrs Miller unfolded its theme on the peripheries of action and plot, and one's appreciation of Altman's orchestration was the final piece in the jigsaw. *The Long Goodbye*, on the other hand, switched focus between theme and plot like a man trying every lever to stop a runaway train.

All of which has a great deal of bearing on Alan Rudolph's first film, *Welcome To L.A.* Altman's assistant director on three films and co-author on another, his debut is very much in the footsteps of the demi-maestro, who did in fact produce.

Rudolph is well-served by a cast of Altman veterans — Sally Kellerman, Keith Carradine, Harvey Keitel, Sissy Spacek and Geraldine Chaplin. The story centres on Carradine, the prodigal son of a millionaire, who returns to L.A. to supervise an album of his compositions. Opaque to the point of evaporation, he finds himself hauled into the horizontal by most of the female cast who know enough to

find a blank screen the ideal love object.

The adorable Lauren Hutton — for whom I am saving myself — photographs corners, puts out for Mr. Carradine's father, Denver Pyle (last seen blown out of his boots in *The Left Handed Gun* — things are looking up, Denver!) and eats her heart out for Junior. Hold the phone . . .

The technique used to unfold this conventional rubber of musical mattresses is so indirect and insouciant that it takes a while to realize that the bittersweet *La Ronde*, the portentous *Theorem* and the affectionately-mocking *Smiles Of A Summer Night* have been there before. Richard Baskin's music is uniformly lugubrious: "You want to get saved, but there's nothin' there worth saving."

The camera tracks about in an unravelling sort of way, catching a lot of wallpaper going about its unknowable business, and the odd fleeting gesture. For quirky corner-of-the-lens stuff, my vote goes to another newcomer, Alfred Sole, who directed *Communion*. (Hear, hear! — Ed.)

Altogether tough luck on the new cinema, *The Screen On The Hill*, *Haverstock Hill*, which is breaking this boring bottle across its bows. A well-designed independent, it deserves better.

Then again, *Welcome To L.A.* might find its audience, at that: "Still into *The Meaninglessness Of Nothingness*?" asked a punter in the lobby.

"Not arf, Arfur," I replied before realizing he was talking to his date, off to the side.

Brian Case

■ continues page 63.



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FAYE DUNAWAY adjusts underwear on the VOYAGE.

Voyage Of The Damned (A)

Directed by Stuart Rosenberg
Starring Faye Dunaway (Rank)

NO, THIS isn't a record of The Damned's first American tour, but it still turns out to be a big stiff.

The story, a true one, is about the plight of 937 Jews leaving Germany for Cuba

Slapshot (X)

Directed by George Roy Hill
Starring Paul Newman (CIC)

DENOUNCED IN various quarters as sexist, *Slapshot* is an abrasively amusing movie, thoroughly immoral, totally indigenous and brilliantly written — by, surprise! surprise!, a woman.

Nancy Dowd's cuss-strewn script gives Paul Newman (as the cynical con-man coach of a third-rate hockey team) his meatiest part since *Sometimes A Great Notion*. By means of crude psychology and sly provocation, Newman exhorts his bunch of losers to all manner of mayhem on the ice, turning them into the dirtiest, most successful team in the NHL. And the three semi-retarded, bi-focussed Hanson brothers, drafted into the team for their murderously violent play, are, in the words of one of their colleagues, "a fucking disgrace".

From behind all the tough talk, though, and the basic humour (idiot PR schemes devised by the manager, accurate pastiches of junk TV

The Invaders

Directed by Nick May (National Film School)

WE'RE ALL too rarely treated to accurate and entertaining documentaries about the state of play down in the counter-culture, so *The Invaders* (shown last Wednesday at the London Film Festival) should be unreservedly welcomed.

It covers six months in the fraught life of a funk-rock band; but whereas previous films on aspects of contemporary music have generally (if inevitably) focussed on the fortunes of people who were to some degree successful, here it is apparent that this band's chances of making it are something less than zero.

However, the film is more than merely a closely observed disintegrating bunch of unimaginative musicians; it is an epitaph for a sub-culture. The people here are the redundant, dispirited debris of

during the last days of the pre-WW2 exodus. The plot is simple, fleshed out with the personal dramas and dilemmas of the people caught up in what was, primarily, a Nazi propaganda exercise.

These people, passengers on the S.S. St. Louis, go slowly crazy as they realise their lives are being toyed with, the ship's captain wages an inner war between his humanitarian beliefs and his obligation to duty, and various sub plots touch on the behind-the-scenes machinations.

SILVER SCREEN

But, nobody seems sure whether they're playing it straight in tension-packed entertainment, or building a psychological drama. Despite its two-hours-plus length, the characterisation is like a series of concurrent sketches, battling for importance against each other and the plot. The result is that nobody wins.

The attempt at portraying the Cuban side of the affair centres on corrupt officialdom telling everybody to try to understand the Cuban mentality. The character of the hapless Jews and their Nazi tormentors are even more incomplete.

Essentially the interest fixes on petty detail labouring towards a thin climax, and the setting — the brothel, for example, looks cardboard and clean, like James Bond might walk in next — are as unconvincing as the characters.

This relegates all the weight to the story, which, it happens, isn't particularly exciting anyway.

Paul Rambali



PAUL NEWMAN bad-mouths it to the boys.

shows, mass mooning from the team bus) emerges an acidly observed portrait of a desperate fringe zone. Like one of the lonely wives says: "You can just screw so much and drink so much."

Sharply directed and deftly cut (by Dede Allen, Arthur Penn's editor), *Slapshot* pulls no punches as it delivers its

vicious laughs amidst unpleasantly recognisable facets of life in a run-down industrial town.

A smashing, tough little film, with the nerve to refrain from making character judgments, unlike its myopic detractors.

Monty Smith

the hippie generation. Some remain vividly in the memory. The band's guitarist and most formidable personality, Steve (a quintessential representative of alternative society) is a superb raconteur, while the film gives a generous length of rope to the band's manager who responds by hanging himself several times over; at one point he utters the immortal line, "I've been a social secretary at University, and I know what this business is all about."

It's strange perhaps that such an erstwhile familiar lifestyle can now be viewed with nostalgia, but the film clearly reveals not only that the way of life is outmoded, but also that its accompanying ideology is thoroughly bankrupt; the vibes turned sour a long time ago.

Probably the *cinema-verite* works so powerfully because the director, Nick May, was actually living in the same Stoke Newington squat as the protagonists, and so his presence was in no way

intrusive. Once when the camera is noticed, he quickly deflates rising inhibitions by saying blithely, "Don't worry — no one will ever see this film, anyway."

That would no doubt have been true, since this is a small-budget project of the National Film School and is almost wilfully uncommercial in conventional terms. It is shot in grainy — i.e. cheap — black-and-white, and offers the viewers no comfortable aids, often using deliberately disjuncting techniques, as well as slogging captions in the style of punk fanzines.

However, in the final analysis this film — to use the parlance of the very mentality which it knocks on the head — tells it like it is, and will be seen (probably at venues like the Islington Screen) for that reason.

Hitherto an unrepentant old-waver, I find *The Invaders* the most persuasive argument yet for punk rock; old hippies everywhere will feel the same.

Bob Woffinden

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WHAT ARE Terry and Gay Woods doing nowadays? It's been a fair while since their last album — are they still with Polydor? — PHIL YOUNG, Battersea, London SW11.

● It seems that the Woods are not going to be over-active during the next few months due to the fact that Gay is likely to be receiving an increase in her family allowance sometime next March. However, the duo recently laid down some basic tracks for a forthcoming album, using a rhythm section comprised of Phil Palmer (guitar), Pat Donaldson (bass) and Jim Russell (drums), while producer Sandy Robertson states that Kate McGarrigle also worked on the sessions, both playing and adding vocal back-ups. The new album is scheduled for release in Ireland on the Bothy Band's own Mulligan label during February '78, while release in Britain, on an as yet undisclosed label, should follow around the same time.

SOMETIME back, you listed "16" magazine as being the address to which Ramones' fan mail should be sent. But this is incorrect — all such mail should be addressed to The Ramones' Fan Club, P.O. Box 269, Old Chelsea Station, New York, N.Y. 11011, U.S.A. All queries will be answered and personal letters passed on. This is a well organised club with newsletters, etc., so if you could let your readers know about it, we'd be most appreciative. — MICHAEL TRESE, President, Ramones Fan Club.

● Aw, we knew the location of the correct pad all along — it's just that we didn't wanna upset any Ramones freaks by being too positive about things. Minimalism rules y'know.

I'VE FORMED a band with a few of my mates and we've recorded some tracks which are roughly in new wave/R & B style. We'd like to send some demo tapes to a record company and I was wondering which one you'd recommend? — NIK SLIK, Hull, N. Humberside.

● Most of the majors are usually up to their necks in demos, half of which probably don't get a fair hearing, so I guess I'd contact labels like Stiff or Chiswick, who are always receptive to new acts, or, better still, try Pacific Records — an offshoot of the giant American Gem company which recently sponsored the star-studded "Inter-Galactic Touring Band" album — who tell me that they're shortly to commence their own label in this country and are anxious to hear from as many bands as possible. The address to contact is: Pacific Records, 51 Islip Street, London NW5 2DL.

I KNOW all about the more popular soundtrack releases recorded by composer John Williams — i.e. "Jaws", "Towering Inferno", "Star Wars", "Earthquake" etc. — but could you tell me his scores to "Fitzwilly Strikes Back" (1967), "The Reivers" (1969), "Posiedon Adventure" (1972), "The Cowboys" (1972), "The Paper Chase" (1973), "The Eiger Sanction" (1975), "The Sentinel" (1976) and "Black Sunday" (1977) are available on album? — STEVE BATTLE, New Malden, Surrey.

● "Fitzwilly" was released on UA.5173, "The Reivers" on Columbia OS-3510 and "The Eiger Sanction" on MCA 2088, these all being U.S. catalogue numbers. But there are certainly plenty of other Williams items around, including the soundtracks to "How To Steal A Million" (20th Fox S-4183) and "Valley Of The

Information CITY

EDITED BY FRED DELLAR

Family allowance increase for folkies

Dolls" (20th Fox S-4196), Williams having been a major name in celluloid city since the early '60s, when he provided musical backdrops to such movies as "The Secret Ways" (1961) and "Diamond Head" (1962).

I RECENTLY found "That's The Way It's Got To Be", a 1965 Decca single by The Poets — and it's a damn good disc. Could you print a complete discography of the band's recorded works and perhaps tell me something about its members? — B. GATES, London W4.

● The Poets were the group up in Haggis-land during the mid-'60s. Andrew Oldham, then manager of the Stones, thought so highly of this Glasgow-based outfit that he signed them up and produced their first three singles for Decca, these being "Now We're Thru"/"There Are Some" (F11995 — 1964), "That's The Way It's Got To Be"/"I Cry At The Moon" (F12074 — 1965), "I Am So Blue"/"I Love Her Still" (F12195 — 1965). In 1966, the band switched to Oldham's Immediate and cut two further singles, "Call Again"/"Some Things I Can't Forget", another Oldham production, and "Baby Don't You Do It"/"I'll Come Home", on which the producer was Paul Raven (Gary Glitter). This is where most Poets discographies usually terminate but the diligent Cliff Gater has pointed out that Decca released one further item by the band in the Summer of '67, this being "Wooden Spoon", a Moeller-Woodson song, backed by "In Your Tower", by Mulvey and Watson, the disc receiving the catalogue number F12569.

The original line-up for The Poets was George Gallagher (vocals), Hume Paton (lead guitar), Tony Myles (rhythm guitar), John Dawson (bass) and Alan Weir (drums) but this proved ever-changing after 1965 and subsequent versions of the band included Timmy Donald, High Nicholson and Ian McMillan, who later surfaced as Blue.

ON THE album "A Bunch Of Stiffs", there is an uncredited version of "Back To School-days". My guess is that it features Graham Parker, Dave Edmunds and Nick Lowe — but could you provide the real low-down on this mystery item? — IAN BATT, Gravesend, Kent.

● The uncredited track on the Stiff compilation is by none other than our old mates, Graham Parker and The Rumour. It was one of the original demo tapes cut at the Hope And Anchor in London and later played on Charlie Gillett's *Honky-Tonk* show, where it was heard by a Phonogram exec who subsequently wooed the lads with a contract and a welcome cheque. However, "School-

days" was not the first Rumour demo that Gillett aired, that honour resting with "Between Me And You", an item which now forms part of the band's

"Howling Wind" album (Vertigo 6360 129).

CAN YOU tell me if it's at all possible to obtain an album titled "Harmonia — De Luxe", which was released on the Brain label several years ago? I have contacted several shops, who all say that the disc is no longer available. Can you help? — STEPHEN JACK, Heston, Hounslow, Middx.

● According to the latest edition of the Brain catalogue, "Harmonia — De Luxe" is still available, the catalogue number of the album being 1073. All Brain material, which emanates from Germany and includes releases by Tangerine Dream, Guru Guru, Klaus Schulze, Jane Neu, Grobschnitt, can be purchased through any British record shop. All dealers have to do is order from Brain's British distributor, CRD Ltd., Lyon Way, Rockware Avenue, Greenford, Middlesex, — which in your case, is just down the road apiece.

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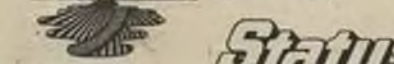


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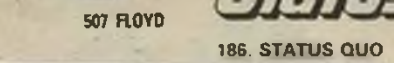
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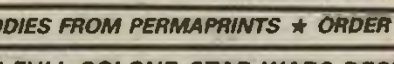
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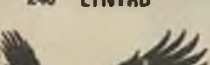
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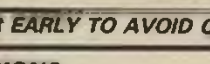
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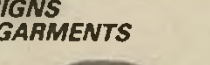
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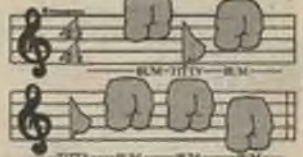


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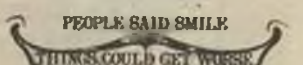
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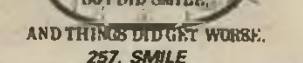
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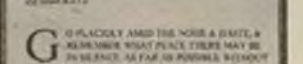
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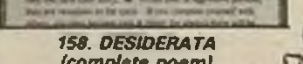
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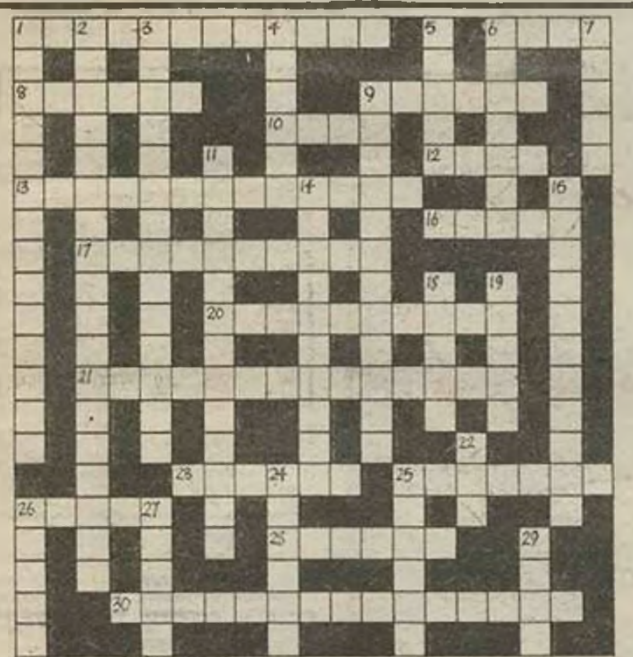
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18 TODAY continuing story of guitarist Brett seek previous issues. Have 4-tracking own material plus voice if well lubricated. Much thanks NME. Luton 67314.

LEAD GUITAR seeks group in Surrey. Into spacey noises and effects and many other things. Tel: Guildford 68319.

VOCALIST / GUITARIST needs tight, working New Wave band — Boomtowns, Motors, R n B. Shit hot semi pro! Leave your number (please) — Noel 546 4890.

MODERN ROCKER! guitarist writes, arranges, sings, punk, transport, fun enthusiasm. Own gear, reggae, young image, copies nobody. Steve — Romford 68515.

COLOURED GUITARIST with blues jazz feel seeks working band with rhythm. Dick 761 3341 after Mid-day or Leila 242 0565 — 10 am to 4 pm.

LIVELY GUITARIST clean style with class seeks Jazz / rock / blues band with feeling and taste. Pro / semi-pro. John 930 2313 ext 222.

BASSIST (19) FENDER / HH / Transport seeks working band. Pete — 254 Broadway, SW19.

GUITARIST, VOCALIST, tight, new wave, wants working band. Into Motors, Rods, Seger. Phone: Day 01-397 5100 ext 1156. Night 01-546 4890.

QUI GUITARIST, acoustic / electric, plays saxophone, oboe, piano too, seeks pro. Offers from good bands with management / contract. Colin 01-691 6004.

POWER MAD lead guitarist to join South London rock band, doing own material. Keith 01-656 9765 after 6 pm.

GUITARIST WISHES to join band to play R&B, blues and good new wave Dave, 01-422 4908.

FLUTE/SAX player with strong vocals seeks pro-minded / working band. Phone Denis Primett, Haywards Heath 52523.

ROCK DRUMMER (17) seeks group, working — Weybridge area. Into Zeppelin, Purple, Stones, Quo. Great potential, no pro's. Chris, Byfleet 52101.

SOMEBODY, SOMEWHERE must want the most devastating harmonica player in the World (blues, r'n'b, rock, country) to record or gig. 01-794 2184.

TENOR, SOPRANO sax, likes blowing freely, seeks band wanting to enjoy themselves and produce new music. Phone Dave, Deal 3446 anytime.

SYNTHESIZER into psychedelic technology seeks to join / form band. No bread heads please. Richard 'Thamby' Armstrong, 92 Hindes Road, Harrow, Middx.

LEAD GUITARIST, influence Hank, Bread, Seals band, musicians. No time-wasters. Croydon, Stn London. 01-684 1682, flat 2, after 6 pm.

DRUMMER SEKS band. Willing to work hard. Own Gretsch kit, K. Pope, 46 Prince Charles Avenue, Sittingbourne, Kent.

TENOR SAX player, mucho versatile seeks band (piss-artists preferred) who enjoy playing. Can also sing, write, drive. Kit. Farmborough 51092.

GUITARIST WITH ability and ambition, own transport and excellent gear seeks enthusiastic rock band. No punks. Martin, Walton-on-Thames 24338.

SOUTH W.

MUSICIANS WANTED

GUITARIST for very high energy rock band (Reading area), must be keen Transport, vocals, money, are assets. Vocalist with P.A. also needed. Ring Steve, Kidmore End 2217 evenings.

HELP OUT Bath moving with new wave group. Interested? Contact Tim, 3 Bladud Buildings (Broad St/George St junction), Bath.

BASSIST AND vocalist wanted, age 15-17, for newly formed group. Own equipment necessary, into Quo, Beatles. Phone Salisbury 27701. Ask for Rob.

SELL YOUR INSTRUMENTS IN THE N.M.E.

It's only 10p a word!

PROGRESSIVE DRUMMER and lead guitarist wanted to complete original rock-funk reggae group, own equipment. Transport an advantage. Phone Sam or Cecil 01-672 6721 anytime.

VOCALISTS WANTED

CORNWALL/LOOE vocalist needed for young fast new wave band. We have P.A., some experience but not essential for singer. Polperro 685.

VOCALIST FRONT-MAN lyricist for non-conformist new wave band. Own gear preferable, no cliches. Phone Tom, Bristol 26743.

PLANT TYPE singer wanted for heavy group. Age 16-18, into Zeppelin, Purple, etc. Own P.A. and wheels. No pro's. Dave Roger, 15 Elm Terrace, Westfield, Bath, Avon.

HEY MUSE!, think you could sing for experienced new wave band? If so, phone Shaun, Plymouth 62302 after 6 pm. Girls only.

GOOD FRONT man, 20+ for melodic rock outfit re-forming after split. Fast learner. Own P.A. by Christmas latest 0749 72913.

VOCALIST WANTED to join rock / blues band. Own material, rehearsing to go semi-pro. Ring Phil — Newbury 49147 after 6 pm.

MIDLANDS

MUSICIANS WANTED

BASS/DRUMS for rock band, Leicester/Loughborough area. Equipment essential. Phone and talk after 7 pm. Quorn 42535. Ask for Rob.

SPZZ 77 requires Drummer willing to thrash his/her guts out. Local Punks only. Gigs and recording await. Phone 56 7733.

BASSIST AND drummer wanted for forming new wave band. No time-wasters. Own gear essential. Phone Trevor, 021-309 5599.

KEYBOARDS, BASS and frontman wanted for writing, performing and recording own material. Not punk Tasty, heavy lines. Phone Neal, Wolverhampton 734443.

WOULD PHIL (guitar) please ring crapy Chris urgently as now have pro-minded drummer. Leicester 412024.

GUY WANTS to join punk band as vocalist. Write: 20 Highland View, Kingston, Hereford. Some experience in punk music.

ROCK BAND require dedicated lead guitarist and also vocalist (16-19). Gigs available next year. Phone Steve, Kettering 83209.

VOCALISTS WANTED

VOCALIST/FRONTMAN for Stafford Punk band with contract. John — Stafford 42741.

YOUNG VOCALIST required for rock band. Gear and transport preferable. Enthusiasm important. Solihull 705 6888 ext 8634.

WORK WANTED

ROCK VOCALIST with own van seeks Purple, Lzzy, Sabbath type band. No time-wasters. Phone Litchfield 56496 anytime.

EX-LITTLE ACRE Sax player seeks semi-pro band. Into all types of music. New Wave, Rock, Funk, Jazz. Phone George 021-773 2571.

LEAD, SLIDE guitarist. Good gear — original material into Beefheart, Can, N.W. weirdness, seeks work. Neil, North Marston 292 (Bucks).

DEDICATED ACOUSTIC guitarist trying to form band into everything with quality. No wine-taster, oops, I mean time-wasters. Pete, Rugby 890504.

YOU NEED me in your band. Good looking punk. Sings, writes, plays rhythm guitar. Phone after six. Peter 021-550 0677.

BASSIST 18 seeks amateur jazz rock band. Derby area. Phone Derby 44407 after 7 pm.

ACOUSTIC GUITARIST/VOCALIST seeks work as either with original band willing to move for right number. Pro-outlook. Pete, Rugby 890504.

E. ANGLIA

MUSICIANS WANTED

MORRIS and The Minors require drummer into happy live sounds. Experience not essential. Ring Norwich 57031 or 45815 after 6 pm.

ABLE GUITARIST wanted for punk / new wave band, Saffron Walden area. Phone Jason, Saffron Walden 27337 at night.

WORK WANTED

PRO DRUMMER with contacts in Europe wants to join punk or R & B band. Write: Jack Hazebrook, 15 West Earlham Centre, Norwich, Norfolk.

BASS GUITARIST seeks semi-pro work into Stones, Lzzy, Kinks, Lindisfarne, Feelgoods. Will play any type of rock. Equipment, no transport. Bury St Edmunds 64337 after 6 pm.

NORTH

MUSICIANS WANTED

DRUMMER & SINGER wanted for original Tyndside Punk Band. Own gear essential. Recording deal within 12 months. 6 Lynwood Terrace, Newcastle 4.

INTO PERVERSED scenes of debauchery? Play bass or drums? Then join the Stoats for a fab time. John, Leeds 648376.

JOHN UBI!!! Drummer and bass needed to form band with female vocalist and male guitarist, new New Wave! Phone 0389 2866.

DRUMMER REQUIRED by three-inexperienced limited ability musicians into New Wave; R&B; Free; Liverpool area. Telephone Phil 051-426 1023.

HEY YOU!!! Guitarist of limited ability seeks other musicians (17-22) to form band — into Stones, Nugent, etc. Phone Brian 662637.

SEMI-PRO bassist / keyboards man into New Seekers, Smokie, Dana, must be accomplished to suit my talent. No time-wasters. Hemsworth 613840, Rob.

DRUMMER VOCALIST wanted for non-pro rock group. 15-19 years old. Phone or call, Michael Colman, 18 Osgodby Lane, Scarborough, N. Yorks. Scarborough 582230.

I WANT the Distractions bass player Pip Nicholls. Urgent, contact Max Johnson, 24 Winton Road, Bowdon, Cheshire, 228 6171 ext. 2105.

SINGER to join / form band. Interest in Television, Alice, Tubes etc. 400 watt P.A., requires band in Burnley area. Chas, evenings 7-8 86-6812 (Colne, Lancs).

STICKY TOAST want drummer and bassist (must be loonies) average age 15-17 with place to practice. Durham 61733, Paul, evenings.

BORED TEENAGERS wanted for punk, new wave band. Ring Rochdale 43421 after six and ask for John. Rock band considered.

THE SHOCK!!! (girl punk band) need lead guitarist! Enthusiasm rather than experience. No time-wasters. Gigs waiting. Julie, Bolton 653877.

DRUMMER AND bassist with gear seek musicians and vocalist to form band, own gear essential. Into Camel, Tull, isotopia, Chris, Bradford 95-77077.

REGGAE AND new wave guitarist wants real people for band. No Clones needed, only individuals need apply to join, 224 Sale Road, Northern Moor, Manchester.

SINGER WANTS to join / form band. Interests: Tubes, Dolls, Television, Split Enz. Chris, 86-6612. Burnley, Pendle area.

KEYBOARDS LEAD rhythm bassist, composer, lyricist requires anyone talented into Excy-music, e.g. Queen. Contact Freddie or Kev, 58 Turner Avenue, South Shields. 563707.

LEAD GUITARIST, bassist, keyboard, wanted to form new rock/funk band. Vocals and good equipment preferable. Phone Keith 061-439 5718.

AMATEURS WANTED to form group between 16-20 with own gear. Ring Maggie, Bradford 611681.

BASSIST, RHYTHM and vocalist wanted to form band aged around sixteen. Must be ambitious and prepared to work hard. Clive Knowles 051-733 3068.

DRUMS AND guitarist wanted to form group with bassist and guitarist into Mott, new wave etc. Bradford 684443, Heck 409910.

DRUMMER, BASS / vocalist guitarist needed to form loud H.M. band (Kiss, Cooper). Neil Smith, 40 Sherwood Avenue, Askrigg, Doncaster, S. Yorks.

THE MAGGOTS badly need an untalented drummer with a useless kit. Morons only please. Trev — phone Horsforth, Leeds 581055.

THE YOUTH needs bassist, must be good, 100w amp, ready and waiting. Roy Kirkham 683169 after 6 pm.

FAST ENERGETIC drummer and bassist required to form band into Rods, Stones etc. Enthusiasm more important than experience. Preston 47182.

VOCALISTS WANTED

ROCK VOCALIST wanted for Oldham based band. Ring Mark 061-624 1315.

HARRY, RUNCORN based band seek vocalist aged 16-22. Please get in touch, we're desperate. Phone Chris or Nick, Runcorn 74222.

YOUNG MORONIC enthusiastic vocalist! (16/18). Instruments an asset. No geniuses. Punk, funk, rock originals. Kev or Alan, Liverpool 220 1659/228 1014.

SHEFFIELD PUNKS are desperate for vocalist. No experience necessary but plenty of enthusiasm. Gigs soon. Phone Martin — Sheffield 333274.

WORK WANTED

LEAD GUITARIST seeks band — Manchester area preferably. Safe/Altrincham 17-20 years. Floyd/Anything except Punk. Ring Byron 061 980 7704.

INEXPERIENCED BASS player seeks punk band locally or near York. Aged 18. Jenny Ampleforth, 254 The Rectory, Gilling East, York.

NEW WAVE powerful/fast lead and rhythm guitarist seeks place in new wave band. No time-wasters. 051-548 3558.

LEAD GUITARIST wants band into Hendrix, Midge, Yes, Be-Bop etc and writing own material. Very good, only just 18. Steve Kennet, Royston 3992.

HARRY BANDWAGONING rhythm guitarist must join/form shocking new wave band. Supreme beat! P. Smith, 113 Neville Walls, Sulgrave, Washington, Tyne & Wear.

NEWCASTLE BLOKE wants to join "new wave" band as vocalist, guitarist or writer. Enthusiastic, energetic. No cretins. Phone Richard 812720.

FEMAL RHYTHM guitarist wants to join or form group. Most styles considered. Sick of time-wasters expecting other people's styles. Merseyside area. (I have transport) 051-608 9561 Jan.

BORED PUNK student, (girl) wants to form band, no good, no experience, but we'll try. 16 Belvoir Avenue, Levenshulme, Manchester 19.

WALES

MUSICIANS WANTED

VERY YOUNG enthusiastic Punk drummer needed for starting band. Pontypridd area. Experience not required, but must have drums. Paul, Pontypridd 405701.

GOOD EXTROVERT vocalist and guitarist wanted to create punk band. We'll take the UK by storm. Phone Brian, Cardiff 568094.

VOCALISTS WANTED

ZAPPA/TUBES/new wave, anything, type band (six piece), require eccentric, keen vocalist/front man. Phone Hugh, 5-6 pm, Holyhead 31

Hi there slopsuckers...

I'VE BEEN getting really pissed off with the NME recently. You make snide comments in Paper Bag to the effect that people weren't supposed to follow London trends: "hands blindly, yet what covers..." to non-London bands get? ...all.

Apart from the occasional pretentious Morley bit (which probably does more harm than good) and the few favoured NYC bands your coverage is not good enough.

Couple of weeks ago there was a letter from a guy saying he thought the NW scene was dead and full of dross.

Probably true, but this is all the more reason why *YOU* the NME, the people in the position to put the word around, should make damn sure that you point the people firmly in the direction of the good bands around.

Tony Stewart's bit on the Stranglers — what a fine bit of negative positivism. Takes up nearly half a page to tell us that the Strangers are now a load of hypocritical crap — he's right (I was there and I know), but did he give one single solitary mention to The Dictators? You've guessed it. Nope, the one positive thing about the whole evening, they were great and would have gone down a storm at the Marquee (and the review of their headlining gig? Equally non-existent).

The Rezillos did an absolutely magic gig at the Nashville recently, they're one of the most exciting bands around now and the only thing that told us they were even in town a sentence in *Teasers*.

Exactly the same with The Buzzcocks. They've had relatively more press (mainly in the aforementioned Morley pieces) but when the time comes to shuffle Nick Kent along to the Marquee to give them a creditable write-up, what happens? They've been to the Marquee twice recently, been great both times and had not a scrap of publicity.

'New Wave' will die on its feet, and the good things about it will die too, unless we do something positive about it. So, for Christ's sake, pull your fingers out and get along to a Burlesque gig at the weekend and tell us what John Cooper-Clarke is like and send someone to see the Buzzcocks at Roundhouse. R. SOLES, *Surbiton, Surrey*. Thanks for the kick up the arse. The NME rubs its collective rear and promises to do better. Incidentally, while we're on the subject of The Buzzcocks, how'dja like this week's cover story, then, bub? — N.S.

THIS OUGHT to have been written before, but now is as good a time as any. Firstly, the amazing machinations of the Bizniz. The activities of Virgin Records with especial regard to the Pistols (who don't need all of this hype, surely?) seem very dubious, but every incident is bound to be good publicity, isn't it, chaps? Not content with the newspaper articles, they make adverts out of them. All that happens is that we'll never get to see them. The insurance companies will see to that.

I don't think that I can remember so many methods used to get as much money as possible out of us with the minimum of product. When we want a record they delete it (hi, Stiff!) and if it's really valuable like "Anarchy", why, we have to pay £1.50! And how many will shell out £2.50 for the French import that NME reported last week? Thank God that we haven't been faced with the possibility of two Pistols LPs, one with the singles and one without. That would have been some collectability, eh?

And wasn't it fun to read that Virgin have managed to lay hands on many copies of Dury's now-deleted "Sex, Drugs and Rock'n'Roll" single and are giving them away with each copy of his LP? Us poor sods who missed their opportunity to get the ruddy thing first time off and who don't live near one of their stores have to suffer, as always. But a good gimmick to shift a few more units.

But if the advertising boys are working overtime, then the people

who determine record prices are fighting hard to keep up. It's one thing to weakly cry at the large companies making fun of us, but what about doing something about the prices we pay for them to make fun of us? It is not enough to wittily mutter "whatever happened to the vinyl shortage?" and point to the plethora of live doubles, coloured vinyl, 12" 45s and free singles. We ought to know exactly where all our money goes to.

We are now a hair's-breadth away from the FOUR QUID RECORD.

The next price increase will see to that. I've just paid £3.95 for a copy of "Who's Next", and if I had been sober at the time I wouldn't have. How much does it cost to make a record these days? How is it that it is common to find shops willing to make some sort of reduction of the r.r.p., often in the order of £1? We don't even get very good quality records for our money. If it wasn't for their colour you'd be lucky to tell them apart from their paper liners, they're so thin.

It's all very well dancing about in the streets over the new excitement in and concerning our music (always assuming that the urban district council haven't hired the sub-S.A.S. men currently posing as "security" blokes at almost every gathering); however, we should also be raising a fist or suchlike before we find that we can afford neither the records nor the gigs.

MARK RICHARDSON, *Horsham, Sussex*.

I'd just like to butt into Jah Spence's Bag to say that I agree with you, Mark. These days, record companies seem at least as willing to delete as to issue, but in defence of Stiff, the Alexander St mob work out of a glorified shoebox cunningly disguised as an office, and — lacking the space, manpower and facilities of the majors — aren't able to administrate a large back catalogue the way — say — CBS can. I admit that the deletion of Dury's single is unforgivable, though. In general, corporations will exploit the people until the people refuse to be exploited further, dig? Vote with your money, son. — C.S.M.



No letters about Blondie this week.

IT'S REALLY sickening to see all the London elitists who only last year were campaigning for the punk martyrs now jumping off (what they see as) the sinking ship, like rats.

I ask either Parsons or Burchill (or any other of those London creeps for that matter) to look at the rock scene today and compare it to last year's or even 1973's; there are currently more bands playing. Maybe it's naive of me to presume that that's what rock 'n' roll was all about — playing live, not posing or being seen at the right parties, but gigging.

Who cares if 10% of a lot of bands is better than 10% of a few? The good bands will rise above the rest as people like the Adverts, Tom Robinson, X-Ray Spex and a few others have done in the last four months.

Maybe all the London crowd don't like to admit that they're elitist (not hip to be anti-proletarian is it, Tony?) but it sure as hell seems that way.

They're trying to re-vamp the good old fashioned spirit of apathy that

Britain is famous for, well sorry, kiddies, it's not your party any more. Cry if you want to. STEVE TRACEY, *Derry, Northern Ireland*. They're talking about us! — J.B.

IT SEEMS to me that Tony Parsons is right in seeing Punk Rock as on the skids, due to numerous third and fourth-rate bands being allowed to make records which are clichéd, derivative and musically incompetent, rather than remaining in the clubs and pubs.

However, someone is presumably buying these records. The managers and business-men who have supposedly corrupted and diluted Punk can only sign on bands and release their records — the fees these bands receive are made possible by the record purchasers, who presumably think of themselves as punks, or at least punk-rock fans. All of which tends to suggest that the epitaph for punk rock should read: "They loved not wisely but too well". CHRIS EVA, *Pembroke College, Cambridge*.

Yeah, that's true. But it's also the artist's responsibility not to go for the easy bandwagon-jumping option. — N.S.

OI WAZ DERE! (The Clash, *Bournemouth, Nov 9th*). Some facts.

- 1). Our local paper talked about "1,000 leather and chain clad punk rockers" — what they meant was about 50 dressed-up punks and most of the rest were schoolkids and students (like me) and blue-jeans were dominant (could've been a Quo gig even).
- 2). "Trail of havoc" — only about 12 seats were up-rooted out of 1,700 or so. I saw it happen as I was sitting next to it all.
- 3). The only scuffle I saw was a heavy but enthusiastic pogoist landing once too often on someone's feet and a quick punch soon stopped that.
- 4). There were only half a dozen or so police outside, and they were keeping a low profile.
- 5). As for other punk bands down here — the previous week The Stranglers played for the 3rd time

to more (1,200+) in a smaller place (the Village) — albeit no seats — and not a bit of trouble. The Boomtown Rats also played; The Jam and The Damned are due too — and where did Blondie debut? Down here of course. Not to mention trouble-free Feelgood and Graham Parker gigs.

6). May I say the Clash were musically great but couldn't hear the lyrics. Richard Hell and Co were tremendous but the first band were crap.

Nuf sed. PAUL McLAUGHLIN, *Bournemouth, Dorset*. Just to keep the record straight. — N.S.

I'D LIKE to clarify an issue that was raised in Ian MacDonald's article about me in last week's edition of the NME. In that interview Ian quoted me accurately as saying the following about the June 1, 1974, concerts with John Cale, Nico and Kevin Ayers:

"I think it was made to seem more important than it really was. There wasn't really much else happening, and, since there are a lot of people who are professionally committed to discovering novelty, this was seized upon and blown up beyond its real significance."

I would like to make clear my feelings about the event. What I said was not intended to give the impression that the project was either uninteresting or unimportant — it was quite the contrary. I wanted to make it clear however, that it was not quite worthy of the kind of hyperbole that it received at the time — as being the 'rock collaboration of the decade' and 'the most important musical event of the year'. It was a good project proceeding from good intentions and with good results. No more and no less. I apologise if I seemed to betray the trust of those others involved by my apparent dismissal of it.

BRIAN ENO
Something bothering you, Bri? — N.S.

IS IT too late to say that I thought Julie Parsons was brilliant as the NME reporter in the *Rock Follies of '77* extravaganza? Had it not been for the "beautiful girls" I would definitely have cried on someone's shoulder. PINKY, *Kidbrook, SE3*. Sorry, but it ain't Julie. — N.S. They're obsessed with us! — J.B.

"YES AND so anyway on the seventh day, He created pogo." — Page 39 of Dylan's *Tarantula*. Eat your heart out, Sid Vicious. EVER-ALERT DYLANOLOGIST, *Shirley, Southampton*. Divine inspiration, obviously. — N.S.

CAN ANY of you hazard a reason for the vast differences in the size of Bowie's pupils? I mean — the left one is huge, while the right one is a pin prick. A FREAK, *Lostwithiel, Cornwall*. When our Dave was a nipper down Brixton he had a scrap with some kid what stuck one on 'im and his mince pies stuck like that didn't they? — HAROLD STEPTOE.

WHY CARNABY Street? Why pick on us up here? I can't think of words to express my anger so I'll just stick my tongue out. DES D. MONA, *Scotby, Carlisle*. Well, the tourists have got to stop somewhere. — N.S.

"THE TROUBLE with being too modern is that one is apt to become old fashioned too soon." — Oscar Wilde. THE MAGIC RAT, *Chippenham, Wilts*. How true ma-an. — HIDEOUS BILL.

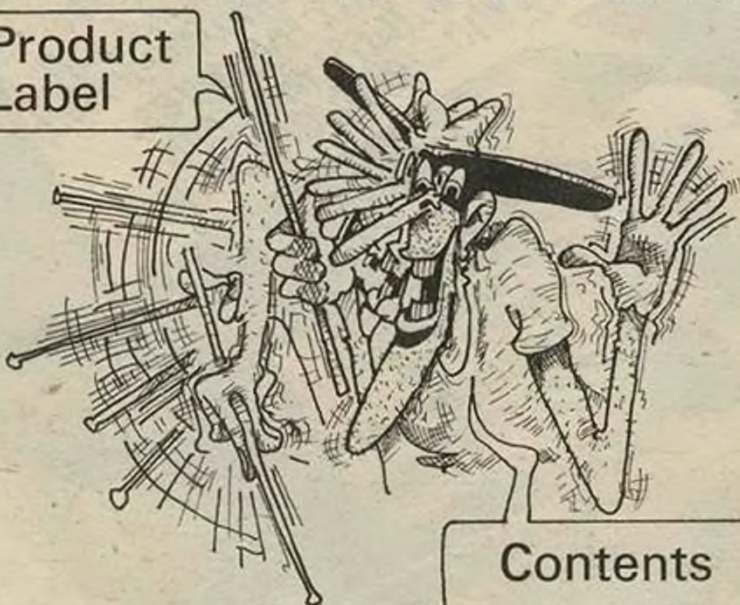
OF ALL the bloody letters I've written to you, and now you go and publish this one. A DISGUSTED WRITER, *Acton*. P.S. I'm sorry, but I never apologise. Yeah, pity we had to give you this answer. — N.S.

Rotten Bagger:
NEIL SPENCER



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TEAZERS

NOTHING HAPPENED this week. Honest, nothing. Klaatu barada niktu. The week stood still.

T-Zers almost gave up and went home but, instead, went for a few jars with Modest Bob Geldof, he of the Boomtown Rats what reviews this week's singles (see page 24). Bob's mighty bored with the 'Are-they-punks-or-aren't-they' schtick and just wants to make good rock'n'roll. (Keep trying, Bob. — Ed.)

Even if it means K-Tel pick up on "Looking After Number One" and put it on their next package with Disco, Dreck and David Soul (which is what they're done)...

Oh, well, all God's chillun got problems. 'Specially if you're called J. Rotten. Finsbury Park's favourite son is being presented as one of the "Successes Of The Year" in the Xmas ish of well-known fanzine Vogue (as in 15 bob an issue and glossy pages)...

Still, at least the people trying to flog his records got off (see page 7), albeit very reluctantly by an apoplectic magistrate. And just in case we didn't make the point clearly enough in last week's T-zers, Nick Rochford (the man wrongfully accused of putting out the Pistols bootleg) was completely exonerated of having anything whatsoever to do with the charge...

Incidentally, in his affidavit for that particular court case, T-zers hear that 'Taky' Malcy McLaren claims to have knocked down some £250,000 in Pistols' profits. A quarter million for the streets, maaaaan...

Talking of the streets, maaaaan (Oh, stop it! — Ed.), Clashed Mick Jones checked out of Bournemouth's three-star Majestic Hotel on discovering there was no TV in his room and instead booked himself into the five-star Carlton. So he didn't miss Demis Roussos on the Basil Brush Show after all...

Ah, the trials and tribulations of being an ex-rock'n'roll star. Rat ("Don't call me Rat, my name's Chris Miller") Scabies can hardly keep a straight face as he postulates on the future of The Dimmed. "The Adverts are bigger than The Damned now," reckons reckless Rat. "All the praise that the new Damned album has got is for my songwriting. In Manchester, they played in front of 200 people! The Dead Boys are supporting them and they're going crazy! They can't understand why so few people are coming to the gigs." Rat Scabies is 22. His hobbies include inviting Modest Bob Geldof round to his dad's house for afternoon tea (cucumber sandwiches a speciality), flogging skateboards and appearing on stage with whoever'll let him near a drum kit. The Dims, unsurprisingly, wouldn't even have him in their dressing room last week, but he managed to join the Tyla Gang onstage at London's Hope and Anchor on Sunday.

As for The Dead Boys, jovial young Stiv Bators caused a few heart flutters in the Sire camp on their arrival in Britain. "Where's your passport and permit, Stiv?" asked a record company person as the DBs wandered through customs. "Over there," says Stiv, blankly. "In my stash bag..."

Anyway, The Doomed ain't the only band who can't fill the Albert Hall. Word is that US bands like Blondie and The Runaways do themselves a



Raped's blond singer SEAN PURCELL (right) bumps into BILLY IDOL at The Roxy. "I thought he was Cliff Richard trying to impersonate me," says Sean. Bill? He don't care.

disservice by angling to play London's Rainbow and Hammersmith Odeon, seeing as how they seem to have problems filling 'em. Best bet for aspiring London visitors remains The Roundhouse...

It is true that fearless investigative journal, News Of The World, is holding some compromising photos of a certain eminent New Wavette for use in a forthcoming expose of punk'n'porn? Well, that's what they call it...

The very wonderful National Lampoon magazine being sued in the States by the League Against Blasphemy in Media (LABIM?), a Catholic lay group. T-zers prefers Catholic beat groups, but that's by the by. The amazing thing is that in its ten years of publication, Lampoon has been sued a mere 20 times, losing only twice. It had to apologise to Liza Minnelli over suggestions about her mother, and to Volkswagen for a parody ad which claimed Teddy Kennedy should've driven a VW at Chappaquiddick...

Which reminds us to remind you about the very wonderful Lone Groover How T'Make It As A Rock Star, special which

is at your local newsagent now. Another new magazine, due to hit the stands around April next year, is Lips, edited by Joy Farren and aimed at women who like rock'n'roll and doing it in bed. It'll be full of scandal for and from groupies, a sort of Cosmopolitan glossy for women who like to get laid a lot, with or without the stereo on...

US new wavettes The Miamis kicked off CBGB's 'cos one of them wrote an article for NY's Soho News on the sex'n'drugs'n'rock'n'roll proclivities of club patrons...

Still in Noo Yoik, the Feelgoods faced a hostile crowd when supporting Gentle Giant, while Bowie, Allen Ginsberg and Kiss' Gene Simmons went to see Eddie and The Hot Rods at Max's Kansas City...

Ladies in distress: After her two "cry-for-help" suicide bids, Linda Lewis has moved in with Mike Batt and his wife to combat her loneliness while husband Jim Cregan fulfils his duties as guitarist for Rich Rod.

And Gloria Jones, still on crutches and with the wire barely out of her broken jaw after the Boman death crash, is currently being considered, rather callously thinks T-zers, for a drunken driving charge...

Another Ms Jones, Grace of the magnetic stature and



SINGLE ON DEPTFORD FUN CITY RECORDS

All these and more were in evidence at last week's *Stiff Test Chiswick Challenge Ladies night*. Unfortunately, the male chauvinist pigs who wrote these captions weren't. Everyone else got their 20p's worth.

Pix by BOB HALL

shaved head, is being considered for the alien crew member's role in the forthcoming *Star Trek* TV series, as a replacement for Leonard Nimoy's pointy ears.

Reggae roots superread **Doctor Alimantado**, appearing on Radio London's *Reggae Time*, dedicated a spin of his "Born For A Purpose" to **Jah Rotten** in thanks for plugs the Pistols had given him in the past. The record — the Doc's first UK release — has already become a cult on import and will be reviewed in **Neil Spencer's** belated *Rockers* Time.

The good Doctor A also revealed that he'll be starring in the *Born For A Purpose* film to be made by **Don Letts** (whose cheapo punk effort *NME* reviewed a while back) and has already canned a role in *Rockers*, a movie also starring **Burning Spear** and **Dirty Harry**. Good to see ye olde originale **Sex Pistols** on *So It Goes*, the programme that makes *Old Grunge Woosle* live up to its name. Presenter **Tony Wilson** also cops *T-Zers* smart-arse one-liner award this week for his remark when introducing punkers London: "If **Sadat** can get into Jerusalem, you can get into London."

And good ol' *NME* copped some prime time TV last Thursday (well, it was after midnight actually) when *What The Papers Say*, with presenter **Anne Nightingale** doing a pretty fair round-up of the music press, maintained its reputation of being one of television's funniest programmes.

By all accounts, **Richard Hell** so depressed at the experience of being a rock star that he's determined to jack it in to pursue a career in movies. One, two, three — Aaaaahhh.

Cap'n Beefheart finally made it to these shores, a week late, and joins the elite list of people who categorically refuse to talk to *NME*: **Don Van Vliet**, **Meet Lou Reed**, **Ian Anderson**, **Paul McCartney** and **Margaret Thatcher**.

But congrats to madcap Mancunian cartoonist **Ray Lowry** on finally making good and getting a cartoon in the *Sunday Times* colour supp (as part of their feature on *Punch* magazine). The **Bill Tidy** joke was good, too.

At the request of surviving group members, **Lynyrd Skynyrd's** "Street Survivors" U.S. album cover is to be changed.

On the town: While **Tom Robinson** jammed at **Felton**, **Angel's** debut gig at London's **Brecknock**, some guy stripped naked down to the chudde



A PAINTED LADY poses with new model Fender Strat, old wave hairstyle and medium wave armpits.



DICK ENVY — in to leatherware, hand tattoo and growing a penis over Christmas.



38 BUST and a hole in her tights.

nuddies at **Neo's Speakeasy** bash. (Thinks: He must've been at the wrong gig). And on a tour of London niteries last week, **Keith Moon** turned up at **The Vortex** in a Rolls, having driven there from the **Marquee** (which, of course, is but a gob's distance away). "This is style," he told the queuing punkers before shoving his way boisterously into the club. "Is he in a good mood tonight," inquired one punter, nervously fingering his safety pins.

On Broadway: **Bowie** not impressed with the *Dracula* play, but he deigned to do the emcee honours for **Devo's** debut at **Max's Kansas City**.

Bob and **Sara Dylan** given a stiff ticking off in court when, during their custody-of-the-children hearing (deferred to next week), the judge admonished them for "tearing apart your children in front of their eyes."

Joey Ramone hospitalised in New York Saturday with second degree burns to his face, neck and upper chest after a teapot full of scalding water exploded in his moosey. At a New Jersey gig that night, **Da Boise** got three encores. What a trooper! And he's still undergoing out patient treatment.

Blast Furnace and **The Heatwaves** hit London's **Rainbow** on December 17, when they open for **Yachts** and **The Boomtown Rats**. "We'll kill 'em!" vows **Blast**, adding that his real fans will be going along to **Stoke Newington's Rochester Castle** for the **Heatwaves'** upcoming Sunday residency this month. "We'll kill them, too," says **Mr Furnace**.

NME's **Phil McNeill** delighted with his **Pleasers** Hack Award (a nifty little package featuring all the accoutrements of the trade, including a big-fat cigar), a gift for **Phil's** hatchet job on **The Pleasers'** recent **Rochester Castle** gig.

Standard news: **Nick Lowe** producing **The Rezillos**; **Larry Wallis** ditto **Wreckless Eric**; and **Chris Thomas** will be twiddling the knobs when **Phillip Rambow** enters the studio this weekend with **Mick Ronson**. The Man of Hull, by the way, wasn't playing guitar with **Rambow** in London the past week 'cos he was in **Da Big Apple** sorting out **Roy Carr**-type affairs.

Ge, and we thought they was fibbing about not being allowed to play. But, no, a report in **Aberdeen's Press And Journal** details a council meeting on **The Sex Pistols'** application to play that fair city's **Music Hall** during their proposed national tour next year. Labour councillor **Mrs Margaret Williams** claimed the Pistols cut up animals on stage and covered themselves with blood. "Is this something we want to see going on in **Aberdeen**?" she asked. As the council votes six to four against the Pistols, *T-Zers* asks if this is the sort of bollocks you should be reading.

BETTER BADDOES

NEW RELEASES!

- THE ANTS
- COUNT BISHOPS
- BONE IDOL (THE DROVES)
- NAVE
- ARMAGEDDON PLUS
- READY TO BE BURNED
- TOM ROBINSON BAND
- C.I.A.
- GO IT (TUBES)
- SCHOOL DAYS (BURNWAYS)
- W.F.O.D. (TUBES)
- INDICATORS
- ADAPTORS FROM SPACE

1. ANARCHY IN THE U.K. (SEX PISTOLS)
2. GOD SAVE THE QUEEN (SEX PISTOLS)
3. CLASH POLICE
4. COMPLETE CONTROL
5. HOLIDAYS IN THE SUN
6. PRETTY VACANT (SEX PISTOLS)
8. BONDAGE UP YOURS
8. ADVERTS
9. GRAHAM PARKER
10. BORED TEENAGER

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CLASH BANGS CLANG BASHED CLASH BANG CLASH BANGS CRUSH

We prised LESTER BANGS, Sultan of Sleaze, from his New York pit and put him on the road with THE CLASH, all across the UK. His reminiscences of this event — all 400,000 words of 'em — appear in next week's golden, delicious NME. THE CLASH as you've never seen 'em and LESTER like you never read 'im. In next week's NME.

BOB MARLEY AND THE WAILERS

JAMMING

Produced by Bob Marley and The Wailers

The New Double A Side Single

WIP 6410

PUNKY REGGAE PARTY

Produced by Lee 'Scratch' Perry

1ST AND

DEREK AND CLIVE COME AGAIN: WARNING



The **CLEAN UP NOXIOUS TRASH** Association has been specially formed to oppose and, if possible, prevent the release of this obnoxious and filthy gramophone record.

- ONANISM - CANCER - EXCRETION - A FAMOUS FILM ACTRESS NOW DECEASED - INCEST - FELLATIO - COUGHING - ALFIE NOAKES - PUBLIC LAVATORIES - SPONTANEOUS VERSIFICATION -

- these are the things what Derek and Clive 'got into' since they became famous. We warn you again:

**THIS RECORD IS NOT FUNNY!
IT IS MERELY OBSCENE!**

Out on Virgin Records. Album V2094. Cassette TCV2094.

